

Andantino.

SOPRANO. *p* Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

ALTO. *p* Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

TENOR. *p* Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

BASS. *p* *sempre legato.* Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

PIANO. *(ad lib.)* *p* *sempre legato.* *Andantino.*

p

poco cres.

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

poco cres.

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

poco cres.

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

poco cres.

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

cres.

dim. Charming all your hearts and eyes, Flow-rets fair and state-ly trees, Trem-bling

dim. *cres.* *mf* Charming all your hearts and eyes, Flow-rets fair, state-ly trees, Trembling 'neath

dim. *cres.* *mf* trees, Trembling

The musical times

OPRANO.

ALTO.

TENOR.

BASS.

PIANO.

(ad lib.)

♩. = 40.

*Andantino.**p**p sempre legato.**Andantino.**p sempre legato.**poco cres.**poco cres.**poco cres.**poco cres.**cres.**dim.**cres.**mf**dim.**cres.**mf**dim.**cres.**mf*

The musical times

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PIECES WITH SACRED WORDS.

No.								
576.	Awake up, my glory	J. Barnby.
578.	Ave Verum (Jesu, Word of God incarnate)	W. S. Hoyte.
580.	The Lord is my Shepherd	..	..	..	..	..	..	Herbert W. Warcing.
582.	Praise, O praise our God and King	..	..	..	..	..	..	E. V. Hall.
584.	Awake up, my glory	..	..	..	..	..	..	Battison Haynes.
586.	There were shepherds abiding in the field	..	..	..	..	..	..	Berthold Tours.

PIECES WITH SECULAR WORDS.

575.	Boat Song (No. 1, Songs of the River)	..	..	..	..	..	..	Frederic H. Cowen.
577.	Adieu, sweet Amarillis	..	..	..	..	..	..	John Wilbye.
579.	Come now, ye maidens	..	..	..	..	..	..	J. Clemens non Papa.
581.	Sleep, baby, sleep	..	..	..	..	..	..	Elizabeth Stirling.
583.	The Brook	..	..	..	..	..	..	Arnold D. Culley.
585.	The brightest Day of all the Year	Arthur Henry Brown.



* MOZART SUPPLEMENT December.

* Schenck's reprint, Mar, 1895 - out of print

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1891.

1891.

It was a saying of Goethe's that: "Since Time is not a person we can overtake when he is past, let us honour him with mirth and cheerfulness of heart while he is passing." The advice is in season. When these lines are read the Old Year will have been rung out from thousands of steeples, and its successor rung in with rejoicing—with the expansive hope of men who see lying before them a virgin page on which may be inscribed who knows what of success and pleasure. All considerations point to the "mirth and cheerfulness" of which the poet-philosopher spoke. The past we know, and 1890 proved, for all of us more or less, a chequered year. Its happiness was, somewhere or other, dashed with grief, wherefore we are not sorry to leave it behind and turn with bright anticipation to the unknown future, which fancy gilds with resplendent gold. The joy and satisfaction that hail the moment of time when one year ends and another begins have their origin deep down in human nature, and arise from no artificial sentiment. We shall be credited with sincerity, therefore, if, in these our first words for 1891, we recognise the personal relations existing between our many readers and ourselves, and desire for all with whom, month by month, we come in contact, everything that can go to make the New Year happy and prosperous. The most prescient of us can only offer a wish, and it is well, for, as an old Father forcibly says, "if man had foreknowledge of his prosperity, he would be careless, and understanding of his adversity, he would be senseless." This is the kind of ignorance which is bliss, and, just over the threshold of a new division of time, we are like children exploring fresh fields which fancy glorifies with flowers of every hue.

Another duty has also to be discharged. With the exception of the *Musical World*,* which is older by a few years, THE MUSICAL TIMES ranks senior among existing English journals devoted to the "art divine." Founded by Mainzer in a very elementary form, it passed, forty-six years ago, into the hands of Messrs. Novello and Co., and has ever since pursued a course of steady development. It is for our readers rather than for ourselves to appraise the efforts which have been put forth in hope of making this journal worthy of public support. We can, however, answer for the fact that its proprietors and editors have done their best for success, with due regard, less to the modes and desires of the moment, than to the larger and more abiding interests of the art they have been proud to serve. It is their supreme satisfaction to know that the public have set the seal of approval upon their work. Judged by the safest of all journalistic tests, THE MUSICAL TIMES now stands higher than ever it did. For this we are grateful, and enter upon another year with that appreciation of past good fortune which creates resolve to deserve even better in the future. We have no belief in finality, and shall seek occasion from time to time to introduce new features of interest and value, endeavouring thus to keep pace with and satisfy the requirements of artistic progress amongst us. Assuredly all is not rose-coloured in the domain of English music, nevertheless the good work of culture goes on apace. As far as in us lies, THE MUSICAL TIMES shall go on with it. In this spirit we begin the New Year.

MORE SCHUMANN LETTERS.*

The translator of the "Early Letters of Robert Schumann" has again done English musical readers good service. We have in these two volumes, and in our own vernacular, the collection of Schumann letters published four years ago by F. G. Jansen, about ninety of which were then printed for the first time. It seems ungracious to receive them with anything short of an unqualified welcome, but we must object to the title. These letters are a contribution to a Life of Schumann, but not the Life itself, and we question the usefulness of reprinting many letters already familiar to readers whom the subject interests. So much by way of preliminary—and entirely good-natured—grumble.

The collection opens with a series of letters addressed to various persons during Schumann's student days at Leipzig and Heidelberg. These throw no new light on the temperament and general character of the writer, though they tend to strengthen impressions conveyed through other channels. Schumann's susceptibility to emotion, and his constitutional tendency to melancholy moods are plainly enough on record, connected in expression with the youthful "gush" in which he was often tempted to indulge. Over all this we may pass just now to see him laughing at the students and their national aspirations. He may have been infected by one Semmel, a law student, concerning whom there is a significant passage in a letter addressed to Rosen, at Heidelberg:—

"Semmel sends kindest regards. He does not take much heed of the *Burschenschaft*, and laughs sarcastically at their vague and hazy notions of nationality and Teutonism, thereby enraging those excitable fellows tremendously. Ah! what ideal notions I had of a *Bursch*, and how utterly pitiful I found most of them to be."

That which is, in one letter, a mere echo of Semmel becomes in the next a personal utterance:—

"Sometimes I enjoy a flight of fancy, either in 'Jean Paul' or at the pianoforte, but these Teuto-maniacs here cannot stand that sort of thing. In a word, idealists and enthusiasts, in their relation to bookworms, are like bees: as long as they are on the wing they hurt nobody, but when they are on a flower they sting. And if I don't exactly sting, I hit out right and left, to send all those hazy notions of nationality, &c., to the rightabout."

Schumann's limited sympathies could not take in the large aspirations of his fellows, but the "Teuto-maniacs" have their justification in the events of recent times. They were right, as Germans, in fanning the flame of nationality; he was right as the incipient and, presently, developed artist, in cherishing the subjectivity which made his career possible. Even the recluse has his woes. As for Schumann himself, how could he be expected to have faith in and to work for a large national idea when the whole world-structure seemed scarcely worth a fight?—

"Ah! a world without people, what would it be? An illimitable graveyard, a dreamless sleep of death. Nature with neither flowers nor spring; a lifeless peepshow with no figures. And yet, this world full of people, what is it? An immense graveyard of buried dreams; a garden of cypress and weeping willow; a silent peepshow with tearful figures! Oh, my God! yes, that's what it is."

Young men who talk like this are not Kürn timers. They will never sing the Song of the Sword. But

* Established and, for nearly two years, carried on by Mr. I. Alfred Novello.

* "The Life of Schumann, told in his Letters." Translated from the German by May Herbert. In two volumes. (Richard Bentley and Son.)

they may do much else quite as useful, for the world is a complicated affair, and demands all sorts of people to carry it on.

The first letter into which music enters is one addressed to Wiedebien, and sent with some songs as samples of the writer's powers. Wiedebien, in commenting upon these youthful productions, took the line almost always necessary in such cases. He said: "In moments of sacred inspiration we must entirely give way to our own delightful enthusiasm; but, afterwards, calm and critical Reason must also have a turn, and dash in with a rough and bear-like claw, mercilessly to tear out anything earthly which may, perchance, have crept in. Wild plants may grow up wild; nobler fruits require care." The future editor of the *Neue Zeitschrift*, the organ of musical "youth and progress," accepted this counsel:—

"I had probably forgotten to tell you in my last letter that I know nothing whatever either of harmony, thorough-bass, or counterpoint; but am Nature's pupil pure and simple, and have merely followed a vague and unsubstantial impulse to shake off my trammels. But now I shall go in for studying composition, and the sharp blade of Reason shall mercilessly cut away anything that an unbridled imagination wants to introduce into her domain."

But the youth who had invited an opinion on the art-work of one who knew not the elements of art, went on with a little demur—

"Of course, the iron grasp of Reason must not crush the soft hands of the lyrical muse as she plays on the keys of our feelings, neither ought Intellect to be what she was depicted by the Romans—a mere trainbearer to Fancy. On the contrary, she should walk before her with the torch, and by her rays lead Fancy into the realms of sound, and finally lift the veil."

These early letters contain evidence also of Schumann's susceptibility to female influence. In the very first of them he speaks of having "sweet Clara's image" before his eyes night and day. This was not Clara Wieck, we may observe, but the daughter of a Dr. von Kurrer, formerly a resident in Schumann's native town. At Leipzig sweet Clara's image was dismissed by that of another charmer—

"I found it frightfully hard to leave Leipzig at the last. A girl's soul, beautiful, happy and pure, had enslaved mine. It cost me many struggles, but it is all over now, and here I am quite strong, my fears suppressed, looking forward to a beautiful life at Heidelberg, full of hope and courage."

A little later, in the course of his Italian tour, the sensitive Schumann was "enslaved" by an English girl, *à propos* to whom he made, out of the profundity of his vast experience, some sage observations about nationality in love—

"Yesterday I left Milan in the most glorious weather, having dawdled about there for six days, though I had only intended to remain two. My reasons for this were many. The first and most important one was that I liked the place in general; the second, that I liked individual objects . . . and, finally, a beautiful English girl, who seemed to have fallen in love, not so much with myself as with my pianoforte playing, for all Englishwomen love with the head—I mean they love Brutuses, or Lord Byrons, or Mozarts, or Raphaels; they don't care so much about mere beauty, like that of Adonis or Apollo, unless the mind is equally beautiful. But Italian women do just the opposite, and only love with the heart; while the Germans do both, or else only love a soldier, a singer, or a rich man, who will soon marry them."

Schumann's insular inamorata appears to have hit him pretty hard, in the process of philandering upon staircases and so on. He returns to the subject—

"Alas, my heart is heavy, and in spirit I am at the escalier conduisant au Belvedere in the Hôtel Reichmann. She gave me a spray of cypress when we parted up there; she was an English girl—very proud and kind, loving and hating hard, but so soft when I was playing. Accursed reminiscences!"

So these young people met—and parted never to meet again. For some time Schumann remained heart-sore. There is evidence of this in another letter—

"For several weeks I have seemed to myself so poor and so rich, so weak and so strong, so worn out and so full of life, that I—. Even to-day I can hardly hold my pen, so, to cut it short, listen to this: At Venice I was ill; it was a kind of sea-sickness accompanied by headache, &c.—a living death. The confounded recollections of cypresses at Milan would not go out of my head."

Soon another mistress claimed our hero's love. In August, 1830, consent was given by the home authorities to his study of music under Wieck, and we have here the letter he wrote to his intended professor—a letter full of high-flown sentiment, as became the youthful Schumann, and quite pleasant reading for its buoyant happiness. We make only one extract—

"Most honoured sir, take my hand and lead me. I will follow wherever you go, and shall never take the bandage off my eyes lest they should be dazzled by the splendour. I wish you could see into my heart now; it is very peaceful, and a soft, gentle morning breeze is breathing through the whole world. So confide in me; I will deserve to be called your scholar. Ah! why is one so blissful sometimes in this world, most honoured sir? I know why."

Events did not quite accord with this rosy outlook. A year later, Schumann was trying to escape from Wieck to Hummel; then came the permanently injured finger, and, as regards pianoforte playing, all was over.

Many of the letters following those above noticed are concerned with the *Neue Zeitschrift für Musik*; the Davidsbündler league, and the love affair with Ernestine von Fricken. Upon these matters we do not propose to dwell, but an interesting note by Gustav Jansen, on the subject of the lady, deserves attention: "Schumann became engaged to her, but the engagement was broken off in the following year. However, their friendship evidently continued after their respective marriages, as, in the year 1841, Schumann dedicated his book of songs (Op. 31) to 'Frau Gräfin Ernestine von Zedtwitz,' as she was then. Ernestine had been adopted in her earliest infancy by the childless Hauptmann von Fricken, and always bore his name. She never forgot Schumann, but died young. Only a few years ago, one of her relatives showed me a little remembrance of Schumann, which had been found after her death. It was the first volume of Herlossohn's 'Damenconversationslexikon,' for which Schumann had written the musical articles. The binding—pink satin, with gilt edges—had once, no doubt, been gorgeous; it is all faded now."

Poor Ernestine! she was not a clever woman, but women who are not clever can love and remain faithful to an ideal. It is easy to believe that her hands, and even her lips, often touched the "pink satin" now "all faded" like the hopes and loves and lives of those concerned in the pathetic little story.

Passing on to the letters of 1836, we find that another Clara has come upon the scene, and there is an interesting communication from Schumann to a Dr. A. Kahlert, written just after Wieck had discovered the state of things between his pupil and

his daughter. Kahlert is entreated, almost in so many words, to act as a medium between the parted lovers.

"I have a particular favour to ask you. It is this: Will you not devote a few moments of your life to us as messenger between two sundered souls? At any rate, do not betray them. Give me your word that you will not."

Then follows a statement of reasons:

"Clara Wieck loves, and is loved in return. You will soon find that out from her gentle, almost supernatural ways and doings. For the present don't ask me the name of the other one. The happy ones, however, acted, met, talked, and exchanged their vows, without the father's knowledge. He has found them out, wants to take violent measures, and forbids any sort of intercourse on pain of death. Well, it has all happened before, thousands of times. But the worst of it is that he has gone away. The latest news came from Dresden. But we know nothing for certain, though I suspect, indeed, am nearly convinced, that they are at Breslau. Wieck is sure to call upon you at once, and will invite you to hear Clara play. Now, this is my ardent request, that you should let me know all about Clara as quickly as possible—I mean as to her state of mind, the life she leads—in fact, any news you can obtain, either directly or indirectly. Please consider all that I have told you as a sacred trust, and don't mention this letter either to the old man or to anybody else. If Wieck speaks of me, it will probably not be in very flattering terms. Don't let that put you out. You will learn to know him. He is a man of honour, but has got a screw loose."

So far as we can discover, the letter from which the foregoing extract is made now appears for the first time. Its value must be obvious. By the way, Clara was at Breslau, and Schumann hearing of it (probably through Kahlert), wrote to a relative:—

"Clara is at Breslau. My stars are curiously placed. God grant it may all end happily."

In November of the same year, he wrote:

"Clara loves me as dearly as ever, but I have resigned altogether. . . . It is a wonderful thing, this life of ours."

Again, nine months later—

"You may imagine how I feel, but I am calm and happy in my firm belief in Clara's unshaken constancy. What bliss it is to believe in, and depend on somebody! The old man is amiable to me, and rather encourages me than not; otherwise, everything is as we arranged it. Clara wished to see me, but it is better we should not meet just now."

In September, 1837, Schumann formally proposed for Clara's hand, and received from her father a shuffling reply:

"Wieck's answer was so confused, and he declined and accepted so vaguely, that now I really don't know what to do. Not at all. . . . He was not able to make any valid objection, but, as I said before, one could make nothing of his letter. I have not spoken to C. yet, but her strength is my only hope. Will you write a few lines to W., and point out to him the grave responsibility he incurs?"

In December, the father was still, to use an Americanism, "sitting on the fence." He would and he wouldn't. "But," wrote Schumann to his sister-in-law—

"With the blessing of Heaven everything shall and must come to a happy conclusion. Clara will not give me up: she is immovable, and has great strength of character. You know that she loves you with all her heart. . . . Clara will write you a few lines very shortly. But keep it quiet—we have to write to one another in secret, although her father does not object

to our corresponding openly—but we prefer speaking straight from our hearts."

Under date March 19, 1838, there is an important letter from Schumann to his brothers Edward and Carl, now for the first time accessible. At that time the writer was looking forward to settling in Vienna, and there receiving his bride; Wieck having at last agreed to part with her provided certain business arrangements were made. The ardent lover knew his prospective father-in-law too well not to be aware that he would enquire into financial matters, and it became desirable, therefore, to call in the little fortune inherited by Schumann, and, till then, used by his brothers in their business. He put the matter to them very delicately:

"A move, furnishing, &c., costs a great deal, and I must not appear before Wieck empty-handed; that would never do. So what I propose is this: You are henceforth to pay me 600 thalers every Easter, besides the interest, or, if possible, rather more—but I will be contented with that. In this way you will, without feeling it very much, pay off your debt in six or seven years' time, and I shall not receive it in dribbles, which are apt to burn holes in one's pockets. Then when we first get to Vienna (1840) I shall have a capital in hand of 2,400 thalers, which I need not touch until then, as the income I make by the *Zeitschrift* and my own compositions is steadily increasing, and will amply suffice for my personal wants. Just consider what depends upon it—the future of the most glorious girl, whom I simply cannot give up, and who is the first artist in the world to boot—a connection which will be the greatest credit to our family—and a bright future, which must reflect to a certain extent upon yourselves. . . . I will say nothing further of my happiness in possessing such a girl, whom art, sympathy, years of familiar intercourse, and the deepest, most sacred affection, have bound up so closely with myself. My whole life is now all joy and activity."

Everybody knows that Wieck sat on the fence, with an inclination to the wrong side, till the law, put in motion by Schumann and Clara, compelled him to get out of the way, and that the lovers were united in 1840. Wieck remained in a condition of estrangement for three years, and then Schumann wrote:—

"There has been a reconciliation between Clara and old Wieck, which I am glad of for Clara's sake. He has been trying to make it up again with me too, but the man can have no feelings or he would not attempt such a thing. So you see the sky is clearing by degrees; I am glad for Clara's sake."

Before passing on to the letters following Schumann's marriage, we must notice an amusing communication from the composer to his landlady, Mrs. Devrient. Schumann wanted simple, wholesome food, and drew up the subjoined bill of fare for one wishing to economise, premising "No fat; no sweets."

"Boiled beef and rice, sweet dumplings, pear barley, &c.

"Veal, mutton, pork not so often, and only when not fat.

"Roast meat, any kind, if not fat.

"Farinaceous dishes, none—none whatever.

"Eggs cooked in various ways, certainly.

"Soups and broth, by all means.

"Fruits, jams, none.

"Sour salads, all kinds.

"Fish, all kinds, except eels.

"Vegetables, certainly, excepting the sweet sorts, such as carrots, &c."

This was Schumann's idea of the food of love and music.

(To be continued.)

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 719).

REFERENCE to the close of our last chapter under this heading will show that we left Wagner some way through his London season, and in a state of characteristic dissatisfaction with things around him. Before continuing the personal narrative, we may show—what, indeed, will readily be assumed—that the presence of this combative individual provoked storms which even at the present day are rumbling and growling, ready to break out afresh on special provocation. It is curious to note the bitterness of the conflict to which we refer, especially in view of the fact that up to this time Wagner had written nothing, or, at all events, published nothing more “advanced” than “Lohengrin.” Still more remarkable is the fact that at all periods of his career Wagner excited the same desperate antagonism, with, it must be said, an equally thoroughgoing devotion. Half-measures, even prudent restraint, could not exist near him, nor in the counsels either of foes or friends. A condition of things not unlike this survives to the present day, so that, even in England, the land of compromise, no suggestions of peace are made because everybody knows they would not get a hearing. In 1855 the London conflict involved even the New York press, and echoes came thundering back over the wild Atlantic waves, nearly all of them in favour of the hero of the hour. Then, as now, American journalism was not loth to go against prevalent English opinion. “Our musical contemporaries in America,” wrote a London pen, “have taken Richard Wagner by the hand with an enthusiasm equal to that which the political Yankees exhibit towards the Czar of all the Russias.” The London correspondence of these journals is almost as interesting now as when it came hot from the press. We all know the subject, the bitterness, and the style so well that, just as when reading the story of a battle in Napier’s “Peninsular War,” we seem to hear the clashing of the swords and the shouts of the combatants. We will present our readers with a few extracts, that they too may smell powder.

The correspondent of one American journal actually saw in the Philharmonic programmes a trap for the poor, victimised Conductor! Here is the proof: “By the express desire of the directors (at all events, some of them), a selection from ‘Lohengrin’ was given. The uninitiated may infer that this was to show their enthusiasm for the Conductor, but I assert boldly that it was done with a view of securing a *fiasco* for Wagner.” We agree with a contemporary critic that “this is odd, to say the least of it.”

Personalities soon followed: “Nothing is more generally known than the decided detestation in which Wagner is held by the musical critic of the *Times*, the reason of which we have given before.” Again: “To see Wagner and Berlioz, the two most ultra Red Republicans in music existing, occupying the two most prominent positions in the musical world of this classical, staid, sober, proper, exclusive, conservative London, is an unmitigatedly ‘stunning’ fact. We are now ready for anything, and nothing can astonish us more. Some of our real old cast-iron conservatives will never recover from this shock—among others, the editor of the *London Musical World*. This estimable gentleman is in a truly deplorable state, whereby his friends are caused much concern. The engagement of Wagner seems to have affected his brain, and from the most amiable of men and truthful of critics, he has changed to the—well, see his journal.” Thus the correspondent,

who was, however, distanced by his able editor: “Fancy the editor of the *Musical World* having any personal experience other than pecuniary, and that disastrous to his victim, with any one.” The critic of the *Athenaeum* next came in for polite attention: “How the *Athenaeum* can engage a musical critic who does not understand anything about music is a question which it will be puzzled to answer.” It may be asked what Mr. Chorley had done to anger the Wagnerians. A sufficient answer appears in the following extract from one of his articles: “Due pains had been bestowed by Herr Wagner on his own Overture—but the pains had been bestowed in vain, for never did new work making such a noise, and concerning which so much noise has been made, fall more dead on the ears of a callous and contemptuous public. . . . Our impression is that the Overture to ‘Tannhäuser’ is one of the most curious pieces of patchwork ever passed off by self-delusion for a complete and significant creation. . . . When it is stripped and sifted, Herr Wagner’s creation may be likened, not to any real figure with its bones and muscle, but to a compound of one shapely feature (the Pilgrims’ melody) with several tasteless fragments, smeared over with cement, but so flimsily that the paucity of good material is proved by the most superficial examination. Yet this Overture is almost the sole coherent instrumental work from his hand which he could produce in substantiation of his claim to be considered the composer of the future.”

The reader must now have learned enough of the perturbation which Wagner’s advent caused in the erstwhile serene musical atmosphere of London. We have not referred to the matter for the sake of calling up old discords, but in order that the circumstances under which Wagner did his work in London may be known and estimated. Now let us return to the master’s own utterances.

The collection known as “Richard Wagner’s Letters to his Dresden friends” (of which an excellent English translation by Mr. Shedlock is now available) contains several communications from London, and in some of these are interesting and valuable paragraphs. One runs to the following effect:

“It was a great piece of folly for me to come to London, for which I now atone by enduring until the last Concert. Not, indeed, that I have to complain of the public or anything of that sort; that is all just as it is everywhere else, neither better nor worse; and, besides, the public of the Philharmonic Concerts is very favourably disposed towards me; but it is not in my line to conduct Concerts. A Beethoven Symphony certainly gives me great pleasure; but a whole Concert of this kind, with everything which it includes, deeply disgusts me, and with great inner vexation I see myself compelled to conduct stuff which I thought I should never have to perform again. Moreover, I see that here in England I have no chance of anything under never so favourable circumstances. Even a German opera, with my works, would give me no pleasure; for no performance could ever be so good as I should wish, for the reason that very few rehearsals can be held, because everything is so frightfully dear. So I only endure here, without joy or hope. . . . So I am spending my time in somewhat melancholy fashion, amid people who are foreign and unsympathetic to me; and I rejoice at the thought of returning at the end of July to my dear, glorious Switzerland, which I hope I shall never leave again.”

Again we read: “I have really nothing to do but conduct the Concerts of the Philharmonic Society; as to the rest, London does not exist for me. The orchestra has taken a great liking to me, and the public approves of me. To-day is the second Concert;

selections from 'Lohengrin' and the Ninth Symphony. Chorus wretched. If only I had my Dresden Palm-Sunday Choir!"

And again: "I endure here like a Passover-lamb; but it does not suit me, and I hope this will be the last time I shall come to London. I have nothing to seek here, and the Jews may conduct their silly Concerts for them. Besides, much scandal is made of and about me."

Once more: "I am now somewhat more cheerful, as my London visit is drawing to a close. At the next Concert we are to have the Queen of England: it will be certainly interesting if I, as a high traitor, with a public warrant out against me, conduct before her Majesty and the Court. One might take a lesson from that."

And yet once more: "I was forced to see that the power of established custom rendered it impossible to bring about any reduction or change whatever; I therefore nourished a feeling of disquietude, which had more to do with the fact that I had again embarked on a thing of the sort—much less with the conditions here themselves, which I really knew beforehand—but least of all with my public, which always received me with friendliness and approbation, often, indeed, with warmth. On the other hand, the abuse of the London critics was a matter of perfect indifference to me, for their hostility only proved to all the world that I had not bribed them; while it gave me, on the contrary, much satisfaction to watch how they always left the door open, so that had I made the least approach, they would have tuned to a different pitch; but naturally, I thought of nothing of the kind."

Wagner then goes on to tell about his interview with the Queen and Prince Albert, at which her Majesty used the words: "I am delighted to make your acquaintance. Your composition ('Tannhäuser' Overture) has enraptured me."

A sufficiently vivid idea of Wagner's disgust with London has been already conveyed to the mind of the intelligent reader, but, at the risk of "wasteful and ridiculous excess," we must go through with this matter. In a letter to Liszt and in a paragraph referring to Klindworth, there is an outburst of spite such as not even Wagner himself often exceeded:

"(Klindworth) is not doing well here, but how am I to help him? Blackguardism, obstinacy, and religiously nursed stupidity are here protected with iron walls; only a blackguard and a Jew can succeed here."

In another letter to Liszt, Wagner enters more fully into the misery of his London position, doing so in language which must strike every reader as ridiculously exaggerated. We do not say insincere. No doubt Wagner felt every word he used, and our legitimate wonder is that any man of common sense and firm will could permit himself to get into such a state of mind and feeling. This is what he says in the letter referred to:—

"I live here like one of the lost souls in hell. I never thought that I could sink again so low. The misery I feel in having to live in these disgusting surroundings is beyond description, and I now realise that it was a sin, a crime, to accept this invitation to London, which in the luckiest case must have led me away from my real path."

Then followed more abuse of the people whose money he, of his own free will, was taking:

"I am compelled to conduct an English concert-programme right down to the end. That says everything. I have got into the middle of a slough of conventionalities and customs, in which I stick up to the ears, without being able to lead into it the least drop of pure water for my recreation. 'Sir, we are

not accustomed to this'; that is the eternal echo I hear. Neither can the orchestra recompense me. It consists almost exclusively of Englishmen—that is, clever machines which cannot be got into the right swing: handicraft and business kill everything. Then there is the public, which, I am assured, is very favourably inclined towards me, but can never be got out of itself, which accepts the most emotional and the most tedious things without ever showing that it has received a real impression. And, in addition to this, the ridiculous Mendelssohn worship."

Back again to the eternal subject—himself—Wagner goes on:—

"And even if all this were better than it is, what business have I with such Concerts? I am not fit for them. It is quite a different thing if I conduct one of Beethoven's Symphonies before a few friends, but to be a regular Concert conductor, before whom they place scores of concert pieces, &c., that he may beat time to them—that, I feel, is the deepest disgrace. . . . The infernal torture that this is to me I cannot express. All my pleasure in my work is disappearing more and more. . . . This dislike of work is the worst feature of all. I feel as if with it eternal night were closing round me, for what have I still to do in this world if I cannot do my work?"

One or two consolations remained to this self-tormented man, among them an Englishman who did not care particularly about Mendelssohn, and was, therefore, a "sweet boon":—

"Besides him (Klindworth) my intercourse is limited to Sainton, the leader of the orchestra, who caused my ill-fated appointment here, and a certain Lüders, who lives with him. Both are ardently devoted to me, and do all in their power to make my stay here pleasant. Apart from this, I frequently go to Praeger. Quite recently a Mr. Ellerton, a rich amateur, approached me very cordially. He has heard my operas in Germany, and my portrait has been hanging in his room for two years. He is the first Englishman I have seen who does not care particularly for Mendelssohn." After enumerating all these virtues, Wagner sets the seal of his high approval upon Mr. John Lodge Ellerton, and attributes to him "a fine amiable mind."

There is one other letter to Liszt from London, in which Wagner chiefly discusses Dante—a subject far enough away from the wickedness of England and Englishmen. But even into this the man's rancour against a people who, on his own showing, were favourably disposed to him fully enters. After speaking of a God under whom "hoped-for salvation remains the only real and consciously enjoyable thing," he continues:—

"This may do very well for the Philistine, especially the English Philistine. He makes very good terms with his God; entering into a contract by which, after having carried out certain points agreed upon, he is finally admitted to eternal bliss as a compensation for various failures in this world. But (mark the arrogance and conceit of the question) what have we in common with these notions of the mob?"

The Philharmonic season over, Wagner did not remain in our insular Philistia an hour longer than he could help. At five o'clock on the morning after the last Concert he left London for Zurich, rejoicing, we may well believe, in deliverance. The enemy did not fail to harrass his rear, sending after him, through the columns of the *Musical World*, a sample of angry invective which rises now and then to an absolute scream:—

"This man, this Wagner, this author of 'Tannhäuser,' of 'Lohengrin,' and so many other hideous things—and, above all, the Overture to 'Der Fliegende Holländer,' the most hideous and detestable of the

whole—this preacher of the 'Future,' was born to feed spiders with flies, not to make happy the heart of man with beautiful melody and harmony. What is music to him or he to music? His rude attacks on absolute melody may be symbolised as matricide. What sings to him in a soft, low voice, and should pour oil into that stubborn heart of his, he smites and repels. . . . Who are the men that go about as his apostles? Men like Liszt—madmen, enemies of music to the knife, who, not born for music, and conscious of their impotence, revenge themselves by endeavouring to annihilate it. These are the preachers of the 'Future,' who hug themselves with Victor Hugo's lying aphorism—*Le laid c'est le beau*—which their every effort tends to illustrate. Turn your eyes, reader, to any one composition that bears the name of Liszt, if you are unlucky enough to have such a thing on your pianoforte, and answer frankly, when you have examined it, if it contains one bar of genuine music. Composition indeed! decomposition is the proper word for such hateful *funghi*, which choke up and poison the fertile plains of harmony, threatening the world with drowth—the world that pants 'for the music which is divine,' and can only slake its burning thirst at the silver fountains of genuine flowing melody—melody, yes, melody, *absolute* melody."

This is the language of ferocity in a hyperbolic condition, and not to be commended as an example in any controversial stage; but its very excess affords evidence that there was some kind of personal provocation. Knowing what Wagner was, we may take it as extremely probable that the sentiments expressed to Liszt were often on his tongue. That was, indeed, the fact, and his contemptuous estimate of Englishmen, and all they held dear in music, very naturally excited keen personal resentment. It seemed Wagner's doom to raise a storm wherever he went by force of an arrogance which no consciousness of genius can excuse.

Note should here be taken of a curious discrepancy with regard to an episode in Wagner's London experience. In June, 1855, a report travelled to Germany from England that Wagner had resigned his Philharmonic post. Liszt mentioned this in one of his letters to Wagner: "When shall you be back in Zurich? At Düsseldorf they were saying that you had already left London, and jealous Philistia received the news with a joy which I was not sorry to spoil. Whatever may happen, and however it may happen, I implore you to hold out and persevere." One way of suppressing the report was to publish a denial in the *Neue Berliner Musik Zeitung*, and this Liszt did, using Hans von Bülow as an intermediary. A "card" signed by the last-named duly appeared, stating that there had not been any "idea on the part of Capellmeister Wagner to leave London previous to the eighth and last Philharmonic Concert, since he has undertaken personally to direct the whole series." Liszt and Von Bülow doubtless acted in entire good faith, but, as a matter of fact, Wagner at one moment very seriously entertained the idea of quitting his post in mid-season. We know this from one of his own letters to Fischer, in which it is clearly seen how his dissatisfaction came to a head:—

"When I went into the cloak-room after the fourth Concert, I there met some friends, whom I made acquainted with my extreme annoyance and ill-humour that I should ever have consented to conduct Concerts of such a kind,* as it was not at all in my line. These endless programmes, with their mass of instrumental and vocal pieces, wearied me and tormented my

æsthetic sense. . . . But on that evening I was really in a furious rage that, after the A major Symphony, I should have had to conduct a miserable vocal piece (a duet from 'Cosi fan tutti!') and a trivial Overture of Onslow's, and, as is my way, in deepest dudgeon I told my friends aloud that I had that day conducted for the last time; that on the morrow I should send in my resignation and journey home. By a chance, a concert-singer, R—, a German Jew-youth,* was present; he caught up my words, and conveyed them all hot to a newspaper reporter. Ever since then rumours have been flying about in the German papers, which have misled even you. I need scarcely tell you that the representations of my friends, who escorted me home, succeeded in making me withdraw the hasty resolution conceived at a moment of despondency."

From this it is clear that the statement issued in good faith by Liszt, through Bülow, was not strictly true. It is clear, also, how impracticable a man was Wagner, and how in his childish petulance he could lose sight of dignity, self-respect, prudence, and even an obligation entered into with eyes wide open to all that it involved.

Shortly after reaching his home in Zurich, Wagner wrote to Liszt with reference to some of the closing events in London. After again dwelling upon the kindness of the Queen and Prince Albert, he declared that, at the last Philharmonic Concert, the public and the orchestra "roused themselves to a demonstration against the London critics." Continuing, he said:

"I had always been told that my audiences were very much in my favour, and of the orchestra I could see that it was always most willing to follow my intentions, as far as bad habits and want of time would allow. But I soon saw that the public received impressions slowly and with difficulty. . . . while the orchestra, out of regard for its real master and despot, Costa, who can dismiss and appoint the musicians according to his will, always limited its applause to the smallest and least compromising measure. This time, at the leave-taking, it broke through all restraint. The musicians rose solemnly, and, together with the whole thickly-packed hall, began a storm of applause so continuous that I really felt awkward. After that, the band crowded round me to shake hands, and even some ladies and gentlemen of the public held out their hands to me, which I had to press warmly. In this manner, my absurd London expedition finally took the character of a triumph for me, and I was pleased at least to observe the independence of the public which this time it showed towards the critics."

The critics do not appear to have recognised the demonstration, but flew in the face of the public by pronouncing Wagner, as a Conductor, one of the profoundest failures on record, and declaring his works to be the "clever and dashing shams of a well-read and ambitious man, who, wholly ungifted with the faculty of developing beauty, would fain persuade the world to mistake his idealless and amorphous ravings for the utterances of a heaven-descended originality." We leave the English field of battle with a reflection that the combatants did not mince matters. What are our own feeble skirmishes compared with their deeds of derring-do?

(To be continued.)

NOISES, NECESSARY AND UNNECESSARY.

THE practice of appealing to the ear as well as to the eye in order to herald the advent of something which the possessor or possessors thereof desire the

* The programme of the offending Concert was as follows: Symphony in B flat, Lucas; Nohetto, Spohr; Overture, "Ruler of the Spirits," Weber; Symphony, No. 7, Beethoven; Overture, Oualow.

* Reichardt is no doubt meant. He was the vocalist at the Concert in question.

public to approach or to avoid, dates back to remotest antiquity. In most cases the employment of sounds which it would be a stretch of imagination to call musical has generally predominated. Modern science has given us the Siren—a splendid instance of *lucus a non lucendo* nomenclature—which once heard can never be forgotten, witness the weird and terrifying triple wail given out by the lightship on the Goodwin Sands. The different varieties of steam whistle will readily recur to the minds of our readers in illustration of what we mean. At home or in the street we are alike reminded of the necessity of noise. The ubiquitous cyclist warns the foot passenger of his rapid onset by the emission of a mechanical yelp not unlike that of a cormorant, while the arrival of dinner is heralded by the gong, as though to show that where the common needs of humanity are concerned the East and the West join hands.

If we turn to the sphere of labour, we are met by the hooter, whose strident accents, resembling those of a demagogue, "scatter the rear of darkness thin" in all our industrial centres. In Ireland the peasantry to this day signal to one another by the means of cowhorns. In Styria the birds are scared from the growing crops by the employment of rattles worked by the wind. Everywhere instances abound of the employment of noise as a means of attracting or warning people. In many cases single notes or combinations of notes are given out by the mechanism adopted, but the noise produced can hardly be called musical in the strict sense of the word. We may admit that the noise is necessary, while regretting that it has hitherto been found apparently impossible to render it more tunable to the public ear.

Where some such effort has been made, we think it will be conceded that the results have generally justified the attempt. A coach-horn, limited though its capabilities are, has something very exhilarating about it, apart from its usefulness in clearing the way. It is trying, no doubt, to fastidious ears when it breaks in upon a pianoforte recital by Rubinstein in St. James's Hall—as happened on one memorable occasion—but in the right place there is something brisk and jovial in the sound of this instrument. Or take again the street cries of London, immortalised by Addison in one of the most humorous of his Essays. Even in their least attractive form these cries are not without a certain rudimentary musical significance. They illustrate certain methods of production in their most unbridled form, and are thus interesting to the musician. As a writer in the *Globe* remarked the other day, "sweeps have from the darkest ages cultivated a peculiar variety of the *portamento*." We may add to this that the most perfect example of the open tone is to be heard in the cries of fishwomen, while the *jodel* of the merry Swiss and German peasant finds its counterpart in the peculiar signal of the Metropolitan milkman. Not only the manner, but the matter of these cries is interesting. Some of them are genuine musical phrases, handed down from generation to generation, and not wanting in attractiveness. But, like many other things—good as well as bad—these street cries yield before the inevitable advance of civilisation. It is a good thing that gratuitous noise should be eliminated as a factor in town life, and if people can get on better without street hawkers, it would be sheer sentimentalism to plead for the conservation of the coster simply on the score of a few picturesque cries. What we have a right to ask for is that where new noises are introduced on the score of necessity they shall not be needlessly poignant, penetrating, or offensive, as is too often the case in this scientific and mechanical age of ours. With all our strenuous efforts to avoid friction in modern life, we cannot be said to achieve

this end in every case. In connection with railway travelling, for example, what an immense amount of apparently aimless but ear-shattering whistling goes on even upon the best regulated lines! Surely the results could be attained equally well by the adoption of less highly-pitched whistles.

At the present moment vigorous efforts are being made in various quarters to safeguard the public eye from annoyance. The question of mural advertisements is greatly to the fore. The horrors of the hoarding are being exposed, not always with a maximum amount of tact or discretion, but with a great deal of vigour, and there seems little doubt that solid good may come out of the agitation. The line taken by the most sensible advocates of reform is quite unassailable. They assert that a broad distinction must be drawn between exhibitions which are forced upon the eye of the public and those where the public has the option whether they will see them or not. A precisely similar distinction can be drawn in the case of sounds. Nobody is compelled to attend a Promenade Concert or the performances of the Moore and Burgess Minstrels unless the spirit moves him and the spare cash is forthcoming. On the other hand, it is impossible—unless one goes forth into the wilderness—to enjoy immunity from the thousand-and-one street noises of the metropolis. The law provides a certain amount of protection against the wanton infliction of torture on the organs of hearing by itinerant musicians and the like. If organ-grinders or German bands beset your front door, you can at least move them on; and so with other makers of noises which reach the proportions of a nuisance. But although the public is not without a remedy in the matter, it cannot be said that the means at its disposal are very efficacious. It is not for us to say a word on the merits or demerits of Salvationism, but nobody who is possessed of an ear and a nervous system can fail to derive acute discomfort from the public orchestral manifestations of this latest development of militant Christianity.

In the interest of the public ear, as opposed to the public eye—which has already plenty of champions—we accordingly would enlist the attention of all who believe that the necessary noises of the metropolis can be reduced in quantity and regulated in quality. A Society for the Prevention of Needless Noise might be founded, and the functions of such an institution need not be merely negative. They might extend with advantage to the purifying and beautifying of already existing noises, where it is impossible or inadvisable to get rid of them. Sometimes it may happen that a new noise is wanted and then the S.P.N.N. should use its influence to ensure the adoption of some signal which would commend itself at once on utilitarian and æsthetic grounds. Now it happens that at this very moment an opportunity offers itself for the invention of a most necessary noise. A gentleman, writing to the *Times* a little while ago, points out the extreme danger with which the transit of fire-engines on their way to the scene of action is fraught owing to the absence of some loud and unmistakable signal. There is nothing finer than we know of than the sight of an engine dashing full tilt along a crowded thoroughfare. But setting aside the romantic aspect of the question, the existing practice is exceedingly and unnecessarily dangerous. The firemen halloo as they speed along, but, as the correspondent points out, you can't shout very loud with the wind whistling down your throat as you career along at the rate of fifteen miles an hour. Here then is a splendid field for the display of ingenuity in this demand for a good fire-motive. If Captain Shaw is a disciple of Wagner, of which we are not sure, he might be disposed to adopt the

frivolous suggestion thrown out in one of the evening papers, and transfer to the steam whistle some striking phrase from Wagner's "Feuerzauber."

Since we wrote the above lines a notable thing has occurred—nothing less than the first reading of a Bill brought in by Mr. Jacoby, the Radical M.P. for Mid-Derbyshire, "To limit the hours of street organs and other street music in the metropolis." The introduction of the measure was greeted with unseemly mirth from all sides of the House, and the Ministerialists in particular made merry over Mr. Jacoby's unexpected adhesion to the principle of coercion. On the other hand, no details as to the scope of the new Bill being available, it has been ingeniously argued in some quarters that Mr. Jacoby seeks to relieve rather than to repress that *wunderlicher Alter* immortalised by Schubert in the "Winterreise." It is, so a writer in the *Observer* contends, only a logical expansion of the Eight Hours movement. "We pride ourselves upon our benevolence, and yet we allow these indefatigable popular educators to wear out themselves—and their instruments—in their heroic efforts to humanise the lives of the populace. But a happier era is even now dawning for the street musician. Thanks to Mr. Jacoby and Eight Hours All Round, the face of the grinder shall be ground no more." This strikes us as rather laboured fooling. The drift of the new Bill is plainly foreshadowed by the action of the City Council of New York forbidding barrel and piano organs in the streets altogether, and by the recent edict of the Manchester City Council imposing a fine on hawkers who indulge in unnecessary cries and prolonged yells. We may close these remarks by transcribing from the *Ménestrel* the address of a candidate in the Municipal elections at Saint Gilles (Brussels): "Electeurs! Je suis candidat *anti-pianiste*! Le piano fait le désespoir de ceux qui ont en horreur les gammes, les doubles croches et les demi-mesures. Electeurs, il faut, dans l'intérêt de l'humanité, prohiber l'usage du piano. Electeurs, votez pour moi en signe de protestation anti-pianiste!"

MR. FREDERIC HARRISON'S proposal that we should restore the Elgin Marble to Greece has prompted the following supplementary suggestion, which emanates from a correspondent who signs himself "A Bengalee." We give his own words: "The Germans, I need hardly remind the gentle readers of THE MUSICAL TIMES, are a placid, metaphysical and bibulous race, but when once roused they are exceedingly difficult to cope with. Three things above all others are essentially necessary to the Teuton—his pipe, his beer, and his music, especially the last. To deprive a German of his band is to wound him in his tenderest susceptibilities. Yet that is precisely what we have been doing for the last three generations at least. Only the other day, as I was perambulating through the fashionable locality of Mayfair, my ear was ravished by such a concord of sweet sounds as had rarely, if ever, affronted that sense before. They emanated from a body of some eight musicians, clad in uniform, whose visages proclaimed their alien origin. After listening with rapt attention for a few minutes, I availed myself of a short pause in the entertainment to accost their leader and inquire the name of the enchanting melody which they had just been discoursing. He replied in a strong German accent that it was a dance tune by some Viennese composer whose name I forget. Questioning him further I elicited the fact that his name was Dudelsack and that he and all his colleagues were Germans. 'How is it then,' I asked, 'that you, the subjects and soldiers of the Emperor—for I see you wear a uniform that is not

English—instead of causing delight to your compatriots at home, are to be found in the centre of the most aristocratic quarter of London?' He hesitated for a moment or two and replied somewhat mysteriously, 'Well, you see, there is a much greater demand for this sort of music over here and the English people make it worth our while.' In plain English, these splendid musicians, the pride and glory of the Fatherland, are bribed by foreign gold to quit their country and converted into mercenary entertainers instead of strengthening the forces and animating the spirits of the German army! I feel morally certain that if this fact was brought home to the knowledge of the young Emperor, who has already won a reputation for decision of character, that he would promptly demand the unconditional surrender of these subjects of his. They are not merely to be found in the metropolis: they permeate every shire and county of Great Britain. Doubtless they have exerted a humanising influence on our rural population, but we cannot consent to do evil that good may come. It is plainly the duty of the English Government to forestall the inevitable, to make a virtue of necessity and restore to the Kaiser his kidnapped musicians."

It is always interesting to hear the views of artists who have attained to eminence in their profession when the spirit moves him, or her, to discuss the practical side of their art. Success in art is largely due to temperament which no amount of lecturing can impart. "Sir," said Dr. Johnson, "I can give you reasons, but I can't supply you with intellect." *Mutatis mutandis* the same applies to singing. M. Maurel has recently been holding forth on the stage of the Lyceum, on the subject of Lyric Art, while Madame Nordica has been ventilating her views on the subject of "Amateur Singing" in the pages of *Woman*. Neither of them have communicated any "tips" of startling novelty. Still truisms, when delivered by an expert, acquire a dignity which they can never hope to attain in the mouth of the plain person. We feel, therefore, that we are performing a sacred duty when we call attention to the fact that Madame Nordica counsels the aspiring amateur to shun the tremolo, to play their own accompaniments (if they can do so), to phrase their sentences in singing as nearly as possible in accordance with the method of speaking, thus:—not to breathe in the middle of words, and not to overwork the voice when they feel tired. We have done Madame Nordica an injustice, however, in saying that there is nothing new in her counsels, and quote the following paragraph by way of recantation:—"I think it an excellent plan, when practising roulades, to keep a sixpence edgewise betwixt the upper and lower front teeth. By retaining the arch of the lips the proper tone is kept throughout, but the moment the teeth are suffered to close, the tone varies, which is the most usual defect in amateur scale-singing. I have heard persons object to the custom of practising with a coin between the teeth, owing to the possibility of its slipping into the throat. The danger is, of course, purely imaginary, but I have seen grooved ivory pencils used with advantage by persons of timid nature." Would it not be possible to obviate the pencil by boring a hole in the sixpence and passing a thread through it, which might be secured round the neck?

It is beginning to be somewhat difficult to follow the ins and outs of the question of supplying pianofortes to the London Board schools. After wearisome wrangles the matter was supposed to be decisively settled by the vote of the majority as recorded in our November issue; but now we are informed that the impecunious

Board has not got the wherewithal—viz., £2,500—to meet the necessary initial expense. Consequently, the vote of the Board is stillborn. The majority, in view perhaps of the fuss threatened at the impending elections, have apparently meekly acquiesced. Perhaps the question will be revived next year. Meantime, it must be acknowledged that the tactics of the minority who opposed the introduction of the instruments have undoubtedly succeeded. We are glad to learn that the Leeds School Board have resolved to furnish their schools with pianofortes. It is curious to note how much the provinces are ahead of the metropolis in their appreciation of the utility of instrumental music. In Aberdeen, in the ordinary rate-aided schools, the bogie put up for our alarm in London is already perfectly familiar; that is, the teaching of the pianoforte to the children has been going on for years. The expense, however, of this teaching is not borne by the rates. The children's parents pay about 10s. per quarter per child for one and sometimes two short lessons a week, and the teacher's remuneration is wholly derived from this source. In Edinburgh and Glasgow the practice is much the same. In one free school in Edinburgh three or four pianoforte teachers are engaged. It is difficult to see what substantial objection there is to these arrangements, inasmuch as the community, as such, is not called upon to meet the expense of these "luxuries" of education. On the other hand, it is easy to see that musical education may be thereby immensely advanced.

In Mr. Willert Beale's lately published book, "The Light of Other Days," among other interesting reminiscences, the author says that whilst travelling with Thalberg the latter mentioned having composed an Overture to his new Opera "Florinda," although he had not been seen to write down a note. "Shall you remember it?" asked his friend. "Undoubtedly," said Thalberg, "I can see and hear every note. It is a habit you should acquire, that of thinking and of hearing music without the aid of outward sound." "Do you write with the aid of the pianoforte?" enquired Beale. "Very seldom," replied Thalberg; "I try over passages for the instrument if in any doubt as to their being practicable; otherwise I prefer directing the pen with my brains, instead of with notes, and, believe me, you will find it the best plan to adopt." With regard to this faculty being a special gift, the composer said that he believed it was so at one time, but that he was now convinced it could be acquired by practice. As students are often in doubt whether it is good to compose at the pianoforte, it is well that they should be answered by such facts as these; and should they still hesitate, we may strengthen Thalberg's theory by relating what was more than once emphatically declared by Beethoven, that he never cared to compose in a room where there was a pianoforte for fear he should be tempted to go to it.

WHEN ninety thousand copies of a book are in use, no further proof of its merit is needed. But we wish to draw the attention of our readers to an advertisement stating that in future issues of Stainer's "Harmony Primer" the nomenclature of intervals will be made to correspond with that now commonly adopted in this country. We think the Oxford Professor has acted wisely in making this concession to the wishes and habits of teachers and students. No doubt there is much to be said in favour of Dr. Marx's system of calling all intervals in their normal state "major," and when reduced by a semitone, "minor,"

and when reduced by two semitones, "diminished." But the terms "perfect fifth" and "perfect fourth" have a respectable antiquity, and so too have the terms "diminished fifths and fourths." Whatever be the opinions of the learned on this matter, no doubt can exist as to the fact that the author has by his slight alterations made this already useful Primer far more generally acceptable.

THE Duke of Edinburgh, when, on the 13th ult., he distributed a number of prizes gained at a public musical competition at Plymouth, remarked that we often heard the English were not a musical nation, but that was, he thought, a great mistake, as any one might find by visiting the West of England. He congratulated the Corporation on lending their patronage to the Saturday evening Musical Recitals. A voluntary movement like that, entirely unsupported by civic or other funds, was most praiseworthy and must lead to the best results. When the Royal College of Music was established it was hoped that local centres would be formed, which would be affiliated with the central body in London. Plymouth had taken a step in that direction, and he hoped that the efforts being made by Mr. Hele, the borough organist, and those associated with him, would be instrumental in connecting provincial schools and provincial bodies for the promotion of the art of music with the central body in London.

FACTS, RUMOURS, AND REMARKS.

THE question which inevitably arises from the decline of orchestral Concerts in London is too large for discussion in this place, and we can only touch upon the melancholy circumstances which recently brought the fact home to us. Sir Charles Hallé and Mr. Henschel had hardly entered upon another season when they found themselves face to face with a difficulty that threatened the life of each enterprise. The support of the public was miserably inadequate, and persistence meant certain and heavy loss. So situated, the two conductors took such action as might have been expected from their different circumstances. Sir Charles Hallé, whose venture was not a year old, and who can find plenty of provincial work for his orchestra, gave up the London Concerts in one of the tersest announcements ever printed. Mr. Henschel was loth to take such summary action. He opened a new subscription covering the remaining Concerts of the season, and let it be known that, in the event of an unsatisfactory response, he also would retire. This politic action appears to have roused some sense of shame in the breasts of a certain number of metropolitan music-lovers, and it is understood at the time of writing that Mr. Henschel will be able to go on. There is satisfaction in this, but the situation as a whole is one that cannot be regarded without anxiety, nor without an alarming suspicion that, with regard to the higher forms of musical art, we have been going backwards rather than advancing.

SINCE the above paragraph on the Orchestral Concerts at St. James's Hall was written, Sir C. Hallé has announced that he will give one more Concert, on February 20. It is understood that influential well-wishers, not excluding Royalty, have rallied to the cause, just as in Mr. Henschel's case, and so another trial is to be made. This gives us satisfaction, if only because proving that some London amateurs of orchestral music have the grace to feel ashamed of their lukewarmness and neglect.

THE musical critic of the *Echo* lately delivered himself (we hope he said it "in haste") of the following opinion: "Berlioz's 'Faust' and works of its kind will live and flourish long after the oratorio form of composition—upon which, at one time, choral associations were compelled almost wholly to rely—has died away and is forgotten." This dictum roused Mr. Joseph Goddard to a reply which is worth reading: "This appears to breathe the spirit of a desire to kick down the ladder. Yet such a spirit was quite absent in Mendelssohn, Beethoven, Mozart, and Haydn; for the first revered Bach, and the other three confessed themselves as children compared to Handel. Again, are poets of the rank of Goethe entirely to surpass in power of musical inspiration such poets as writers of the books of Job and Isaiah? So long as the Bible is high above all other poetry the strong probability is it will continue to invoke the imagination of the musician. Not the feebleness, but the grandeur of its past action in this respect is the more likely to deter the musician of the future. On what grounds, then, is it likely that the oratorio form of composition will die away and be forgotten? Both Haydn and Mendelssohn modified this form, and Gounod has further modified it; and in all probability it will continue to change. But this is growth, development—a vitalising process, the diametric opposite of dying away and being forgotten."

FOR some time past the air has been thick with rumours concerning Sir Arthur Sullivan's new serious opera "Ivanhoe," but only just now has anything official and definite come to hand. The following particulars, emanating from Mr. D'Oyley Carte, may, of course, be taken as trustworthy, and, first, as to the cast, which, as the opera will be given nightly, is a double one: *Ivanhoe*, Mr. Ben. Davies and Mr. O'Mara; *Cedric the Saxon*, Mr. Ffrangcon Davies and Mr. Burgon; *Friar Tuck*, Mr. Avon Saxon; *King Richard*, Mr. Norman Salmond and Mr. Franklin Clive; *Sir Brian de Bois-Guilbert*, Mr. Oudin and Mr. Noijé; *Prince John*, Mr. Richard Green; *The Grand Master of the Templars*, Mr. Adams Owen; *Isaac of York*, Mr. Copland; *De Bracy*, Mr. Charles Kenningham; *Locksley*, Mr. W. H. Stephens; *Rowena*, Miss Lucile Hill and Miss Esther Palliser; *Rebecca*, Miss Macintyre and Miss Tudichum; and *Ulrica*, Miss Marie Groebl. A daily contemporary praises this company as a very strong one. It may prove so to be, but, as a matter of fact, it is very largely made up of stage novices about whose dramatic powers nothing can yet be said. We can only wait and hope. The opera is promised for about the 10th inst., which probably should be read as much later in the month.

A CORRESPONDENT writes complaining of a "highly diverting game" which, as he alleges, is carried on by artists when touring in the Provinces: "The great performer puts down in the programme the name of a piece which he or she has not the slightest intention of playing, and the puzzle is to find out what she or he actually does play. As there are probably 40,000,000 pieces of music in existence, you will see at once how intensely amusing and instructive this diversion may be made. Sometimes, to put the audience off the scent, the performer will actually play the piece set down in the programme, whilst his mystified auditors are wildly guessing the name of some impossible composer, greatly, I suppose, to the player's delight. An ingenious violin-cellist has lately devised an improvement on the game, which makes it still more abstruse. At a recent Concert it was announced that he was to play

four pieces. He really played two of those mentioned, but not in the order in which they were set down, and the puzzle then became to tell not only *what* he played, but *when* he played it."

FROM the *Daily Telegraph*: "We understand that the authorities of Cambridge University have offered the degree of Doctor in Music to Antonin Dvůřák, and that the distinguished Bohemian composer has signified his willingness to accept it. This will not be a repetition of the Brahms case, in which the person whom Cambridge delighted to honour thought it scarcely worth while to come over for the cheering of the undergraduates, the Latin eulogies of the Public Orator, and the Vice-Chancellor's handshake. If our information be correct, the new Doctor will present himself, 'properly clothed,' in June next, the occasion being specially marked by a performance of his 'Stabat Mater,' in which Madame Albani and other eminent artists have promised to take part. The action of the University in this matter will, no doubt, be highly appreciated by the sensitive Bohemians, who are so justly proud of their famous compatriot. It is an honour to them, to him, and, not least, to Cambridge herself."

A LETTER from Verdi to his friend, Monaldi, the Roman critic, written at Genoa on the 3rd ult., is so interesting that a place cannot be refused to it here: "What shall I tell you? For the last forty years I have had a fervent desire to write a comic opera, and for the last fifty years I have known 'The Merry Wives of Windsor,' albeit those everlasting 'ifs' and 'buts,' which are to be found in everything, always prevented me from carrying out that desire. Now, however, Boito has overcome them all, and has written for me the libretto of a lyric comedy which is unlike any other. It is an amusement to me to set it to music, without any special object whatever. I do not even know when the work will be finished, for, I repeat, it is an amusement. *Falstaff* is a wretch capable of any amount and every kind of meanness, but he does it in an amusing way. He is a veritable type, and there are so many types. The opera is thoroughly comical. Amen."

THE orchestral band of the Royal Artillery was selected to play at the State banquet at Windsor Castle on November 28. It appears to have greatly pleased the Queen, which is not surprising. A contemporary remarks *à propos*: "In making the preparations the Queen spoke with her usual advisers about the music, and the merits of the several regimental bands were discussed, with the concluding remark of Her Majesty that the one procured was to be 'the best.' The consequence was the selection of the Royal Artillery band, which played during and after dinner. During the Concert the Queen sent for Cavaliere Zaverthal, and told him that she was delighted with the performance of the band. Moreover, she remained until the end of the programme, which Her Majesty seldom, if ever, does on such occasions. This was the first appearance of the Royal Artillery band as an orchestra at Windsor."

SOME time ago we drew attention to the presence in San Francisco of an English tenor named Reeves, who, it was stated, gave himself out as a son of Sims Reeves. This gentleman is now heard of again, in the columns of the *Oakland Daily Evening Tribune*, where we read as follows: "The Ensemble Club made one great mistake, however, and that was the engaging of Harry E. Reeves, the vocalist. Mr.

Reeves is an Englishman, who came to this coast recently and announced himself, with some flourish of trumpets, as a nephew and former pupil of Sims Reeves, the great tenor. Mr. Reeves has a big voice, which is characteristic of many large men, but Mr. Reeves sings very badly; in fact, to put it truthfully, Mr. Reeves sings atrociously." No longer son, but nephew and pupil. Yet, if the critic be right, even this relationship is disproved out of the San Francisco Reeves's own mouth.

FROM distant Demerara comes a thrilling story of adventure. On Monday evening, November 24, the choir of Bush Lot Wesleyan Chapel set out for Queenstown, Essequibo, intending there to perform a work called "From Nile to Nebo." These "merry souls, and all agog" travelled in two mule vans, one of which was burdened with the weight of Mr. Sampson, a corpulent local preacher, and representative of *Pharaoh*. We regret to say that, on reaching Three Friends Village, the six mules harnessed to *Pharaoh's* chariot refused to go any farther and, in answer to the *argumentum baculum* usual on such occasions, upset the Egyptian tyrant and his suite into a ditch full of muddy water. Three ladies sustained injuries, and the stout monarch, falling upon a fourth, nearly drowned her before help came. The moral seems to be that your tyrant should be chosen by weight, or rather want of it.

THE "Associated Board of the Royal Academy of Music and the Royal College of Music" (O for a shorter name!) has made the following statement: "The Board have the satisfaction of announcing that they have obtained the co-operation of the following gentlemen, who have consented to act as 'School Examiners' for the year 1890-1891—Mr. Frederic H. Cowen, Mr. W. G. Cousins, Mr. Eaton Fanning, and Mr. Henry Gadsby. The Board have already accepted applications for registration from 145 schools and teachers of music, and have decided on extending the last day for receiving such applications until December 31, 1890. Registered schools and teachers will, subject to the regulations of the syllabus, be entitled to present pupils for examination up to November 30, 1891."

MADAME ADELINA PATTI well understands the value of pre-payment, and, it is said, has declined to fulfil her 12,000 guinea engagement in Russia because the impresario cannot "plank down" a certain sum by way of guarantee. This is not the poor man's fault, but that of the paternal Government of the Czar, which has impounded the paid subscriptions as a guarantee on behalf of the public that Patti will appear and sing. Sometime ago a wayward artist caused much scandal by declining to do her duty, and thus, in a certain sense, defrauding the ticket-holders. So the Russian police now take what precautions they can, and Madame Patti declines to put herself under their jurisdiction. She can well afford to refuse 12,000 guineas; that is one consolation for her friends.

MR. DE PACHMANN has electrified the Chicago amateurs, but somewhat displeased them by his mannerisms, if the *Indicator* be a true mouthpiece: "Pachmann eyes his audience nearly all of the time, as though to say, 'See? I don't look at the keys. You can't do that. Now listen! There! I went all over the board, octaves and everything, and never looked once. Ain't it funny?' Yes it is funny and that's the pity of it. Those unfortunate mannerisms

rob him of much that is his due, and rob the auditor of much that is *his* due, too. A music lover, filled with the beauty of a Chopin movement most exquisitely played, does not wish to have the spell broken by the player who, with a jerk of the head, seems to say, 'I never looked once!'"

IN a recent number of the *Surrey Gazette* appears a criticism upon a performance of the "Golden Legend" by the Redhill and Reigate Philharmonic Society. The notice opens with a nominal list of the principal persons in the audience, and closes with the names of all the chorus. Between these extremes the careful reporter mentions the whole of the numbers in Sullivan's work, with the artists, &c., by whom they were rendered. Here is an example: "The duet, 'Onward and onward,' having been given by Miss Norman and Mr. Jones, the chorus of pilgrims contributed 'Me receptet Sion illa' in a very admirable manner; Mr. Wells following with the solo 'Here am I, too.'" Thus the conscientious scribe goes on mentioning everything and everybody, and the *Surrey Gazette* is happy in possessing him.

MUSICAL instruments of no further use to owners may be sent to the South-East Branch of the London Wesleyan Methodist Mission, where they will be welcome. "An orchestral band has been organised (we quote from an Appeal just issued) solely with a view to draw within the sound of the Gospel such as can only be attracted by music. The result has far exceeded our best expectations. Many are now meeting in class who have been drawn to the Mission by the playing of the band. During the summer months the band played outside the Mission Hall for half-an-hour before the Service." Suggestion for an allegorical picture: Religion sustained by Music.

MR. E. OAKLEY HALL has a characteristic story of Punch's "Poet Bunn." We think it has appeared before, but never mind: "I asked him once to what he ascribed the popular success of 'The Bohemian Girl.' 'Why, to the euphony of my words, to be sure.' He then explained that they were all written to the melodies. 'Much of your libretto,' I said, 'is ungrammatical nonsense.' 'Exactly so, but if at rehearsal any word did not exactly harmonize with the note belonging to its verbal situation, I found another word that did, and, of course, the sense got marred, but nobody minds that in opera.'"

THE ill-fortune of orchestral music in central London, and the disparaging remarks of critics and others upon metropolitan amateurs, have called forth various "letters to the editor." We cannot say that the apologists are convincing. They plead that St. James's Hall is unlovely, or draughty, that it is a long distance from some places, that the cushions are hard, and so on. But what sort of enthusiasm is that which shrinks from a little personal discomfort? People who won't go to a Concert because the cushions are hard had better keep as quiet as possible, and avoid drawing attention to themselves.

DR. WESTBROOK sends us the following Handelian note: "Those who so anxiously try to get the spelling of Handel's name into correct form seem quite unconcerned as to how he pronounced his name, and how others repeated that pronunciation. Now, if they can procure an early copy of his opera 'Rinaldo,' they will find him called Mr. Hendel on the title-page, which should go far to prove that he was so-

called, at any rate during his first visit to this country, and no doubt gave that pronunciation to his publisher, if he did not so write the name."

WE are glad to find that, having built a magnificent hall at Sydney, and placed in it a superb organ, the general opinion of the principal inhabitants of the city is that one of the most eminent performers on the instrument shall be at once secured for the permanent office of organist, at a salary of £1,000 a year. This is as it should be; and we sincerely hope that the same liberality may be shown by the good citizens of London in appointing an artist worthy of presiding at an equally grand organ here—when we get one.

WE have received from a Leicester correspondent a copy of the *Daily Mercury*, in which notice is taken of a performance given by the local Philharmonic Society. The provincial critic did fairly well on this occasion, but could not entirely conceal his typical characteristics. He said: "In some of the passages in the 'Mariner' the cultured singing of the tenors was very prominent. The band was also a little uneven." We have italicised what, in this connection, is a delightful word.

A MR. SYMONS has been good enough to supply the world, through the *Pall Mall Gazette*, with his opinion as to the musical qualities of the English people. He says, in effect, that we have none, and backs up his position by pointing out that we took instinctively to Mendelssohn, but had to be drilled into an appreciation of Wagner. If this means anything at all, it signifies that Mendelssohn's works are not music. The friends of Mr. Symons should seize his writing materials and lock them up.

CONSIDERING that Dr. Hubert Parry, in naming his new and successful composition "L'Allegro ed il Penseroso," instead of "Penseroso" (as the Handelian work on the same subject has almost invariably been called), shows a commendable desire to correct a long standing error, it must be galling to him to see it still usually printed as of old. Apart from any courtesy to Dr. Parry, we should have thought that the fact of there being no such word as "Penseroso" might of itself have justified the alteration.

WHAT could have possessed the South London Choral Association to make such an exhibition of themselves as they did with "The Messiah" in St. James's Hall? There must be very bad judgment somewhere. We cannot mince matters about what was really a disgraceful performance of Handel's well known masterpiece, and are justified in saying that if Mr. Venables and his people are unable to do better they should never come this side of the water again.

FOR a recent performance of Weber's "Jubilee" Cantata in New York, the words were republicanism; nevertheless, *Freund's Music and Drama* complains of the following verse:—

"Happy nation, still receiving
Gifts from Nature's loving hand;
Happy nation, still obeying
One that wisely rules the land."

We should say that Mr. Freund is not a supporter of President Harrison.

A CONTRIBUTOR to the *American Musician* has enriched the American language, and the vocabulary

of Transatlantic music reporting with a new verb. Referring to the custom of presenting souvenirs to the audience on the occasion of, say, a hundredth night, this writer remarks: "On Monday, 'Men and Women' *souvenired* its fiftieth night at Proctor's." Let the reader, as a novel and refreshing exercise, conjugate the verb "to souvenir."

WE have a very young namesake in Brisbane, and from the second number of that far away *Musical Times* we learn with satisfaction that the Brisbane Musical Union, having, by the special subscription of its members, procured copies of Mackenzie's "Rose of Sharon," will produce that work during the ensuing season.

OUR antipodean contemporary is, we observe, the organ of the Brisbane "dead-heads." Referring to the possible engagement of Madame Patey for a performance of "Israel in Egypt," he observes: "If she is piloted to Brisbane, the impresario must not be so parsimonious in the matter of free passes as he was during the Hallé-Néruda Concerts, if he expects to earn the hearty good-will and co-operation of the musical profession here." This is deliciously frank, and "forewarned is forearmed."

MR. SANTLEY's friends are organising a banquet and reception for the celebration of his return from Australia. This is all right, and "quite English, you know," but, meanwhile, Mr. Santley is in no hurry to reach home and enjoy the contemplated hospitality. He is leisurely looking on men and cities *en route*, and, we understand, no date can be fixed upon as proximate to his arrival.

THOSE of us who know how hospitably Denver, that wonderful City of the Plains, has received English musicians, are gratified to learn that our countryman, Dr. Gower, is, with others, engaged in starting a musical journal which shall be the organ of artistic culture at the foot of the "Rockies." Success to the enterprise, and may the new paper have "long continuance and increasing."

In the library of the Grand Opéra, Paris, are some fragments in MS. of an opera on the subject of "Cinq Mars," which Meyerbeer began in 1837 but never finished. These remains were in the Paris Exhibition of 1889, but not till Mr. Pougin drew attention to them in a just published *brochure* did the fact become known that Meyerbeer had ever dealt with the subject which Gounod took up forty years later.

AN effort is being made to establish a Triennial Musical Festival in Cardiff, and a guarantee fund seems in a fair way towards success. The project should certainly receive Welsh sympathy, seeing that the Principality has no Festival to boast of at present. Mr. Walter Scott, a local professor, and Mr. Brooks-bank, Organist of Llandaff Cathedral, are prime movers in the matter.

NEW YORK has lost Theodore Thomas and his orchestra, and Chicago gains them. "No occupation," said the Conductor, when asked to give a reason for fitting. "In New York there is not enough for my orchestra to do." So Chicago rejoices, and sarcastically inquires: "Is it possible that New Yorkers do not know that Chicago is the acknowledged musical centre of this great country?"

THE advertisement which appeared a few days ago—"Wanted, a Tuner who can Tune"—is a convincing proof that there are a large number of tuners who *cannot* tune. Considering that a Society is now formed for granting diplomas to competent tuners after a rigid examination, there can be no reason why the want of qualified persons in this department should longer exist.

THE Professor of the "Breakfast Table" utters a profound truth about music: "Music can be translated only by music. Just so far as it suggests worded thought it falls short of its highest office. Pure emotional movements of the spiritual nature—that is what I ask of music."

PRECOCIOUS musical executants we, we find, not to have it all their own way, for we now see advertised, at a Concert, a "boy composer." His age is not stated, but the wording of the announcement makes us fear that we are expected to judge the new-comer rather as a "boy" than as a "composer."

MESSRS. RUDALL, CARTE AND Co. have lately despatched to the Colonies some oboes with the '67 fingering (as for flutes); and they have also manufactured a flute made expressly for left-handed players. We hope that the well-meant efforts of this enterprising firm will be appreciated as they deserve.

THE *Musical Courier* of New York came out, on the 3rd ult., with a special number containing seventeen admirable portraits of the director and principal artists engaged at the Metropolitan Opera House. We can honour such enterprise over here though we are unable to emulate it.

THE *Musical Courier* of New York can hardly be looked upon as a champion of artistic conservatism, yet it applies to one of Liszt's Symphonic Poems such epithets as these: "blatant, obstreperous, vulgar, and meaningless."

REPORT has it that Mr. Goring Thomas's opera "The Golden Web" will stand aside for a while, and give precedence at the Prince of Wales Theatre to "Robin Hood," a work by an American composer, Mr. de Koven.

THE lovers of music in Scotland are setting a good example to many of their clergy, for we hear that, in spite of a series of Sacred Concerts given in Edinburgh on Sunday evenings having incurred the wrath of the "unco guid," they are always well attended.

THERE is nothing like modesty. The musical and dramatic critics of the Chicago *Figaro* respectively sign their contributions "Gounod" and "Sardou." How is that for high?

A "GRAND CIGARETTE CONCERT," which we see advertised, to which ladies are invited, introduces the gentler sex for the first time to music combined with smoke—but with "limited liabilities."

THE balance sheet of the late Norwich Festival turns out better than was expected. There is a profit of £501 10s.; of this sum £250 goes to the local charities.

ENGLISH music seems to go ahead slowly in New York, where, we presume, the prevailing German influence is against it. Sullivan's "Golden Legend" was not heard in the Empire City till the 4th ult.

ROYAL CHORAL SOCIETY.

FORTUNE, represented by the clerk of the weather, was very hard upon Dr. Mackenzie's "Rose of Sharon," as performed at the Albert Hall on the 10th ult. Great pains had been taken by Mr. Barnby to secure a proper rendering of the Scottish composer's beautiful music, and taken, we are glad to say, not in vain. The execution of the work, from first to last, met every reasonable expectation, but, unhappily, the "stars in their courses," or, better, the fog in its malignity, fought against an occasion which, it had been hoped, would prove wholly auspicious. We are bound to say for the fog and bitter cold of the present winter that they have operated quite impartially as foes to music: striking right and left on the Irish principle, "Wherever you see a head, hit it." Yet one may complain with extra gravity of the scurvy trick played upon the "Rose of Sharon"—of the vapour which filled the hall, actually shrouding the Conductor from the view of his subordinates, and of the hopeless state of the streets, which kept away all but very resolute amateurs. Under circumstances like these everything fell flat, including the spirit of the performers and the disposition of the audience to wax enthusiastic over music with which, it seemed clear, they were quite in sympathy. But this must not prevent us from acknowledging the good service done to Dr. Mackenzie's Oratorio by all engaged in its rendering. The solo vocalists entered heartily into their responsible task, especially Madame Albani and Mr. Lloyd, who, as the *Sulamite* and the *Beloved*, were not so much beyond reproach as beyond praise. It seemed as though these able artists had set their hearts upon making what amends they could for drawbacks beyond their power to prevent. Certainly they never acquitted themselves to the greater satisfaction of connoisseurs, or to their own more complete honour. We shall not make comparisons between them. Enough, that each was worthy of the other, and that both were worthy of the music they had to sing. Miss Hilda Wilson and Mr. Watkin Mills contributed in large if not equal measure to the success of the solos, while the chorus, though handicapped by an overlaid atmosphere destitute of elasticity, acquitted themselves nobly, above all in the sequence of concerted numbers attending the Procession of the Ark. In point of fact, only better conditions were wanting to make this performance all that a fastidious taste could desire. The character of the Oratorio itself we need not discuss, seeing that most people agree to recognise in it a work which has entered only the first stage of a career destined to be both brilliant and enduring.

SIR CHARLES HALLÉ'S CONCERTS.

ST. JAMES'S HALL presented a sorry spectacle on November 28, when the second of these Orchestral Concerts took place; but on this occasion locomotion to and from Piccadilly was so difficult, not to say dangerous, that it would be unfair to charge the public with indifference towards an artistic enterprise. The Symphony was Beethoven's in A (No. 7), which is generally regarded as a safe "draw" at Orchestral Concerts, and the work received a wonderfully spirited rendering, though more refinement might have been desired, particularly in the lovely *Allegretto*. The Manchester strings were also heard to great advantage in Weber's "Oberon" Overture, and in the *Larghetto* from Spohr's Symphony (No. 3), a movement in the Cassel composer's finest manner. Sir Charles Hallé brought forward Dvořák's Piano-forte Concerto in G (Op. 33), which was probably a novelty to most of those present. The first movement contains little that is characteristic of the Bohemian composer, though the second subject is engaging. The *Andante* has a remarkably effective close, and contains much writing which might have proceeded from the pen of a modern French composer. In the *Finale* there is more of the true Slavonic character, and the Concerto comes to a spirited conclusion. The solo part bristles with difficulties, but it was interpreted with unerring accuracy by the veteran pianist.

There was a considerable increase in the attendance at the third Concert, on the 12th ult., and a glance at the programme revealed the cause. Sir Charles Hallé is always at his best as a Conductor in the music of Berlioz, and the

now popular *Symphonic Fantastique* was in the scheme. We have never heard a finer interpretation of this strange and yet fascinating work, the "Ball" movement being the only portion in which any imperfections were noticeable. Then Madame Néruda was announced to play Beethoven's Violin Concerto, and next to Mr. Joachim she is now the greatest exponent of this monumental work. Another piece interesting to musicians was Cherubini's magnificent though rarely-heard Overture to "Medea." The brief but model Concert was completed by the Romanza in C, from Mozart's "Eine kleine Nachtmusik," a charming little movement, which was delicately played and rapturously encored.

Three days later a leaflet was issued stating briefly that the remaining Concerts would not be given, but since then Sir Charles Hallé has so far relented as to announce one more performance, to take place on February 20. We here state briefly the facts, comment on the general question of *Orchestral Concerts* in London has been made elsewhere.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL conducted the second Concert of the fifth series, in St. James's Hall, on the 4th ult., and did so under circumstances most disheartening, for the audience was scanty, and in paucity of numbers suggestive of a lost cause. It will, of course, be understood that Mr. Henschel himself was not surprised. He pretty well knew what to expect, and so far lost heart that, in readiness for the Concert, slips were printed and scattered about announcing that the enterprise would be abandoned if, by the 20th ult., a sufficient number of new subscribers were not forthcoming. As appears in another column the intimation had an effect, and the Concerts, it is said, will continue, at all events for the present season. But that such a step was necessary is not explained by the draughts and the hard cushions of St. James's Hall, as some would have us believe.

The Concert, though badly attended, presented attractions which, in any musical city, would have secured an occupant for every seat. In the programme was the Pastoral Prelude to the second part of Bach's "Christmas" Oratorio, Schubert's "Unfinished" Symphony in B minor, Liszt's Hungarian Rhapsody (No. 2), a selection from the "Meistersinger," and, as a novelty, a Suite in E, for strings, originally written as a quintet by Miss E. M. Smyth, and afterwards changed to its present form. All these works, though not on an equality as to performance, were given in a distinguished manner, the merit of which was easily recognised and much applauded. Our remarks apply with special force to an execution of the "Unfinished" Symphony which it would be difficult to surpass at any point. Mr. Henschel, in pleading for additional support, might rest his case upon this one effort, confident that it could not be upset. Miss Smyth's work hardly went to enhance her reputation, and we question whether she was wise to revive it even in a new form. Clever the movements no doubt are, especially in the manner of their scoring for a full string effect, but they have nothing particular to say, and the themes lack distinction throughout. Miss Smyth now owes to herself the production of riper and better music.

BACH CHOIR.

THIS Society entered upon a new season in St. James's Hall on the 16th ult., and was fairly well supported by the special public to whom its Concerts most powerfully appeal. The programme was a strong one, but the two works composing it—Brahms's "German Requiem" and Dr. Parry's setting of Pope's "Ode on St. Cecilia's Day"—are now so well known as subjects of criticism and eulogy that it would be superfluous to discuss them again. We turn, therefore, to the performance, upon which we cannot heap unequalled commendation. In truth, the chorus appeared to some disadvantage as compared with its best "form" in the past. There was a want of finish that should suggest to Professor Stanford more careful rehearsal or more rigid discipline in the matter of attention to preparatory work. The solos were in good hands—those of Miss Lehmann and Mr. Ffrangcon Davies—and the orchestra

was efficient. Hence, amateurs who ignored the technical shortcomings above remarked upon could not fail to be impressed with the exalted sentiment and profound expression of Brahms's greatest choral masterpiece. Dr. Parry's music fared much as did that of the German composer, and commended itself even more in its capacity as a production of our own country represented by one of her ablest sons. "St. Cecilia" will live as long as any contemporary English work by reason of its robustness and fidelity to all that constitutes nobility in musical art. The composer himself conducted, taking the *bâton* from Professor Stanford, under whose guidance the "Requiem" was performed.

MR. SARASATE'S CONCERT.

THE farewell performance given in St. James's Hall on the 5th ult., by the favourite Spanish artist and virtuoso, resolved itself into a Pianoforte and Violin Recital, the keyed instrument being, as usual, in the hands of Madame Berthe Marx. The interpretation of Beethoven's "Kreutzer" Sonata by these skilled executants in delicacy and elegance was beyond all cavil. Mr. Sarasate has been severely blamed for accepting, if not inviting, an encore for the second variation in the middle movement; but it appears to be forgotten that, for many years, performers as distinguished as Dr. Joachim took this encore as a matter of course. The only other concerted piece in the programme was Schubert's *Rondeau Brillante* in B minor (Op. 70), the rendering of which was unexceptionable. In their solos both artists were almost equally acceptable. Madame Marx gave a charmingly refined performance of Chopin's *Fantasia* in F minor (Op. 49), and Mr. Sarasate displayed his unrivalled technique in Raff's "La Fée d'Amour," and other pieces; the delight of the audience being expressed in almost frantic fashion. It seemed as if the applause and demands for encores would never cease, and Mr. Sarasate must certainly have left with the conviction that he has no more fervent admirers than the amateurs resident in our grimy metropolises.

CRYSTAL PALACE.

M. SAPELLNIKOFF, who was announced for the eighth Concert of the season, on November 29, having given up the whole of his engagements in this country, it became necessary to secure the services of another pianist. Mr. Manns was peculiarly fortunate in selecting Mr. Leonard Borwick for the occasion, and all who were present at the Concert commended the judgment of the Conductor for his choice. Since his appearance at the Philharmonic Society last season Mr. Borwick has taken a high position not only among our native pianists, but each successive performance he has given confirms and strengthens his right to exalted rank among the *virtuosi* of the instrument upon which he has shown himself to be a master.

At this Concert he played the Concerto in D minor of Brahms, and his artistic reading of the pianoforte part proved the power of his genius in the interpretation of work not entirely suited to his peculiar style. He conquered its technical difficulties with ease, but he did not seem to be able to give his whole mind to the spirit of a work which did not apparently engage his whole sympathies. He played successfully, but achieved greater results in two solos by Rubinstein in which he was heard later in the programme. These were most happily interpreted. Miss Liza Lehmann sang several songs in her well known style, always pleasing and intelligent. The orchestral portion of the scheme included the Overture to Weber's "Der Freischütz" and the Symphony in C of Schubert, favourite works with the Sydenham band, which were given in admirable style and with finished execution.

The Concert of the 6th ult. was one of the most interesting of the series. The scheme for the day included a new work, entitled "The Cameronian's Dream," by Mr. Hamish MacCunn, and Parry's Cantata "L'Allegro ed il Penseroso," presented for the first time at these Concerts. Mr. MacCunn's work was originally produced at Edinburgh, at one of Messrs. Paterson's Concerts, in January, 1890. The subject is taken from the poem of the

same title by James Hyslop, in which is described the battle of Airds Moss in 1680, between Richard Cameron and Bruce of Earlsall, that terminated in the death of Cameron and all his followers. Such a warlike subject offers every opportunity for dramatic writing, and the composer has taken every advantage the poem affords for musical treatment. The portion of the story which is described by the orchestra is excellent, and shows resources of no mean quality and ingenuity. The vocal writing is governed by less experience and knowledge, and it is perhaps the least interesting as it is certainly the least attractive portion of the work, the part-writing for the chorus exhibiting less fertility of design than that which is shown in the orchestra. In none of Mr. MacCunn's compositions has the vocal part-writing been entirely successful. This is a defect which it is not perhaps out of his power to remedy. He is regarded with much favour by those among the public who delight in offering encouragement to rising talent, and it may be hoped that he will endeavour to justify the wishes of his friends and admirers by earnestness in his efforts to retain a permanent place among the native composers.

Dr. Parry's Cantata, "L'Allegro ed il Penseroso," received a very fair amount of justice from the choir; but the composition of the body of vocalists did not permit of their giving as good a performance as was expected. The tenors were weak and the sopranos wanting in clearness and freshness of tone. The band throughout was excellent, and the fine scholar-like writing in the work came out extremely well. The soloists were Mr. Henschel (who also sang in "The Cameronian's Dream") and Miss Amy Sherwin. The solid nature of Mr. Henschel's voice enabled him to give a stern and cold quality to the music, which was not without its effect. Both Mr. MacCunn and Dr. Parry conducted their own works, to the evident satisfaction of the audience. The programme also included the quaint Overture to "Waverley," by Berlioz, which was played with much spirit, and the Introduction to the third act of "Die Meistersinger." Miss Amy Sherwin, besides singing the soprano music in Dr. Parry's Cantata, also gave "Dove sono," from "Le Nozze di Figaro." In neither of these did she achieve any measure of success, owing to the want of unanimity between the pitch of her voice and that of the orchestra.

On the 13th ult., at the last Concert of the first half of the present series, a Symphony by Mr. Edward German was performed for the first time. Great expectations of the powers of Mr. German had been formed upon the excellent musicianship he showed in the Overture and Incidental Music he wrote for "Richard III." In the present instance Mr. German has scarcely acted fairly to himself or his admirers. He has taken as the substance of the new Symphony the old work written while he was yet a student at the Royal Academy of Music, and has brought the experience of more mature years to bear upon the work, altering it according to his own views at the present time. The result is not as happy as possibly he anticipated. The themes are in their way good, but they are unsuited to the form of composition known as a Symphony. The chief characteristics had already been heard in the "Richard III." music, and by that means they seemed to be familiar if not trite. There is, as might be expected, some very musicianlike and excellent work in the Symphony. The *Allegro* (the first movement) is in form somewhat like a Tarentella. The third movement, a Minuet, is a charming piece of writing, well scored, and fresh and novel in idea. This is probably the outcome of Mr. German's "more mature judgment." The *Finale* is most interesting, as well for the themes as for the splendid way in which they are worked up to a conclusion. The composer conducted his own work, which was well received. The remainder of the programme was made up of the "Emperor" Concerto for pianoforte and orchestra, of Beethoven, played by Miss Fanny Davies with finished execution, but with a marked absence of customary expression. Among her second solos she introduced, for the first time in this country, a Mazurka in A flat, by Rubinstein, a composition which requires to be thoroughly known by the hearers to secure full appreciation of the merits it possesses. Fraulein Fillunger, who was the vocalist, sang "Ah! perfido," by Beethoven, and a song by Brahms, with much beauty of

voice and artistic expression. The orchestra gave the Overtures to "Rosamunde" and "William Tell" in their usual admirable style. The reading of the first-named was particularly worthy of note as a finished piece of *ensemble* playing. Mr. Jung, the leader of the orchestra, conducted in the place of Mr. Manns, and discharged his duties with much care and ability.

ROYAL ACADEMY OF MUSIC.

GENERAL satisfaction has been expressed with the usual Christmas Orchestral Concert of this Institution held in St. James's Hall, on Friday afternoon, the 12th ult. Sometimes advantage has been taken of occasions such as this for the revival or production of works not likely to be brought forward elsewhere, but this time the programme consisted entirely of pieces intended for the appearance of proficient students in their several capacities as composers, vocalists, and instrumentalists. Creative art was exemplified by an Overture entitled "The Fire Worshipers," by Mr. Granville Bantock (Macfarren scholar and pupil of Mr. Corder), in which the composer shows that he has studied modern music to advantage. The ideas are bold, and the orchestration picturesque, so that Mr. Bantock may be encouraged to persevere. There is also evidence of talent in an Intermezzo from a Symphony in G, by Mr. Reginald Steggall (pupil of Mr. Prout). Mr. Steggall is already an able organist, as was evinced by his performance of two movements from Rheinberger's Concerto in F (No. 137). Miss Llewella Davies displayed much neatness of execution in Mendelssohn's Pianoforte Concerto in G minor, and Mr. Bertie P. Parker gave a very creditable reading of Max Bruch's "Kol Nidrei," for violoncello. Of the vocalists, the most promising on the whole were Miss Kate Cone and Miss Chéron. The work done by the orchestra was efficient, and Dr. Mackenzie conducted with care and tact. Although the ladies of the choir were seated on the platform they took no part in the Concert.

ROYAL COLLEGE OF MUSIC.

THE annual Orchestral Concert, by pupils of the Royal College—held on this occasion in St. James's Hall—on the night of Wednesday, the 10th ult., under the direction of Dr. C. V. Stanford, attracted a good audience in spite of the inclemency of the weather, and served to introduce an important novelty in the shape of Mr. Charles Wood's setting for chorus, tenor solo, and orchestra, of Shelley's "Ode to the West Wind." Mr. Wood, it must be premised, is no novice. He was one of the first set of scholars elected to the Royal College when that institution was opened in 1883, and he then obtained the Morley Scholarship for composition. Since then he has distinguished himself by gaining the prizes of the Madrigal and Wind Instrument Societies. A clever Pianoforte Concerto of his was performed at a Royal College Concert some three or four years ago. Latterly he has held an organistship at Cambridge, of which University he is an undergraduate, and was entrusted recently with the composition of the incidental music to the "Ion" or Euripides, produced at Cambridge on the 25th of last November. The "Ode to the West Wind," however, is at once his most ambitious and successful effort. The difficulties of the task, viewing the exceedingly picturesque and imaginative character of Shelley's poem, are exceedingly great, but Mr. Wood has emerged with distinction from the ordeal. His score is dignified, appropriate, and interesting. The orchestral colour is rich and varied, and the leading themes marked by real melodic charm. The performance was only adequate so far as the vocal side was concerned, the chorus singing with a want of vigour and a general haziness of articulation, while the tenor solo was given correctly but coldly by Mr. Branscombe. On the other hand, the College orchestra distinguished themselves signally in the instrumental portion of the work. Mr. Wood was summoned to the platform and heartily applauded at the close of his work. Berlioz's "Harold in Italy," already given by the Royal College Orchestra at one of their Concerts at Alexandra House, proved another interesting feature in the programme, the part for solo viola being admirably played, as on the former occasion, by Mr. Emil Kreuz, a former

scholar of the College, who has already made his mark as a player of chamber music and is a welcome recruit in our leading orchestras. A juvenile orchestra can hardly be expected to appear at their best in such a strange medley of beauty, ugliness, and extravagance as Berlioz's work; but they gave ample evidences of the excellent drilling they receive at the College, while in Weber's "Euryanthe" Overture they played *con amore* and with the happiest results. Mr. Charles Magrath's excellent bass voice and good method were exhibited in an air from Mozart's "Seraglio"; Miss Minnie Chamberlain's fine mezzo-soprano was heard to advantage in Cherubini's "O Salutaris," though the air lies too low for a voice of her compass; and Miss Cecile Elieson played a Fantaisie of Vieuxtemps for violin with admirable technique. The programme also included the *Finale* to Act I of Mozart's "Cosi fan Tutte," in which Misses Davies, Webster, and Walker, and Messrs. Branscombe, Sandbrook, and Magrath took part.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE "lion" of the concert season, so far, has been Mr. Paderewski, who made his last appearance in St. James's Hall on Saturday, November 29, the occasion being signalled by the production of a Sonata in A minor, for pianoforte and violin, from his own pen. The work is the composer's Op. 13, and is dedicated to Mr. Sarasate. It is classical as to form, but the themes are more interesting than the details, the first and last movements lacking symmetry and homogeneity. The music has a Slavonic flavour now and then, but it is never very pronounced, and a listener in ignorance of the composer would not be able readily to decide upon his nationality. The best portion of the Sonata is the middle movement, a charming Intermezzo in C, 6-8 time. Played by the composer and Madame Néruda the work, of course, received full justice, and it was much applauded. Mr. Paderewski's solos were Schubert's Impromptu in B flat (Op. 142, No. 3), of which he gave a peculiar and characteristic rendering, and Chopin's Polonaise in A flat, in which he reminded the hearers of the methods of Rubinstein. Haydn's Quartet in D (Op. 64, No. 1) and Rubinstein's Sonata in D, for pianoforte and violoncello (Op. 18), completed the instrumental pieces. Mr. Plunkett Greene was successful in *Lieder* by Wagner, Grieg, and Schumann, and two musically and effective songs, "Weep ye no more" and "Hey nonny, no," by Mr. Battison Haynes.

A somewhat weak programme on the following Monday resulted in a small audience. Mr. Albeniz was the pianist, and his choice of four of Scarlatti's numberless "Sonatas" was wise, as this class of music suits him well, and he does not, like many pianists, embellish harpsichord music with modern improvements. Haydn's Quartet in F (Op. 77, No. 2) and Beethoven's Trio in C minor (Op. 7, No. 3) were the concerted works in this scheme, and Madame Néruda played Spohr's somewhat threadbare Barcarolle and Scherzo, from Op. 135. Miss Liza Lehmann introduced another quaint and pleasing song, "When first the East begins to dawn," by James Hook.

Brahms's Sonata in F, for pianoforte and violoncello (Op. 99), which has been heard several times elsewhere during the past three or four years, was performed for the first time at these Concerts on Saturday, the 6th ult., Mr. Leonard Borwick and Mr. Piatti being the executants. The work is somewhat severer in style than the companion Sonata for pianoforte and violin (Op. 100), but it is more lofty in conception and more worthy to endure. The bright *Finale* is perhaps a little trivial, but the *Adagio affettuoso* is in Brahms's grandest and most poetical manner. This movement is in the remote key of F sharp, but Brahms does not here afford a precedent as some have rashly asserted, as a similar sequence of keys may be found in Beethoven's C sharp minor Quartet and Schubert's Fantasia in C (Op. 15), to name but two out of several examples. Mr. Borwick played Schumann's fine but seldom heard Sonata in F sharp minor (Op. 11), with excellent technique and the most careful attention to the composer's expressed intentions, and the programme likewise included Beethoven's Quartet in D (Op. 18, No. 3) and Haydn's Trio in G. Mr. Henry Piercy showed him-

self an artistic vocalist in songs by Miss Maude White and Mendelssohn.

Novelties have been unusually numerous this month, the programme of Monday, the 8th ult., including Spohr's Quartet in B flat (Op. 74, No. 2) for the first time. This work dates from 1827, in Spohr's ripest period, and is remarkable for contrapuntal ingenuity rather than melodic sweetness; all the instruments are cared for equally, and the music therefore does not cloy. The Quartet is also noteworthy for a theme with variations which takes the place of an ordinary Minuet or Scherzo. Schubert's magnificent Trio in E flat, which had not been heard for four years at these Concerts, was the only other concerted work in this programme. A remarkably pure, thoughtful, and intelligent rendering of Chopin's Sonata in B minor was presented by Mr. Schönberger; but he gave undue prominence to the pianoforte part in the Trio. Mr. Ffrangcon Davies sang Schumann's fine song "Belshazzar" with good taste, but with insufficient declamatory power.

The next two Concerts, on the 13th and 15th ult., merely require formal record. On the first occasion Brahms's Liebeslieder Walzer (Op. 52) were performed, and on the second the same composer's Zigeuner Lieder (Op. 103). Mr. and Mrs. Henschel, Miss Lena Little, and Mr. Shakespeare being the vocalists. Haydn's Quartet in F (Op. 77, No. 2) and Mendelssohn's Trio in C minor (Op. 66) were included in the first programme, and Mozart's Quartet in B flat (No. 3) and Grieg's Sonata in F, for pianoforte and violin (Op. 8), in the second. Madame Haas, the pianist on both occasions, gave Chopin's Fantasia in F minor (Op. 49) on the Saturday, and Beethoven's Variations in F (Op. 34) on the Monday.

In spite of the terrible weather a considerable number of Beethoven admirers found their way to St. James's Hall, on Saturday, the 20th ult., when the instrumental part of the programme was made up of the Bonn master's Quintet in C (Op. 29), the solo Sonata in E flat (Op. 31, No. 3), and the perennial "Kreutzer" Sonata for pianoforte and violin. Sir Charles Hallé was the pianist, and, as usual, his playing presented an excellent model for students, though it was, perhaps, less coldly classic than usual. Miss Schmidt Koehne made an extremely favourable impression by her artistic rendering of songs by Brahms, Grieg, and Schubert.

AMATEUR ORCHESTRAL CONCERTS.

If musically disposed people bestow scant patronage on Orchestral Concerts they seem more and more disposed to give time and attention to the practice of orchestral music. Several large and fully equipped amateur societies are now in working order among us, and two of these gave Concerts on Wednesday evening, the 3rd ult. The Westminster Society's programmes generally include some novelty, and the present afforded no exception to the rule, Mr. C. S. Macpherson resigning his *baton* to permit Mr. W. Shakespeare to conduct a "Dramatic" Overture from his pen. The work is in D minor, and is distinctly tragic in tone, though relieved by a pleasant subject in the major key. Probably the composer had some definite "poetic basis" in his mind at the time of writing, but no explanation was afforded in the programme, and so we can only speak of the Overture as well written and vigorous, though not perhaps remarkable for freshness of ideas. It was well rendered and warmly received. Gounod's Overture to "Mireille" and the March from "Le Prophète" completed the modest list of purely orchestral pieces. Max Bruch's fine Violin Concerto in G minor was played with much spirit and expression, as well as first-class technique, by Miss Emily Shinner, and Miss Ada Patterson and Mr. E. Branscombe contributed some songs, the former in place of Miss Clara Leighton.

The performance of the Strolling Players on the same evening, at the Princes' Hall, was a smoking Concert, but the programme was nevertheless, generally speaking, of a high-class character. Mendelssohn's "Ruy Blas" Overture was played twice, at the commencement of the Concert and again before the second part, because so few had heard the first performance. Grieg's favourite "Peer Gynt" Suite and Max Bruch's Prelude to "Loreley" were included, and the playing, under the direction of Mr.

Norfolk Megone, was, on the whole, strikingly meritorious. The Meister Glee Singers contributed some of their clever part-songs, which were much appreciated.

The same hard working body gave their first Concert this season at St. James's Hall, on Saturday evening, the 20th ult., and in consequence of the Arctic weather only gained a small audience. On this occasion the Strollers essayed Beethoven's Symphony in F (No. 8), a work demanding rare finish of style and execution, and therefore scarcely suitable for amateurs. The rendering was for the most part correct, but much of the lightness, brilliancy, and humour of the work were lost. There are many Symphonies by eighteenth and nineteenth century composers far better suited to this and other amateur societies. Sullivan's "Di Ballo" Overture, a fanciful Idyll for strings "Rêve après le Bal," by Czibulka, and a ballet suite "Egyptian," by Liwigni, were included in the programme. The rendering of the waltz air from Gounod's "Roméo et Juliette" by Mlle. Antoinette Trebelli was not remarkable for refinement, but Mr. Franklin Clive was fairly successful in the same composer's "She alone charmeth my sadness." The excellent violin playing of Mr. H. C. Enthoven in some miscellaneous pieces must not pass without acknowledgment.

Without making invidious comparisons it may fairly be said that the Stock Exchange Society fairly held its own with its rivals at the first Concert of the present season, at St. James's Hall, on the 9th ult. The programme was admirably selected, the principal work being Mendelssohn's "Reformation" Symphony, which has been much neglected of late. The rendering was remarkably good, and reflected great credit on the players and their Conductor, Mr. George Kitchin. Equally good results were obtained in the ballet music from "Le Prophète," Spohr's "Jessonda" Overture, and Mr. Walter Macfarren's Overture to "King Henry V." The Male Voice Choir belonging to the Society contributed some pieces with much effect, and Miss Liza Lehmann gave some songs by Thomé and Brahms in her customary charming manner.

FINSBURY CHORAL ASSOCIATION.

At the opening Concert of the season, on November 27, the Society produced, for the first time in London, Dr. Bridge's new Oratorio "The Repentance of Nineveh." The composer himself conducted the performance. The choruses went very smoothly, the distant chorus of the repenting people of the city especially being given with remarkable precision. Madame Annie Marriott was the *King's Daughter*, Miss Hilda Wilson (who sustained the part at Worcester) was the *Queen*, Mr. Philip Newbury, *Jonah*, and Mr. Daniel Price, the *King*; and, it need scarcely be said, that their interpretation was admirable. Dr. Bridge may be congratulated on so highly satisfactory a rendering of his work, and every credit should be given to the Society for its enterprise in giving the first London performance of one of the Festival novelties of the year. The applause was frequent throughout, and at the end the composer received an ovation from the large audience and the choir. "Lauda Sion" (Mendelssohn) was given for the first part, with Mr. C. J. Dale as Conductor.

HAMPSTEAD CONSERVATOIRE.

The second Choral Concert of the present season was given in the hall of Mr. Geaussen's Conservatoire on the 8th ult., and attracted a considerable audience, interested for the most part, no doubt, in Dr. Bridge's Worcester Oratorio, "The Repentance of Nineveh," a performance of which the composer conducted in person. On this occasion the work was given for the second time in London, the Finsbury Choral Association as stated above taking precedence by a few days. There is no need again to discuss Dr. Bridge's music, the most important fact in relation to which is that it improves upon acquaintance. Whether the composer's style and method are the best possible in Oratorio is a question that, probably, remains open; but it appears certain that familiarity with the special features of the work removes a good deal of the doubt inspired at first, while, on the other hand, the strength and vigour of the music become more and more apparent. Presently, we anticipate, there will be no question whatever

concerning the claim of "Nineveh" to a high place among English compositions. The Hampstead performance was very creditable to all concerned, especially to the soloists, three of whom—Miss Wilson, Mr. Lloyd, and Mr. Brereton—sang at Worcester. Miss Marriott took the part "created" by Madame Albani, and, like the others, did her work efficiently. Both chorus and orchestra were well up to the mark, and the Oratorio was thus heard under all possible circumstances of advantage. Dr. Bridge was heartily applauded. The Concert ended with Mendelssohn's "Walpurgis Night," conducted by Mr. Geaussen, with all the artists above-named, Miss Marriott excepted, as soloists.

POST OFFICE MUSICAL SOCIETY.

A VERY large and enthusiastic meeting was held at the Post Office on the 11th ult., under the presidency of Sir Arthur Blackwood, K.C.B., for the purpose of forming the above Society, the natural, and, it is to be hoped, permanent outcome of the Post Office Choir, which was got together in May last to assist at the ceremonies in commemoration of the Jubilee of Penny Postage.

The new Society has for its patron the Postmaster-General, and for its president Sir Arthur Blackwood, K.C.B., while many well known officials of the Department are giving encouragement to the undertaking as vice-presidents. A very representative Committee has been got together, with Messrs. Leonard Barnes and Edward Wedlake as joint honorary secretaries, while Mr. Sydney Beckley, who organised the original choir, has been appointed Conductor.

The objects of the Society are to focus the large amount of vocal and instrumental talent which is at present scattered through the Post Office, and to give help by means of public Concerts to departmental charities. It is also hoped that the Society may be able to give some assistance at entertainments to the poor at the People's Palace, Victoria Hall, &c.

Active work will be begun directly after Christmas, when Mendelssohn's "Hymn of Praise" and various part-songs will be put in rehearsal.

The undertaking is the first of the kind ever established in the Post Office, and we cordially wish it every success.

NEW COURT CHORAL SOCIETY.

THIS young Society, whose labours have hitherto been confined to the district of Tollington Park, in the North of London, made a bold bid for a wider constituency by undertaking to produce "St. Paul" at Shoreditch Town Hall on the 16th ult. Its success, or rather want of it, from the pecuniary point of view, is a striking object-lesson on the futility of a dependence upon the general public. Notwithstanding the engagement of Mrs. Hutchinson, Mr. Edward Lloyd, and other less known but perfectly competent singers—viz., Miss Rose Dafforne and Mr. Robert Grice—and of a small but thoroughly efficient band, led by Mr. W. Frye Parker, the audience was miserably small. Of the performance we are glad to be able to speak with praise. The chorus had been well drilled; the sopranos especially were good, the weakness being in the tenor and alto parts. Mr. Lloyd was at his best in "Be thou faithful," the violoncello obbligato in which solo was admirably played by Mr. J. E. Hambleton. Mrs. Hutchinson sang with her usual intense earnestness. The Conductor, Mr. Thomas Bound, was more at home with the chorus than with his band. With more experience of a band he will no doubt make a good all-round Conductor.

ST. PAUL'S CATHEDRAL.

THE service on the first Tuesday in Advent, in St. Paul's Cathedral, is the first of four given with orchestral accompaniment in the building during the seasons of the Christian year. The others take place on the 25th inst., St. Paul's Day; the first Tuesday in Lent, when Bach's "Matthew" Passion is sung; and the Festival of the Sons of the Clergy, in May. It was, until quite recently, the custom to accompany the Advent Service upon the

organ alone, a task which the late organist, Sir John Stainer, was wont to accomplish to perfection. Dr. Martin, the present organist, introduced a small but complete band, and now, as formerly, only the members of the Cathedral choir supply the vocal contingent. On the present occasion—the 2d ult.—the solo portions were sung by Masters Coxhead and Tahourdin, Messrs. Kenningham, Hanson, Fryer, Tinney, Miles, De Lacy, Kempton, and Taylor. The Special Psalms 1. and cxxx. were sung to chants by Purcell and Felton respectively. The Rev. L. Gilbertson, minor canon, intoned the prayers. Dr. Martin conducted, and Mr. W. Hodge presided at the organ. The whole service was most reverent and impressive.

BYRD'S MASS AT THE BROMPTON ORATORY.

THE MASS, in four parts, by William Byrd (the discovery of which is one of the most interesting events in recent musical history), was sung at the Brompton Oratory under Mr. Wingham's direction, on the first and third Sundays in Advent. Although the ritual of the season necessitated the omission of the *Gloria*, enough was done to prove that the work is eminently suited to the purpose for which it was written, and that among the works of Palestrina himself there are few Masses of greater beauty or more devotional effect. It will be remembered that an edition was prepared from the original parts, by Mr. W. S. Rockstro and Mr. W. Barclay Squire, to the latter of whom the discovery of the Mass was due. This edition was of course employed in the performance, and the suggestions made by the editors as to matters of arrangement, of light and shade, and the like, were faithfully adhered to. The *Credo* is the most remarkable of the movements given, in its variety and sustained interest. Here the disposition of the parts between solo voices and full choir was of great value. The Mass was sung, of course, without accompaniment, with a rare degree of delicacy and refinement, showing that much pains had been taken in studying its difficulties, which to modern singers are, of course, very great. Those who can enter thoroughly into music of high antiquity such as this, may not be many, but it is difficult to believe that any cultivated hearer could remain utterly untouched by the solemnity with which it was sung, and the beautiful voices to which its performance was entrusted. Gounod's "Ave Verum" is reticent and reverent compared with some of the works which rank among his sacred compositions; but some of those who were present on Advent Sunday felt that an Offertorium more congenial with the Mass might very easily have been found among the works of its own period, if not of English origin.

MR. AND MRS. HENSCHEL'S RECITALS.

WHILE the Orchestral Concerts which have been carried on by Mr. Henschel for the last four years have received insufficient recognition, the Vocal Recitals, given by the distinguished German musician in association with his gifted wife, have obtained wide popularity, and we understand that the next series will be given in St. James's Hall. A crowded audience was present at the performance given in the Princes' Hall on the 8th ult., and the admirers of artistic song were treated to an excellent programme performed in a manner absolutely above reproach. Mr. Henschel's share in the scheme included five songs from Schubert's "Die Winterreise" and Loewe's fine *Lieder* "Henry the Fowler," "Archibald Douglas," and "The Erl-King." Mrs. Henschel gave selections by Handel, Schumann, Brahms, MacCann, and Bizet, with equal finish and intelligence, and joined her husband in various duets. It need scarcely be added that the whole of the programme was performed without break and that Mr. Henschel's accompaniments were absolutely without flaw.

MR. PADEREWSKI'S RECITAL.

NOTWITHSTANDING repellent weather St. James's Hall was crowded on November 27, when Mr. Paderewski gave his last Pianoforte Recital for the present season, and it may well be that the spectacle of so many admirers had a stimulating effect on the Polish executant, for on no

previous occasion has he displayed his unquestionable talents to so much advantage. True, Handel's variations "The Harmonious Blacksmith" received an interpretation the reverse of Handelian in manner and *tempi*, but the performance of Beethoven's Sonata in C (Op. 2, No. 3) was faultless alike in technique and style. Every legitimate effect in the Bonn master's early work was duly obtained and every temptation to exaggerate or embellish the music studiously avoided. By such purely artistic playing Mr. Paderewski advanced himself even more in the estimation of musicians than by his eloquent interpretation of a group of Chopin's pieces, including the Fantaisie in F minor, the Ballade in F major, and the Polonaise in A flat. The well-known octave passage for the left hand in the last-named work afforded the pianist an opportunity for the display of his marvellous wrist power. The rest of the programme does not call for remark.

MR. GOMPERTZ'S CONCERTS.

A RESIDENT professor of the violin at Cambridge, Mr. Richard Gompertz occasionally makes an appearance in London, though until last month he had never given any Concerts on his own account. Two Chamber performances were given with the assistance of the other members of the Cambridge University Musical Society's Quartet—Messrs. Haydn Inwards, Emil Kreuz, and Charles Ould—at the Princes' Hall on Thursdays, the 11th and 18th ult., and proved interesting. The first programme included Beethoven's great Quartet in E flat (Op. 127) and Professor Stanford's Pianoforte Quintet in D minor (Op. 25). The last-named, which has been heard at the Popular Concerts, is a vigorous and effective work in the style of Brahms, the best movement being an *Adagio espressivo*. The composer himself presided at the pianoforte. Mr. Shakespeare rendered some songs by Mozart and Dvořák with the utmost refinement. The principal works in the second scheme were Schumann's Quartet in A minor (Op. 41, No. 3), Beethoven's Sonata in G, for pianoforte and violin (Op. 30, No. 3), and Brahms's Quartet in B flat (Op. 67). Miss Lena Little was artistic in two songs, with viola obbligato, by Brahms. The pianist of the evening was Mr. Leonard Borwick. The Cambridge Quartet is excellent in *ensemble* and will be heard again with pleasure.

MASTER JEAN GERARDY'S RECITAL.

WHEN a lad in his thirteenth year comes forward as a violoncellist, and gives it to be understood that he wishes to be judged as an artist and not as a prodigy, it is obvious that he must be exceptionally gifted or exceptionally vain. Happily in the case of Master Jean Gerardy, a native of Liège, there is no occasion to prefer a charge of juvenile egotism. The sparse audience that attended St. James's Hall, on the 4th ult., came away impressed with the conviction that they had heard the most talented of the many youthful executants who have been presented to public notice during the past three years. The boy's father is a professor at the Liège Conservatoire, and his natural endowments have evidently been developed in the right direction. In two movements from Goltermann's Concerto in A minor, and in Servais's Fantasia "Le Désir"—show music of no great intrinsic value—Master Gerardy evinced technical command of his unwieldy instrument such as many an adult player might envy, and in Max Bruch's "Kol Nidrei" he displayed equal possession of artistic feeling, the expression he infused into this pathetic Hebrew melody showing that he is already far more than a musical mechanician. Those who have charge of this remarkable boy must be careful not to overtax his powers; nurtured with sufficient caution he should develop into a performer of the highest rank attainable in his profession.

MUSICAL ASSOCIATION.

ON the 9th ult. Mr. Frederic Penna read a paper, entitled "Further Thoughts about Singing," being a continuation of a paper on the same subject read by him before the Association last January. A large portion of the lecturer's remarks was devoted to a consideration of the principles,

requisites, and rules which govern artistic expression—a term which included every means of expressing the composer's intention with the fullest possible effect. Music appeared not so much to the understanding as to the feelings, and the singer must first conceive and fully realise, say, the religious sentiments so well expressed in the works of Mendelssohn and other great writers, before beginning the study of musical detail. After the main sentiment of the composition, the words—as words—should receive his attention, to which end a familiarity with the rules of good elocution was essential. Next must come the true expression of the musical and verbal sentiments. On this point Mr. Penna enunciated a number of rules. Turning to the consideration of how far these rules were observed by the majority of singers at the present day, Mr. Penna deplored the state of the public taste which accepted a fine voice instead of artistic singing, which was nothing but truthful singing. Singers should think their best, try their best, do their best, and they would have their reward in the result of their labours. On the question of translations from a foreign language into English, Mr. Penna referred to the careless and inefficient manner in which these were often done, and to the way in which the translator sometimes altered the music to suit his syllables. He also condemned, speaking generally, the practice of transposing songs. The composer having conceived his composition in one key, it was not right to perform it in another. In conclusion, the lecturer gave some advice to vocal students, and exhorted them, if they were deficient in one—only one—of the many requisites to being a good singer, to refrain from joining an overcrowded profession.

The chairman, Mr. H. C. Banister, and other gentlemen addressed the meeting at the close of Mr. Penna's paper.

NIELS W. GADE.

THE news from Copenhagen of the somewhat sudden death of Niels Wilhelm Gade, on the 21st ult., will be received with great regret by his many English admirers. He was not only the representative Danish musician of modern times, but he was also one of the most accomplished among contemporary musicians. He was born in the city of Copenhagen on October 22, 1817. His father was a well known maker of musical instruments, and brought up his son to his own business. In his youth he learned to play the guitar, the violin, and pianoforte, but he did not attain excellence on either instrument until he received instruction from more able masters than his first. He was engaged as violinist in the Royal Orchestra, and studied instrumentation to good effect. His Overture "Ossian" received the prize offered in 1841 by the Copenhagen Musical Union. Gade attracted the notice of the King, who gave him an "artist's stipend," which enabled him to visit Germany and Italy. At Leipzig, in 1843, he met Mendelssohn, and was by him brought to the notice of the world of music. Mendelssohn entrusted him with the direction of the Gewandhaus Concerts in 1844, during the time he was absent at Frankfurt and Berlin. On the death of that composer he succeeded to the post of Conductor, but resigned his office in the spring to return to Copenhagen as Organist and Conductor of the Concerts at the Musik-Verein. In 1861 he became Court musician and Professor of Music at Copenhagen, on the death of Glaeser, the former occupant of the position. He received a life pension from the Danish Government in 1876, and in the same year he visited England for the first time, and conducted his "Crusaders," written expressly for the Birmingham Festival. This work, like most of his other productions known in England, is distinguished by grace and symmetry of form, sweetness of melody, and individuality of treatment. Gade was an industrious worker and a prolific composer of orchestral and chamber music, songs, cantatas, and pianoforte pieces. Of his eight Symphonies, the majority have been heard at the Crystal Palace, under the able direction of Mr. Manns. Among his published works are seven of the Symphonies (Op. 5, 10, 15, 20, 25, 32, 45)—the fifth, in D minor, with a part for the pianoforte, is one of novel and original construction; five Overtures, "Nachklänge aus Ossian" (Reminiscences of Ossian), Op. 1; "Im Hochland" (Op. 7), Overture in C (Op. 14), "Hamlet" (Op. 37), and "Michael Angelo" (Op. 39); the Cantatas "Comala" (Op. 12),

"Frühlingsfantasie" (Op. 23), "Erl-King's Daughter" (Op. 30), "Die heilige Nacht" (Christmas Eve), Op. 40; "Frühlingsbotschaft" (Spring's message), Op. 35; "The Crusaders" (Op. 50), "Zion" (Op. 49), and "Psyche" (Op. 60). The last-named work was written for the Birmingham Festival of 1882, and conducted by the composer, who visited England for the purpose. He also wrote three pieces for the organ (Op. 22), an Octet (Op. 17), which has been performed at the Monday Popular Concerts; a Sextet (Op. 17), a Quintet (Op. 8) for strings, a Trio for pianoforte and strings, entitled "Novelletten"; two Sonatas for pianoforte and violin, in A and D minor; a large number of Choral Songs for male voices and mixed choirs, some of which are known through the medium of English translations; songs for various voices, with pianoforte accompaniment, and a quantity of pianoforte pieces, of which the "Aquarellen" (Water-colour Sketches), the "Volktänze," the Sonata in E minor, the "Danske Folkesange" (on original Danish melodies), and "Spring Flowers" are favourites with pianoforte players in this country.

OBITUARY.

MR. WILLIAM BUELS, second son of the late John Buels, died at his residence in Cromwell Road, South Kensington, on the 6th ult., aged thirty-five.

SIGNOR EMANUELE MUZIO, the early preceptor of Madame Adelina Patti and her sister Carlotta, has just died in Paris. He was born at Bussetto, in Italy, in 1825, and studied under Verdi. He wrote the pianoforte part for the vocal scores of several of that great composer's operas, and was also himself a composer of several operas, notably of "Sorrentina," brought out in 1857 at Bologna. He visited England and the United States some thirty years ago, and one of his latest pupils was Miss Clara Louise Kellogg. In 1875 Signor Muzio retired from the profession and took up his residence in Paris.

The death is announced at Paris, last month, of PAUL AIMÉ CHAPPELLE, the doyen of French dramatists, who was born at Beaumont (Calvados) in 1806. Under the assumed name of Laurencin, he contributed to the stage a large number of *vaudevilles* and a few melodramas, such as "Paris qui pleure et Paris qui rit."

PIERRE AUGUSTE DUPONT, for many years a highly-esteemed professor of pianoforte playing at the Brussels Conservatoire, an elder brother of Joseph Dupont, the well known Conductor, died at Brussels on the 17th ult., aged sixty-three. The deceased artist, who in the earlier part of his career made himself most favourably known also to London audiences as a pianist, was a composer of considerable merit, among his most important works being two Pianoforte Concertos, a Pianoforte Trio, and several Sonatas.

EMMANUELE BILETTA, the successful composer of operettas, ballets, and romances, a native of Italy, died recently at Pallanza, aged sixty-five.

BARON ZUYLEN DE NYVELT, formerly ambassador for the Netherlands at Paris, the composer of several symphonic works and minor pieces, died last month at the Hague.

JOHANN THEODOR FRIEDRICH AVÉ-LALLEMENT, a sterling musician, for many years past one of the most highly-esteemed and influential members of the profession at Hamburg, died at that town at the advanced age of eighty-five.

MIROSLAW KOENNEMANN, the popular Conductor for the last thirty-two years of the Cur-Orchestra at Baden-Baden, died at that town on November 28.

We have also to record the death, at Bergamo, of CAMILLO PARIETTI, one of the oldest organists in Italy, engaged since 1836 at the Cathedral of the town mentioned. He was a pupil of Donizetti, and was born in 1810.

In the obituary notice last month of Mr. G. T. CARTER, late of Westminster Abbey, it should have been stated that he died on November 17, and that his age was fifty-six.

MR. J. P. GOLDBERG, for many years professor of singing at the Royal Academy of Music, and the teacher of the Princess Louise (Marchioness of Lorne), and of such eminent artists as Giuglini the tenor, Madame Gassier, and

the late Signor Brignoli, died at Vienna, his native place, on the 20th ult., in the sixty-fifth year of his age. He made his *début* there when he was twelve as a "prodigy" pianist, playing a Pianoforte Concerto of his own composition. He studied singing under Rubini, the eminent tenor, and the elder Lamperti, and afterwards appeared as an operatic and concert vocalist, making his *début* in London at Jullien's Concerts in 1847, where three years later he took up his residence. In 1871 he was appointed by the Italian Minister of Public Instruction to report upon the methods of teaching in the Italian music schools, and the reforms he proposed were adopted throughout Italy. He resigned his post at the Royal Academy last summer, and returned to Vienna, where he died.

MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

THERE have been several Chamber Concerts recently of more than ordinary interest. On the 13th ult. Mr. Misdale had the assistance of Miss Marianne and Miss Clara Eissler and Mrs. Henschel in the performance of a carefully selected programme at the Mechanics' Institute.

Mr. Isidor Cohn also provided choice artistic fare on the 13th ult. He was assisted by one of his pupils, Miss E. A. Atkinson, and Madame Bertha Moore, vocalist.

With the object of raising money for a chapel building fund, Mr. Hamish MacCunn's work, "The Lay of the Last Minstrel," was performed on the 3rd ult., at the Bradford Technical College, by members of the College and Salem Musical Societies. Dr. March, the Conductor of the College Society—who also held the *bâton* on this occasion—had previously brought the work forward with successful results. A capable body of vocalists did justice to the choruses, as well as to Kinross's "A Psalm of Life" and Leslie's "Lullaby of Life," which succeeded the principal work of the evening. The soloists were Miss Norton, Madame Armitage, Mr. Blagbro, and Mr. W. Thornton.

One of the more vigorous and enthusiastic of the smaller societies which abound in the neighbourhood of Bradford is the Yeaddon Harmonic Society, which on the 2nd ult. gave the "Creation" and the "Hymn of Praise." The task was congenial, and the chorus simply revelled in Haydn's music and gave very considerable effect to Mendelssohn's more serious work. Madame Mullen, Mr. J. W. Turner, and Mr. W. Thornton were the principals, and Miss Blatchley, a member of the chorus, assisted in the duet which occurs in the "Hymn of Praise." The Conductor was Mr. B. Lee.

The Halifax Choral Society performed the "Faust" of Berlioz on the 5th ult., directed by Sir Charles Hallé and assisted by his band. The solos were sung by Mrs. Henschel, Mr. Iver McKay, and Mr. Bantock Pierpoint. The performance was such as the Halifax people have but seldom the opportunity of enjoying, and it was largely attended. Good work was done by the local society. The sterling Yorkshire character and spirit of tone was not wanting in the larger choruses.

The "Mount of Olives" and the "Hymn of Praise" were performed by the Pudsey Choral Union on the 1st ult. Mr. Robertshaw conducted a well balanced chorus, which included the choir of St. Luke's Church, Bradford. The soloists were Miss Norton, Mr. G. W. Welch, Miss Lawson, and Mr. Wood Higgins. There was an excellent band, under the leadership of Mr. H. Heap.

Among other events of interest were the Concert of the Bradford School of Music on the 10th ult., the Concert of the Baildon Choral Society on the 6th ult., the Concert of the Spen Valley Orchestral Society on the 8th ult., and the performance of the "Bohemian Girl" by the Bradford Operatic Society on the 2nd ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WE have had a very busy time here during the last month. Sir John Stainer gave his interesting and instructive Lecture on "Carols, English and Foreign," at the Midland Institute, the last Monday in November. The illustrations were sung by the Institute Madrigal Choir, under the direction of Mr.

Stockley, with Mr. W. A. Langston at the pianoforte. On the 15th ult. the same choir gave a Concert, the principal features being Harford Lloyd's eight-part song "To morning," and Gaul's "Daybreak," both of which were admirably sung. A young Birmingham violinist, Mr. H. W. Henley, a pupil, I believe, of Mr. Henry Holmes, made a good impression at this Concert.

On November 28 we had a visit from the Glasgow Select Choir, which gave a series of part-songs in the usual finished style, although the singers were not quite up to the standard of last year.

On Monday, the 1st ult., Messrs. Harrison's second Subscription Concert took place in the Town Hall. The vocalists were Madame Nordica, Madame Valleria, Miss Louise Bourne, Mr. Braxton Smith, and Signor Foli, the instrumentalists being Madame Essipoff (pianoforte), Mr. Johannes Wolff (violin), Mr. Julius Klengel (violinello), and Mr. Sieveking (accompanist). Nothing in the programme calls for remark, the most important points being the *réinter* of Madame Essipoff after an interval of nearly five years, and the *début* of Mr. Klengel. This young virtuoso delighted and astonished the audience with his marvellous execution, although he was not heard in anything of very high artistic value.

A very admirable performance of Mendelssohn's "Elijah" was given by the Festival Choral Society on Wednesday, the 3rd ult. The vocal principals were Miss Marie Fillinger (her first appearance), Madame Belle Cole, Mr. Iver McKay, and Mr. Watkin Mills. Miss Fillinger created a very favourable impression, and the others were simply faultless. The choruses went in grand style, and the concerted numbers were much above the average. Assistance in these was given by Miss Mabel Grove, Mrs. Payton, Mr. S. Roper, Mr. John Dale, and Mr. H. A. Sims. Mr. Perkins gave valuable assistance at the organ, the orchestra was good, and Mr. Stockley conducted in his most able manner.

Mr. C. W. Perkins, the City Organist, has shown great enterprise this season. Dr. A. L. Peace, Mr. Kendrick Pyne, and Mr. Alfred J. Eyre have been engaged to give Recitals on the fine instrument in the Town Hall. The public response has not yet been such as to reward these efforts satisfactorily; but the tide turned on the 11th ult., when Mr. Guilman made his first appearance here, the hall being crowded in every part. The programme included Bach's Toccata in F, splendidly played, and several of Mr. Guilman's own compositions, and also a very clever improvisation on the opening phrases of the song "The Vicar of Bray."

Mere mention only can be made of the Saturday Popular Concerts. On November 29 one was given by a new Society, 400 strong—the Birmingham Choral Union, under the direction of Mr. Thomas Facer. The chief piece in the programme was Mendelssohn's "Hear my Prayer," the solo being well rendered by Madame Isabel George. Dr. Heap's Cantata "Fair Rosamond" is to be taken in hand by this Society. On the 6th ult. the Musical Guild gave a Concert, the feature of which was the singing of the Guild Choir. A week later the Association conducted by Mr. G. J. Halford gave a creditable performance of Handel's "Messiah," and on the 20th ult. the Birmingham Amateur Orchestral Society—a new name for the old-established Edgbaston Amateur Musical Union—gave an Orchestral Concert. The usual Boxing Night performance of "The Messiah" (too late for present notice) by the Festival Choral Society was marked by unusual interest. Three of the vocalists—Miss Clara Surgey, Miss Lizzie Neal, and Mr. Charles Banks—are natives of this city. Mr. Ffrangcon Davies made his *début* in Birmingham on this occasion.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical record of the month is interesting and gratifying. At the Monday Popular Concert, on the 1st ult., a new Overture by Miss Oliveria Prescott was produced. In design the composition is a return towards the two forms of old Overtures which were the precursors of the modern Symphony—namely, the Italian and the French. Both consisted of three movements, of which the first and last

were quick and the middle one was slow. There is a good deal of excellent workmanship in the composition, as well as striking melody. The Overture was admirably played and met with a warm reception. Dr. C. Hubert Parry came to Bristol purposely to direct the first performance here of his "English" Symphony, which is well known in town. The work and its author were enthusiastically applauded, and the composer was recalled. Miss Hilda Wilson sang the air "The Lord is long-suffering," from "Judith," and Mr. W. Thomas the song "Fill me, boy, as deep a draught," with orchestral accompaniment. Dr. Parry directing Wagner's "Flying Dutchman" Overture was the only other pretentious composition in the programme. The present series of these delightful and educational Concerts closed on the 15th ult. On that occasion Gade's Symphony in B flat (No. 4, Op. 20), Mendelssohn's "Calm Sea and Prosperous Voyage," and Berlioz's "Carneval Romaine" Overtures were the chief orchestral works, and they were performed with spirit and precision. A choir of 200 male voices, highly trained (as may be presumed, considering that many of the gentlemen are members of the famous Orpheus Glee Society), sang Mendelssohn's "Festgesang" (last heard in Bristol about fifteen years ago), "Ah! were I on yonder plain" ("Œdipus"), and "Fair Semele's high-born son" ("Antigone").

The greatest choral achievement of the month was the performance, on the 13th ult., of Brahms's "Requiem" (for the first time in Bristol) and of Mendelssohn's "Hymn of Praise," by the Bristol Choral Society. For two seasons the members studied the "Requiem" with an assiduity and earnestness deserving of the greatest praise, and the practices monthly with the band enabled them to gain a better idea of the character of the work than could otherwise have been the case. As a consequence, its performance, under the direction of Mr. George Riseley, was particularly fine—among the best ever heard in this country. Choir and band numbered 500, and the principal vocalists were Mrs. Hutchinson and Mr. Montague Worlock, who discharged their duties in a manner deserving of high commendation. The reception of the "Requiem" was most cordial. A brief notice of the interpretation of the "Lobgesang" will suffice. The Symphony was well played, but a couple of the movements were taken at too rapid a rate. The members of the choir appeared to have thoroughly studied the choruses, and they sang them with freedom and remarkable precision. Mrs. Hutchinson and Miss Florence Cromey gained hearty encomiums for the artistic delivery of their respective parts. Mr. Edward Lloyd was the tenor, and his interpretation of the pathetic "The sorrows of death" and the thrilling "Watchman, will the night soon pass," was perfection itself. He also sang Gounod's "Lend me your aid" between the two works, and was enthusiastically cheered.

The Gleemen's annual Ladies' Night took place on the 4th ult. at the Victoria Rooms. The members of the youngest male-voice choir in Bristol sang well-chosen pieces. The novelties were Kücken's "To the stars," "All through the night" ("Ar hyd y nos"), arranged by Mr. W. J. Kidner, the Conductor, for bass soloist, with accompaniment by the other voices; Tours's part-song "Hymn to Cynthia," Laurent de Rillé's "Like Fairy Elves" Polka, and Chwatal's "I know an eye." Besides these, several compositions which have not been heard for many years, and some old favourites, were embraced in the scheme. All the pieces were well sung and duly appreciated.

At the Saturday Popular Concert, on November 29, the choir crisply gave a number of bright part-songs and choruses, Miss Alice Gomez and Messrs. E. T. Morgan and W. Thomas contributed songs, and Mr. Arthur Smith played cornet solos. The Saturday Popular Concerts Society gave an excellent performance of "The Messiah" on the 17th ult., the principal vocalists being Miss Kate Norman, Miss Emilie Lloyd, Mr. Dyved Lewys, and Mr. M. Worlock.

MUSIC IN CHELTENHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Cheltenham Quartet Society held its first Concert of the season at the Montpellier Rotunda on the evening of the 10th ult. The Shinner Quartet party, consisting of

Miss Emily Shinner (Mrs. Liddell), first violin; Miss Lucy Stone, second violin; Miss Cecilia Gates, viola; and Miss Florence Hemming, violoncello, had been engaged. The pianist was Miss Geisler Schubert. The performance of Mendelssohn's well known Quartet (Op. 44, No. 1) lacked delicacy and refinement, especially in the first three movements. Probably from being unaccustomed to the room the ladies seemed afraid at times of playing too softly, and the first *Allegro* might well have been taken a little faster. Miss Schubert well deserved the hearty recall she received for her admirable performance of two pieces by her namesake, the Minuet from the Fantasia Sonata and the Impromptu in F minor (Op. 142). A similar compliment was paid to Mrs. Liddell for Laub's Polonaise in G major. She was next joined by Miss Gates in Mozart's Duet in G, for violin and viola. The Concert closed with Dvorák's Quintet in A, which was well played.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

"ST. PAUL," performed on the 4th ult. by the Dublin Musical Society, was, in two senses, the leading feature of the past month's musical record in Dublin. The Concert was the Society's last for the season (except the supplementary performance of "The Messiah"), and the great hall of the Royal University was crowded in every part. The fine choir of 350 voices was in its best working form, as it usually is when a Mendelssohn work is under exposition, and the strong points in the choruses were vividly brought out. The band too played well; it is improved in balance and the strings now fairly hold their own against wood and brass. The principal vocalists were Miss Edith Montgomery, Miss Fanny Emerson, Mr. Henry Piercy, and Mr. Plunkett Greene. Too much praise can hardly be given to Miss Emerson's rendering of the contralto music, including "But the Lord is mindful of His own." Mr. Piercy is one of the most satisfactory of oratorio tenors. Our talented young fellow-citizen, Mr. Plunkett Greene, who sang the music of *Saul*, appears to possess the chief requirements of an oratorio singer, in resonant quality of voice, distinct enunciation, and self-possession. Mr. Greene's singing was most praiseworthy throughout, especially in the arias "O God, have mercy upon me," and "I praise Thee, O Lord my God." Mr. Joseph Robinson conducted.

Mr. Collisson's popular Concerts continue to attract crowded audiences to the Leinster Hall. (I should have said Dr. Collisson, for the degree of Mus. D. was conferred on our popular *impresario* at Trinity College on the 10th ult.) At the fourth of these Concerts, 13th ult., an especially strong party of vocalists and instrumentalists was engaged—namely, Mesdames Scatchell and Dotti, Misses Marian McKenzie and Isabel Levallois; Messrs. Orlando Harley, Ciampi, and Tito Mattei (pianist). Dr. Collisson and Signor Mattei divided the duties of accompanist.

The Dublin Amateur Orchestral Union gave the second Concert of its eleventh season on the 9th ult., in the Ancient Concert Rooms. The *Allegro* from Beethoven's C minor Symphony was the *pièce de resistance*, and the other orchestral pieces included Reissiger's Overture "Die Felsenmühle," Kalliwoda's Overture (No. 2), an Intermezzo by Tours, and a Descriptive piece by the Conductor, Mr. W. H. Telford. The band, about forty strong, did its work with much precision. Mdlle. Van Eyck (pianist), Mr. Rudersdorff (violinist), and Mrs. Jeanie Rosse (vocalist) contributed solos. This Society, as our only exponent of Symphony music, deserves the best support of the music lovers of Dublin.

Gade's "Erl-King's Daughter" was performed, with band and chorus, on the 12th ult., at the Parochial Hall, Dalkey, by the Dalkey Church Choral Society, under the direction of Mr. A. Froggatt; Handel's "Acis and Galatea," on the same evening, by the St. George's Choral Union, at St. George's Parochial Hall, under the direction of Mr. Raymond Revelle; Sullivan's "Prodigal Son," with selections from the "Creation," on the 10th ult., by the Leeson Park Choral Society, under Dr. T. R. Joze; and Farmer's "Christ and His Soldiers," on the 18th ult., by the Sandford Choral Society, Mr. W. S. North conducting.

The Dublin University Choral Society gave its first Afternoon Concert for the season on the 20th ult., in the Examination Hall, Trinity College, under the direction of Sir R. P. Stewart. The programme consisted entirely of Christmas music, and included selections from Handel, Purcell, &c.

A supplementary performance, by the Dublin Musical Society, of "The Messiah," was announced for the 22nd ult., with Miss Fanny Moody and Mr. Charles Manners, too late for detailed notice this month.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE most carping critic of amateur performances, the most conscientious opponent of organised Charity Concert Associations, could find nothing to object to on the 3rd ult., when Mr. Kirkhope's Choir gave a performance of the "Elijah" for the Benevolent Fund of the Edinburgh Society of Musicians. The enthusiastic and able Conductor has at his command a body of singers which is such an artistic force that no true lover of music would wish it other than success. Nothing but praise also is to be given for the choice of works taken up for study from time to time. The performance itself was most enjoyable. Such a chorus has not been heard in Edinburgh before for body of sound, carefulness in *nuance*, and precision of attack. The choruses "Thanks be to God" and "Be not afraid" were particularly successful. The part of *Elijah* had a capable exponent in Mr. L. Guthrie, who sang with great vigour and accuracy. Miss Wright sang the alto solos very well, especially "Woe unto them." Great praise is due to Mr. Daly, who led the orchestra with energy and precision, and also to all the instrumentalists who so willingly gave their services in the good cause.

A very large audience assembled, on the 9th ult., to welcome Mr. Manns and his orchestra at the first of Messrs. Paterson's fourth series of Orchestral Concerts. In the Overture to "Ruy Blas" the band gave promise, which was hardly fulfilled in Beethoven's Seventh Symphony. MacCunn's interesting Overture "Land of the Mountain and the Flood" and Saint-Saëns's "Le Rouet d'Omphale," again, were very well played. Miss Macintyre was warmly received on her appearance. In *Margherita's* pathetic song from "Mefistofele," she was able to do her great gifts and careful training every justice, and roused great enthusiasm.

The second Concert, on the 15th ult., offered a comparatively uninteresting programme. The noisy Overture to "Rienzi" was boisterously played, so was the beautiful Introduction to the third act of "The Meistersingers." The "Italian" Symphony was more fortunate, but the Second Hungarian Rhapsody more than counterbalanced it. Madame Nordica re-asserted her supremacy over her Edinburgh audience in a splendid rendering of "Ah! perfido," which won her a double recall. She sang a song of her own, and was also successful in Verdi's *Bohème* ("I Vespri Siciliani") and Bizet's "Les Filles de Cadix." The feature of the Carl Rosa Opera Company's programme was a fine performance of "Roméo et Juliette" (Mr. McGuckin and Mlle. de Lussan). It drew crowded houses at three representations, and "Carmen" and "Trovatore" proved as attractive as ever. The orchestra was a distinct improvement on what we generally expect on these occasions.

Miss Steele's Select Choir, a society of twenty-four voices, whose aim is the unaccompanied performance of part-songs, madrigals, &c., gave its first Concert for the season on November 22, at Perth. As the Concert was designed to be a strictly popular one no novelties were produced, but the repertoire of the Society was exclusively drawn upon in making up the programme. This Concert admirably served its purpose, but the choir's second Concert in the Spring will doubtless prove more interesting from a musical point of view.

A Lecture by Mr. Franklin Peterson on "Mozart: the Man and the Musician," is the only other feature to be mentioned. Mr. Peterson, with the valuable aid of the Misses Lichtenstein, illustrated his Lecture by selections

from the composer's vocal and instrumental works. The same Lecture was delivered in the Kinnaird Hall, Dundee, on the 10th ult., before a large audience, under the auspices of the Armistead Lecture Trust.

The second of Messrs. Paterson's Subscription Concerts was given on the 10th ult. at Dundee, when Mr. Manns and his orchestra repeated the first Edinburgh programme, and the music was well played. A full hall testified to the success of the venture.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

HANDEL's "Joshua" was revived at the City Hall, on the 1st ult., by the Bridgeton Choral Society. There was a large attendance, and it was evident that the efforts of the well-trained chorists, the soloists, and the band, as also the careful guidance of Mr. George Taggart (the Conductor), gave entire satisfaction to many musical folks in the east end of the city. On the following evening Mr. Sims Reeves bade farewell to his Glasgow friends. St. Andrew's Hall was well filled, the reception accorded the veteran tenor was enthusiastic to a degree, and his own contributions to the programme appeared to afford his audience unqualified delight. The party included Miss Amy Sherwin and Miss Janotha, both of whom won high favour.

Amongst the Lectures announced by the Glasgow Society of Musicians few of the subjects possess greater attraction than those taken in hand on the evenings of the 5th and 9th ult., by the Rev. John Hunter and Mr. Albert B. Bach. The popular minister of Trinity Congregational Church lectured on "Music in Church Service," and the well-known Edinburgh teacher had a congenial theme in "The Old Italian and Modern School of Singing." Both gentlemen had large and representative audiences, and it need hardly be said that their papers were listened to with marked interest. The Organ Recital given in St. Andrew's Hall on the evening last-named, by Mr. Alexander Guilmant, must be regarded as something worth remembering. Variety of style was, of course, a leading feature in the programme, Bach, Handel, Mendelssohn, Chauvet, Couperin, and some attractive examples from the pen of the gifted organist himself being drawn upon, with fine contrasting effects. The theme handed to the player for improvisation was the old Psalm tune "Colleshill," which was treated with brilliant skill. The vocal element in the programme was in the safe charge of Mr. W. Ludwig.

The first Orchestral Concert of the Glasgow Choral Union series took place on the 11th ult., and was remarkable for the large dimensions of the audience and the shortness of the programme. With the single exception of MacCunn's picturesque Overture "Land of the Mountain and the Flood," the bill of fare contained—intelligibly enough—material which has done acceptable duty here before. Thus we had Mendelssohn's "Ruy Blas" Overture, Beethoven's Symphony in A, Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale," and Weber's "Invitation to the Waltz," according to Bertioz. It is only needful to say that the orchestra of seventy-five performers, which is again composed of many old and tried friends and led by Mr. Maurice Sons, did wonders, considering the limited opportunities for rehearsal. The vocalist was Miss Marguerite Macintyre, who had a cordial greeting, and who sang with perfection of artistic style Boito's dramatic aria "L'Altra Notte." Mr. Manns was deservedly applauded on his appearance.

At the Popular Concert on Saturday evening, the 13th ult., the programme included Wagner's Overture to "Rienzi," Mendelssohn's "Italian" Symphony, and Liszt's Hungarian Rhapsody (No. 4). Mr. Plunkett Greene sang and very soon confirmed the excellent impression he has already made in his short career.

On the following Tuesday the fourth Subscription Concert was given over to Mendelssohn's "Elijah," when there was an overflowing audience. The chorus was excellent alike as regards volume and quality of tone, and many singularly fine shades of expression were obtained by Mr. Joseph Bradley, who conducted

FOUR FOUR-PART SONGS.

No. 1.—Boat Song.*

Words by EDWARD OXFORD.

Composed by FREDERIC H. COWEN.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

(ad lib.)

♩. - 40.

*Andantino.**p*

Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

Row, row, gently row, On the wa-ter's sil-v'ry flow! Tim-ing all your

p sempre legato.

Andantino.

p sempre legato.

p

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

bend-ing oars, As ye pass the smil-ing shores! One by one new beau-ties rise,

poco cres.

poco cres.

poco cres.

poco cres.

cres.

Charming all your hearts and eyes, Flow-rets fair and state-ly trees, Trem-bling

Charming all your hearts and eyes, Flow-rets fair, state-ly trees, Trembling 'neath

Charming all your hearts and eyes, Flow-rets fair, state-ly trees, Trembling

Charming all your hearts and eyes, Flow-rets fair, state-ly trees,

dim.

cres.

mf

dim.

cres.

mf

dim.

cres.

mf

dim.

cres.

mf

* Nos. 2, 3, and 4 of "Songs of the River" will appear in Novello's Part-Song Book,

Musical score for "The Boatman's Chorus" from "The Mikado". The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked "poco rall. al fine." and the dynamics include "pp" (pianissimo) and "ppp" (pianississimo). The lyrics are: "Row, . . . gent - ly row, . . . row, . . . row. . .". The score features a variety of musical notations, including treble and bass clefs, key signatures, time signatures, and various musical symbols such as slurs, ties, and ornaments. The piano part includes a prominent bass line with chords and a melodic line.

Row, row, gent-ly row, Blithely sing-ing as ye go; E-choes all re-

Row, row, gent-ly row, Blithe-ly sing-ing as ye go; E-choes all re-

Row, row, gent-ly row, Blithe-ly sing-ing as ye go; E-choes all re-

Row, row, gent-ly row, Blithe-ly sing-ing as ye go; E-choes all re-

peat your song, As ye urge the boat a-long! Wa-ter-li-lies, white and gold,

peat your song, As ye urge the boat a-long! Wa-ter-li-lies, white and gold,

peat your song, As ye urge the boat a-long! Wa-ter-li-lies, white and gold,

peat your song, As ye urge the boat a-long! Wa-ter-li-lies, white and gold,

Blos-som that ye may be-hold! Rip-pling wavelets rise and fall, Sweet-ly

Blos-som that ye may be-hold! Rip-pling wave-lets rise and fall, Sweetly har-

Blos-som that ye may be-hold! Rip-pling wave-lets rise . . . and fall, . . . Sweet-ly

Blos-som that ye may be-hold! Rip-pling wave-lets rise and fall, . . .

har - mo - ni - zing all! Row, gently row, row, gently

mo - ni - zing all! Row, gently row, row, gently

har - mo - ni - zing all! Row, gently row, row, gently

har - mo - ni - zing all! Row, gently row, row, gently

row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic soft and low!

row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic soft and low!

row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic soft and low!

row, As the sil - v'ry wa - ters flow, Breath - ing mu - sic soft and low! Gent - ly

Row, gently row, row, gently

Gent - ly row, gently row, row, gently

Gent - ly row, gently row, row, gently

row, gently row, gently row

poco rall. al fine.

what may fairly be described as one of the most successful performances ever given by the Glasgow Choral Union. The desire, moreover, for a repetition of "Elijah" was so great that the work was announced for an extra Concert on the 26th ult. The soloists on the occasion under brief notice were Madame Nordica, Madame Marian Mackenzie, Mr. Edward Branscombe, and Mr. Andrew Black, the latter of whom very promptly stepped into foremost rank as an exponent of the music of the *Prophet*. The Glasgow baritone's recently acquired fame was indeed amply verified. Mr. Berry did excellent service at the organ, and the band acquitted itself well.

Mr. Louis N. Parker's new Cantata "Young Tamlane" was performed by the Crosshill Musical Association on the 12th ult., and for the first time North of the Tweed. The work is an undoubted advance upon "Sylvia," and if only for its pretty melodic vein it has every chance of acquiring popularity amongst the smaller choral societies.

MUSIC IN LEEDS, HUDDERSFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

THE Leeds Philharmonic Society's first Concert, and the first Choral Concert here this season, came too late in the month (November 26) for notice in our last report. Handel's "Judas Maccabæus" was the work chosen for the inauguration of the present series, and as breadth and vigour are prominent qualities in the singing of this carefully trained choir, the result was an admirable performance. Miss Anna Williams, Miss Dews, Mr. Barton McGuckin, and Mr. Andrew Black were all eminently satisfactory in the solo numbers. The orchestra was efficient, and Mr. Broughton conducted.

On November 24 Dr. Creser gave a Concert in the Philosophical Hall, the programme of which was invested with special interest, consisting, with one exception, of compositions from the able pen of the Concert-giver himself. A String Quartet and a Pianoforte Trio excited most attention, and their reception was highly favourable. Mrs. Creser's refined vocalisation added materially to the charm of her husband's songs.

The second Subscription Concert, on the 10th ult., was devoted to chamber music, with Sir Charles and Lady Hallé and Mr. and Mrs. Henschel as its exponents. The principal pieces were Grieg's Violin Sonata in F and Beethoven's Pianoforte Sonata in E flat. For the next Concert we are promised the Pastoral Symphony, with a "Rhapsodie Hongroise" by way of a change.

A Pianoforte and Violoncello Recital, at which Mrs. Creser assisted as vocalist, was given in the Church Institute on the 3rd ult., by Messrs. A. Christensen and A. Giessing. Beethoven's Sonata in G minor was the *pièce de résistance*, and Mr. Giessing's reading of the violoncello part was marked by many excellent points.

The sixth Huddersfield Subscription Concert took place on the 2nd ult., and Sir Charles Hallé's programme attracted a large audience. Schumann's Symphony in B flat was given, under the veteran Conductor's direction, in first rate style, as were also the remainder of the orchestral *morceaux*, which included Beethoven's "Festival" Overture in C, Bizet's increasingly popular "L'Arlesienne" Suite, Saint-Saëns's Serenade in E flat, and the "Flying Dutchman" Overture. Mr. Willy Hess played Max Bruch's Violin Concerto in G minor. Miss Alice Lamb sang three songs, and was successful in all. The Huddersfield Glee and Madrigal Society offered a programme of unusual interest on the 8th ult., when the Rev. J. F. Downes's sacred dramatic Cantata "The Prodigal Son" was performed for the first time in Huddersfield. The soloists were Miss Smythe, Miss England, Mr. H. Sandwell, and Mr. W. Riley; and Mr. J. North conducted. The audience was large, and most enthusiastic in its reception of the new work. The second half of the programme was of a miscellaneous character.

On the 19th ult. the Huddersfield Choral Society gave a performance of "The Messiah" in the Town Hall. The band and chorus were augmented for the occasion to 450 performers. Owing to a delay in the arrival of the London train, Midle Trebelli and Madame Belle Cole did not appear till some time after the commencement of the

Concert. During the absence of these ladies, their respective solo parts were successfully undertaken by Miss Smythe and Miss Cooke, members of the chorus. The other principals were Mr. Henry Piercy and Mr. Andrew Black. Mr. F. Brown was leader, Mr. Ibeson, Organist; and Mr. J. North conducted the performance.

Mendelssohn's "St. Paul" was given by the Wakefield Choral and Orchestral Society on the 12th ult., in the Saloon of the Corn Exchange. The choral singing fully repaid Mr. J. N. Hardy (Conductor) for the pains he had bestowed on the rehearsals, and the audience, which was numerous, was not slow in showing appreciation. The band and principals were thoroughly efficient.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE event of the past month has been the production of Charles Braun's "Sigurd," which took place on the 6th ult., in the Philharmonic Hall, under the conductorship of Mr. A. E. Rodewald. The principals were Miss Marie Fillinger, Madame Andersen, Miss Lena Little, Mr. Iver McKay, and Mr. Bowman Falston, and in their hands ample justice was done to the solo work of the Cantata, the leader was Mr. Ernst Schiever, and Mr. Rodewald acted as his own Chorusmaster, with the result that an excellent interpretation was given of the choral numbers, the bulk of the singers having been recruited from the regular choristers of the Philharmonic Society. Under such favourable conditions ample justice was done to a work which, coming as it does from the pen of a highly gifted young musician, is entitled to very serious consideration. Following in the wake of "Sir Olaf," Mr. Braun's first important composition, "Sigurd" bears evidence of a marked advance in the treatment of orchestral detail and a general development of power on the part of the writer. To state that the production in question is to be regarded as a mature or finished effort would be, perhaps, beside the mark; but in saying this it must be remembered that the standard taken by its composer is a very lofty one, and that he has every claim to be judged accordingly. That Mr. Braun has a future before him which will, if properly directed, be alike famous to himself and beneficial to the cause of English art there can be not the slightest shadow of doubt; and as to "Sigurd" itself, it may be said with equal confidence that its rank lies among the most important cantatas of contemporaneous composition.

The "Winter" Symphony of Raft, given in October, was followed a month later by the "Spring" Symphony of Schumann, at the fourth Philharmonic Concert at the close of November, the work in question being rendered with that finish which has come to be an accepted condition of everything presented by the Hallé orchestra. There was little else of importance at this Concert except the ovation accorded to Mr. Edward Lloyd. On the 9th ult. Mr. Borwick made his first appearance here, and played the Schumann Pianoforte Concerto superbly. Three numbers from Moszkowski's Suite in F took the place of the usual Symphony, and served at least to interest and amuse the patrons and subscribers of these Concerts. Handel's "Messiah" brought the first half of the current session to a close on the 23rd ult.

Mr. Sarasate was the leading attraction of the second Concert of the Birkenhead subscription series given on the 3rd ult. At the initial meeting of the Bootle subscription session legitimate orchestral music was happily brought to the front, under the conductorship of Mr. A. E. Workman. At Liscard the season was opened on the 10th ult. by the Schiever Quartet, with Miss Esther Spedding, a remarkably clever young lady, as pianist, and Miss Louise Cestria, another excellent *débütante*, as vocalist.

In Wallasey Gaul's "Holy City" has been given by the resident choral and orchestral societies under Mr. T. S. Hill. At Runcorn Handel's "Messiah" was underlined for the 16th ult., under Mr. W. Humphreys. At Wigan the same Oratorio was given on the 15th ult., under Mr. J. W. Potter; and at Chester the Musical Society has been in evidence with Barnett's "Ancient Mariner," under Dr. J. C. Bridge. The Southport and Birkdale Philharmonic Society, an organisation recently happily amalgamated

out of two distinct bodies in their adjacent townships, gave a Concert on the 9th ult., under Mr. H. Hudson, Handel's "Messiah" being again the work presented.

In Liverpool itself an event of annual importance has been the Advent Oratorio at the pro-Cathedral, which this year consisted of Bennett's "Woman of Samaria," and which Mr. F. H. Burstall, as usual, directed with excellent judgment. The Orchestral Society gave a second Smoking Concert on the 5th ult., when Schubert's Unfinished Symphony was performed. The Societa Armonica invited their friends to an open rehearsal on the 13th ult., and the St. Cecilia Society of Birkenhead did likewise on the 18th ult., when Sullivan's "Light of the World" was given, under Mr. J. W. Appleyard.

The business of the assizes compelled Mr. Argent to transfer his last two orchestral Lecture-Concerts from St. George's Hall to another of the Corporation buildings. The latter being too small for symphonic work, Beethoven's Septuor was substituted on the 6th ult. and Schubert's Octet on the 20th ult., for the previously announced programmes. At these Concerts Miss Lilian Ross and Miss Ada Ellis, two clever local *debutantes*, respectively appeared as pianists.

A full, or seven days' license having been granted to the Rotunda Hall, it has been decided by the Sunday Society to resume musical performances in this building. On the 28th ult. the first appearance of the resident orchestra was announced, and the Liverpool musical afternoons will be made to alternate with those already arranged at Birkenhead.

Socially, at least, the success of the coming conference at Liverpool seems to be ensured. Civic recognition is to be as usual accorded, and something akin to a plethora of hospitality is offered to those attending the gathering on the 6th and following days. In addition to the customary conference Concert there will be performances by the Schiever Quartet, by the Choir of the Blind School, by the Musical Association, and by the recently formed Liverpool Orchestra. Papers on musical subjects will be read at the morning meetings.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE twenty-fifth performance of "Elijah" at Sir Charles Hallé's Concerts—now in their thirty-third season—testified to the great and continued popularity of Mendelssohn's masterpiece, and it is a pleasure to be able to record that both band and choir seemed determined to do honour to the occasion. After Christmas the novelties of the season—Beethoven's Mass in D, Brahms's "German Requiem," and Parry's "Judith"—will be given, and doubtless their performance will prove the energy and perseverance with which the Choirmaster, Mr. R. H. Wilson, has reformed and disciplined his force. But of the three Oratorios already given—"Judas," "The Messiah," and "Elijah"—the last-named was decidedly the most effective. In that work Mr. Andrew Black made his first appearance here some time back, and considerable anxiety was felt to note what increase of perception of its dramatic opportunities further study might have brought. In the pathetic parts Mr. Black was entirely satisfactory; but a little more fire in the denunciatory and scornful passages would have been welcome. No music less than Mendelssohn's bears to be taken too slowly, and the almost invariable tendency of *contralti* to mistake the character of "Woe unto them" was shared by Mr. Black in "Lord God of Abraham," as well as by Miss Anna Williams in the first part of "Hear ye, Israel!" Surely every Conductor ought to insist upon some attention being paid to the speed so carefully indicated by the composer. In "Every one that thirsteth" our young local soprano, Miss Ada Lee, thoroughly justified her selection; the quartet has never been better sung here, or so loudly applauded. In "The Messiah" Festival of the 18th and 19th ult., the interest centred in Miss Macintyre's first essay of the soprano part, everybody being familiar with the manner in which her colleagues interpret Handel's music. Some little disappointment must be confessed, great as was the ability displayed and ample as are the endowments. In

the more placid phrases, notably the very first utterance, "There were Shepherds," ushered in by the quiet and peaceful Pastoral Symphony, the style was too excited and eager. Apparently Miss Macintyre was a little anxious at starting, for her singing afterwards became more reposeful and subdued. For the Christmas week Concert Madame Albani is engaged, and Mr. Dawson, whose pianoforte playing here recently attracted so much notice; but the 20th ult. is too late in the month to allow of its pleasures being duly reported here.

At the miscellaneous Concert, on the 4th ult., Berlioz's Symphony "Harold in Italy" was the chief work; the solo part being played by Mr. Speelman. Mr. Edward Lloyd sang Lohengrin's "Farewell" as only he could sing it, with strikingly enhanced power and with advancing purity of pronunciation. On the 11th ult., although we had some orchestral selections far more intrinsically interesting than Volkmann's A minor Concerto (or Fantasia) for the violoncello, still the wonderful execution, refined phrasing, and pure tone of Herr Klengel rendered his first appearance here a most noteworthy event. Still more exciting were the Air of J. S. Bach and Herr Klengel's own "Scherzo," after which the Leipzig Professor was thrice recalled; an amount of enthusiasm not often displayed here. Madame Schmidt-Köhne adds to an agreeable appearance and carriage a charming and highly-trained—though not naturally agile—voice. When we have become accustomed to some German peculiarities, or, preferably, when Madame Köhne discards some tendency to guttural exclamations not quite pleasing to English ears, our Concert-rooms will have gained a singer amply endowed for all emergencies, and evidently possessed of highly artistic feeling.

Among the many performances of "The Messiah" during the month must be chronicled Messrs. Hime and Addison's (conducted by Mr. Lowe) on the 17th ult., at which Madame Fanny Moody created the hope that the high qualities which, under somewhat trying circumstances, she displayed during her visits here as an ever competent member of the Carl Rosa Company, may find yet loftier aim and accomplishment in sacred music. For his subscription performance of "The Messiah" Mr. de Jong secured the services of Miss Anna Williams, Madame Hope-Glenn, Messrs. Barton McGuckin and Ffrangcon Davies, and for his annual Christmas Night interpretation the aid of Miss Mabel Berrey, the Royal College student Miss Sarah Berry, Mr. McGuckin, and Mr. Ffrangcon Davies. Also, on the 6th ult. he gave an attractive star Concert, at which Mesdames Dotti and Scalchi, Signor Ciampi, Signor Mattei, and others appeared.

At the Concert Hall Sir Charles Hallé's afternoon Recitals appeal to pianoforte students, the programmes being liberally seasoned with works familiar to most tolerably advanced amateurs. But nothing done there during the month has been more interesting than the Lecture on the 22nd ult. of Professor Bridge, most ably illustrated by the excellent singing of English and Italian Madrigals, &c., by the Vocal Society under Dr. Watson's direction. The future of the Concert Hall will never reproduce the past; but it may be made much more useful if wisely devoted to the culture of music upon a wider basis, and especially to the elucidation of its higher purposes and to the enlightenment and exaltation of our opinions respecting it.

Mr. Cross at the Association Hall, and Mr. Barrett at the huge St. James's Hall, continue to cater for Saturday evening pleasure seekers and lovers of music.

MUSIC IN NOTTINGHAM AND LEICESTER.

(FROM OUR OWN CORRESPONDENT.)

AT Leicester Mr. J. Herbert Marshall's second Concert was given on the 4th ult., with the help of the Leicester Philharmonic Society. The works selected were Mendelssohn's "Walpurgis Night" and Barnett's "Ancient Mariner," both ever welcome favourites. The principals were Mrs. Hutchinson, Madame Belle Cole, Mr. Iver McKay, and Mr. Bantock Pierpoint. Mrs. Hutchinson was particularly successful in the trying soprano music of Barnett's work. The orchestra consisted mainly of local performers, who mastered the difficult scoring of both works most creditably. The choruses were admirably sung

by the Leicester Philharmonic Choir, and much credit is due to Mr. H. B. Ellis as Conductor.

The committee of the Nottingham Mechanics' Institution have arranged a series of six Organ Recitals on Saturday afternoons by Mr. E. H. Lemare, the first of which was given on the 13th ult. It was attended by a most appreciative audience, who warmly applauded Mr. Lemare's playing.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Michaelmas Term at Oxford this year, in accordance with custom, has failed to exhibit any striking activity on the part of the various societies of the city. On the other hand, residents in Oxford have been afforded the opportunity of hearing several well known performers who have not played here before, and one or two performances of interest have been given by local bodies.

Chief amongst the visitors have been Mr. Paderewski (October 28) and Mr. Sarasate (November 6), while later in the term (November 27) a Pianoforte Recital was given by Mr. L. Borwick. Mr. Sarasate had never before played in Oxford, and to many his Concert was the chief event of the term; Mr. Paderewski also produced a very marked impression, and the audiences that greeted both warrant the hope that they will return again.

As in many past years, the Heckmann Quartet played at the Invitation Concert of the University Musical Union on November 11. Since Mr. Heckmann's last visit he has effected a complete change in his Quartet, and it must be owned that the change is for the better. The same artistic spirit and ensemble is present as of old, but the merits of the individual performers are greater. Few leaders are blessed with such a second violin as Mr. Bassermann. The programme was of a somewhat exceptional character, being entirely composed of compositions by members of the University Musical Union. Criticism in such a case must come from outside Oxford; it is enough here to record that in the judgment of people in this place our local composers come out with credit. Indeed, the mere fact that such a programme was possible speaks well for the earnestness with which composition in the highest walks of musical art is practised here.

Two local Choral Societies have given Concerts during the term. The Oxford Gleemen, a men's voice association, gave an admirable performance of a number of part-songs, &c., on November 20. The numbers of the chorus seem to have considerably increased lately and they now form a body of which their Conductor, Mr. H. B. Wilsdon, may be justly proud. Another interesting performance was given by the St. Peter-le-Bailey Musical Society, which sang a church Oratorio called "Divine Love," by Charles Rutenber, of New York, in the Parish Church, on October 23. It is probable that this was the first performance of this work in England and naturally a large amount of curiosity was aroused on the subject. It may be said at once that Mr. Rutenber brings to his work that most desirable quality, earnestness of purpose, and many of the numbers were individually beautiful and effective. Especial mention may perhaps be made of the first chorus in the second part, "Thou art of purer eyes," and of the soprano solo and chorus, "The grace of God that bringeth salvation." On the other hand, it is undeniable that a certain want of variety of treatment and consequent monotony makes itself felt. The Society is entitled to great credit for grappling with the work, as it supplied all the soloists from its own ranks. Mr. Biggs conducted, and Mr. Madge did wonders on the organ with the accompaniments, which are totally unsuited for the instrument. A spirited anthem by Mr. Biggs called "The words of Elihu" was performed on the same occasion.

Turning to the more academic aspects of music, it is necessary first to chronicle the performance of a Cantata, entitled "The Epiphany," composed as an exercise for the Doctor's degree by Mr. Alfred King, of Brighton, in the Sheldonian Theatre, on November 5. The composer had evidently been wise enough to take considerable pains to secure a good performance and it is satisfactory to add that he achieved success. The work itself possesses the great

merit of unity of purpose, and the very practical advantage of gaining in interest as it advances. Great use is made of the well-known hymn "Hail to the Lord's Anointed," and the choruses to which portions of it were set proved extremely effective. For musicians there was a considerable amount of contrapuntal skill, and a brilliant soprano solo, "Arise, shine, Jerusalem," won the suffrages of all.

Lastly, on November 19, Sir John Stainer chose for his terminal Lecture the subject of "Carols," a notice of which appeared last month.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been an exceedingly busy one, a large number of Concerts having been given. On the 9th ult. the Amateur Instrumental Society, which has now reached its nineteenth season, gave a Concert in the Montgomery Hall. The principal work performed was Mendelssohn's "Scotch" Symphony, which had a few weeks earlier been played in the town by Sir Charles Hallé's band. Comparisons were therefore challenged, but the amateurs came through the trial very creditably, and the performance exhibited many points of excellence. The programme also included a selection from "Lohengrin." Miss J. Moxon and Mr. A. Dawes were the vocalists, and Mr. J. Whitehead played violoncello solos. Mr. H. Coward conducted.

On the 10th ult. the first of Mr. E. R. Reynolds's Subscription Chamber Concerts was given in the Cutlers' Hall. The string quartet included Mr. Willy Hess and Mr. Bromley Booth (violins), Mr. S. Speelman (viola), and Mr. E. Vieuxtemps (violoncello). Schubert's Quartet in A minor (Op. 29) and Variations on "Hymn to the Emperor" (Haydn) were capitally played. Mr. Reynolds gave a vigorous and brilliant rendering of Liszt's "Sonnette de Petrarca" and Rhapsodie Hongroise (No. 12), and also took part in Schumann's Pianoforte Quartet (Op. 26). Mr. Hess played Spohr's "Dramatic" Concerto. Mr. Vieuxtemps selected pieces by Dunkler and Popper as his solos, and Miss Eleanor Rees sang ballads by Wadham and Goring Thomas.

An Organ Recital was given in the Albert Hall, on the 13th ult., by Mr. Alexandre Guilmant. Miss Clara Samuël was the vocalist.

The Collegiate Orchestral Society gave a Concert in the Cutlers' Hall on the 15th ult., under the direction of Mr. S. Suckley. An excellent performance of Kalliwoda's Symphony in D minor (Op. 32) showed a marked improvement in the playing of the members. Mendelssohn's "Calm Sea" Overture was also well performed. Miss A. L. Morton and Dr. Curtis sang ballads with much success.

Mr. E. H. Lemare, Organist of the Parish Church, gave his second Pianoforte Recital on the 16th ult., assisted by Mr. Bromley Booth and Mr. J. A. Rodgers. Mr. Lemare played Schumann's "Faschingsschwank aus Wien," W. Macfarren's Concertstück, Chopin's Ballade in G minor, and other pieces by Bach, Henselt, Chopin, and Schubert-Liszt, in a manner that showed he is as thorough an artist on the pianoforte as on the organ. Mr. Booth's violin solos created a marked impression, and proved him to be a player of the highest promise.

On the same evening Mr. John Farmer conducted a performance of his Cantata "Christ and His soldiers" in the Montgomery Hall. The Barnsley St. Cecilia Society gave a performance of "St. Paul" on the 17th ult., under the direction of Mr. R. S. Burton. The Society possesses one of the best choirs in South Yorkshire, and in several of Mendelssohn's choruses the rich, sonorous tone was very effective. There was an excellent band, and the principals sang exceedingly well.

On the 19th ult. the Amateur Musical Society gave their Winter Subscription Concert in the Albert Hall. The work performed was "The Messiah." The chorus singing was admirable, the fine quality of the bass section being especially notable. Band and principals were alike excellent. Mr. J. W. Phillips was at the organ and Mr. Schollhammer conducted.

The usual number of "Messiah" performances were given on Christmas Day at various halls in the town.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

December 9, 1890.

THE most interesting musical event in New York during the last month was the first performance in this city of Sullivan's "Golden Legend," given by the re-organised New York Chorus Society, under Mr. C. Mortimer Wiske. The work was enthusiastically applauded, and is bound to conquer for itself a lasting place in the *répertoires* of all large choral societies of this country. Mlle. Clementine de Vere, who has, since her first appearance only two seasons ago, risen to the enviable position of the most favourite Concert-singer in this city, sang the part of *Elsie* in expressive style and with great beauty of tone; and Mrs. Clapper Morris, as well as Messrs. Lavin, Dufft, and Reed, gave great satisfaction as *Ursula*, *Prince Henry*, *Lucifer*, and the *Forester*. The chorus—strong, well balanced, and efficient—sang with great precision and were well supported by the Thomas orchestra. The only drawback to a full enjoyment of the work and its performance was in the faulty acoustical properties of the hall (the Lenox Lyceum), which seems to be quite unsuitable for the performance of accompanied vocal music. A few days before "The Golden Legend" Concert the Oratorio Society, under the conductorship of Mr. Walter Damrosch, opened its eighteenth season with a very satisfactory performance of the "Creation." The soprano part was also entrusted to Miss de Vere, and was sustained by her with pure voice and well-directed method, to the delight of the audience. Mr. Clinton Elder and Herr Emil Fischer sang the solo tenor and bass parts, the latter distinguishing himself greatly by his broad and dignified style of vocalisation, though his pronunciation of the English language was somewhat faulty. The Concert opened with two numbers of a set of "Festival and Commemoration Sentences," composed by Brahms for eight-part chorus *a capella*, which, however, created little interest. They are dry and colourless, and could hardly be said to have rewarded the chorus for the trouble they had taken in studying them.

The first performance in this country of A. R. Gaul's new Cantata "The Ten Virgins" took place on the 9th ult., at St. James's Church, under the direction of Mr. G. E. Stubbs. The work created a great impression and is pronounced a valuable addition to the literature of church Cantatas. It is calculated to become as popular as the same composer's "Holy City."

The Musurgia Club of this city, which is under the direction of Mr. W. A. Chapman, gave its first Concert at Chickering Hall on the 28th ult. The programme consisted of Gernsheim's "Salamis" and a number of part-songs for male voices. Miss Mary Howe, a highly gifted soprano, who created a great impression at the last two Worcester Festivals, made her first appearance in New York.

The German Liederkrantz gave their first Concert of the season, when their new Conductor, Herr Heinrich Zöllner, made his *début*. He is already well known as a composer, and before he came to this country he was the Conductor of the world-renowned Male Voice Society of Cologne, the Kölner Männergesang-Verein. Among the pieces performed at this Concert was a new composition by Mr. Zöllner, a "Hymn of Love," for mixed voices, baritone solo, and orchestra. It is written throughout in the most modern style, yet notwithstanding its great difficulties it was well performed and greatly admired.

The third annual Festival of the Vested Choirs of the Diocese of Long Island took place on the 13th ult., at St. Ann's Church, Brooklyn. Fifteen choirs, numbering 450 chorists, were assisted by two organs and five brass instruments. The music selected was well suited to such a large body of singers, and the programme as well as the performance was most creditable to Mr. T. Pratt Rahming, the Conductor.

OUR present issue contains a Boat Song, "Row, gently row," by F. H. Cowen, being the first of a set of four part-songs by that composer, entitled "Songs of the River." The remaining three, entitled respectively "Waterlilies," "Resting," and "Rowing Homeward," will appear very shortly in Novello's Part-Song Book.

THE sale of Messrs. Brewer and Co.'s important Stock of Copyrights has just been concluded by Messrs. Puttick and Simpson, the well-known auctioneers. The sale occupied thirteen days, and the biddings have been very spirited throughout and at times highly exciting. We append the prices of the more important lots:—Farmer's Violin Tutor, £1,752 (J. Williams); Pridham's "Yorkshire Bells," £990 (B. Williams); Pridham's "Sabbath Recreations," £633 (Agate); Smallwood's "Fairy Barque," £1,008 (Whittingham and McDowell); Hiles's Catechisms for the Pianoforte, Organ, Part-Singing, Harmony, and Harmonium, £720 (purchased by B. Williams, Hart and Co., Blockley and Reeves respectively); Brewer's Shilling Tutors, £775 (by Hart, J. Williams, and Cramer respectively); Farmer's "Forty Studies for the Violin," £124 (J. Williams); Mahler's "Old London" March, £588 (B. Williams); Mahler's "Old Westminster" March, £246 (Agate); Pridham's "Battle" March, £1,024 (Ashdown); the same composer's "Abyssinian Expedition," £612 (Ditto); Warner's "To the Woods," £683 (Ashdown); Hatton's "To Anthea," £260 (Cramer); Lee's "He wipes the tear," £222 (Ashdown); Farmer's "Amateur Violinist," £111 (J. Williams); Keller's "Young Scotland" Quadrilles, £173 (Cramer); Smallwood's "Robinetta," £107 (Osborn and Tuckwood); Travis's "Amateur Organist," £156 (Jefferies). The total amount realised was £22,300.

THE first performance of "Penelope," a new Cantata by Mr. Burnham Horner, took place on Tuesday evening, the 16th ult., at the Castle Rooms, Richmond, Surrey. The poem, which is from the pen of Mr. Eldred Warde, deals chiefly with the departure, absence, and return of Ulysses, expressed in solos for soprano, tenor, and bass voices with a chorus. The chorus, numbering over seventy voices, did their work in a manner which left nothing to be desired. The solos were sung by Madame Clara Samuelli, Mr. Arthur Taylor, and Mr. Iver McKay. The latter created a marked impression by his artistic performance of the beautiful tenor air "Wilt thou ever grieve." Madame Samuelli was also heard to great advantage in the soprano part, the air "Let sounds of joy" (a Spinning Song), in which the chorus join, being most perfectly given. The baritone music, equally good, found in Mr. Arthur Taylor an able exponent. A special feature of the work is the technical skill shown in the choral writing and this was exemplified by the numbers "To thee, great Jove," and the most effective "Chorus of Lovers," for male voices. Messrs. Hann's String Quintet represented the orchestral portion of the work in an able manner, the Grecian Dance, for instruments, a little gem, being highly appreciated. Mr. Horner may be congratulated on having given the musical public a very satisfactory specimen of his workmanship, which will, doubtless, find great favour amongst choral societies.

THE Students of the Guildhall School of Music gave an Orchestral Concert on the 13th ult., in the Guildhall, in the presence of the Right Hon. the Lord Mayor and the Lady Mayoress, Mr. Sheriff Farmer, and many visitors. The proceedings commenced with a performance of the civic anthem, "Hail! Lord Mayor," by Mr. Weist Hill, principal of the school and conductor of the Concerts. There was an orchestra numbering 120 executants, who played Gounod's "Marche Romaine," Meyerbeer's Overture "Struensee," Grieg's "Peer Gynt," all in admirable style. Of the four movements, the *Andante doloso* of the last-named work was the best played, but the *Finale* was repeated by special request. In the *Andante moderato* of Schubert's "Unfinished" Symphony in B minor the young players distinguished themselves. The vocalists were Miss Jessie Hudleston, a Corporation exhibitor, who sang the air "Deh vieni non tardar" (Mozart); Miss Amy Sargent, a prize-winner, the air "I will extol Thee" (Costa); Miss Magdalena A'Bear, the canzona "C'est l'Espagne" (Offenbach); Mr. Charles Saunders, a Corporation exhibitor, the aria "Il mio tesoro" (Mozart); Mr. Edwin Wareham, a prize-winner, the air "In native worth" (Haydn); and Mr. John Woodley, a prize-winner, the aria "Infelice è tu credervi" (Verdi).

MR. BOSCOVITZ gave a Recital at the Steinway Hall on the 12th ult., entitled "An hour with the Spinnet, Harpsichord, and modern Grand Pianoforte." The Recital proved most interesting, as the illustrations were composed of pieces

of all schools, commencing with William Byrd, born 1543. The development of the style of composition was plainly shown by the selections given, although they did not afford any clue as to the difference between the instruments named. Such explanation, which should surely have formed part of a Recital given under this head, was not forthcoming, and the audience went away no wiser than they came, apart from the fact that they must have felt that, according to the version of some of the pieces presented by Mr. Boscovitz, the earliest composers must have known of and written out chords which are to-day looked upon as developments of musical thought during the last fifty years. The illustrations were most ably interpreted, but the contrast afforded by playing them first on the harpsichord and then upon the pianoforte, in no way revealed anything further than the mechanical difference of tone in the instruments.

A LARGELY attended meeting of representatives of the various trades interested in American Copyright was held at the Offices of the London Chamber of Commerce on the 11th ult., Mr. R. K. Causton, M.P., presiding, to consider what action should be taken in connection with the American Copyright Bill. After discussion, in which Messrs Edwin Ashdown, James Bowden (Ward, Lock and Co.), W. C. Knight Clowes (Wm. Clowes and Sons, Limited), C. J. Drummond (Secretary, London Society of Composers), R. W. Routledge (Geo. Routledge and Sons, Limited), A. C. Trench (Kegan Paul, Trench and Co.), and others took part, it was unanimously agreed that a committee, representative of all interests concerned, be appointed to consider the whole question and report to a future meeting as to what steps they would propose should be taken. It was also suggested that the London Chamber should communicate again with the Board of Trade on the subject.

A DRAMATIC opera, entitled "Zelica," composed by Mr. S. R. Philpot, was performed at the Gresham Hall, Brixton, on the 17th ult. The manner in which the work was presented on this occasion—that is to say, without action or scenic aid—did not permit of the utmost justice being done to it. Portions of it are by no means unworthy, but, at the same time, many otherwise good effects are entirely lost by the transference to the concert-room. In writing for the solo voices and for the chorus the composer is at his weakest. The solos are not striking, and in some places the music is too high for the voices to be musically effective. The orchestral part of the work is attractive—as far as could be judged from the performance of it by a somewhat poor band assisted by a badly "voiced" organ. The best number is the incidental Dance in the first act. The work was carefully interpreted by Miss Anna Williams, Mr. Ben Davies, and Mr. Dan Price as principal vocalists, and the whole performance was conducted by the composer.

BRIEF record of the good work accomplished by the Musical Guild at their Concerts on November 25 and the 9th and 16th ult. is all that is required. There has been no lack of ambition in the programmes, among the works selected by the young players being Mozart's Clarinet Quintet, Brahms's Sextet in G (Op. 36), Schumann's Quintet in E flat (Op. 44), and Schubert's Octet, which was given in its entirety without break at the final performance. Another piece which demands mention is a Sonata in A minor, for pianoforte and viola, by Mr. Algernon Ashton. The work contains some excellent ideas, but is too restless to be altogether satisfactory, and the composer will not obtain the recognition due to his undoubted ability until he earns the value of repose and contrasts in works thrown into classical form. A further series of Concerts will be given in May and June next.

THE Bow and Bromley Institute Choir performed Mr. F. H. Bowen's "St. John's Eve" on Monday, the 8th ult. The principals were Miss Naomi Hardy, Miss Lizzie Neal, Mr. Bernard Lane, and Mr. Arthur Strugnell. The audience did not fill the hall, but they appeared to appreciate Mr. Bowen's beautiful work. The Cantata grows very much in acquaintance, and is certainly one of the composer's ripest efforts in the direction of choral music. The small orchestra, for which the accompaniments have been specially adapted, was used on this occasion with considerable effect. Miss Hardy distinguished herself very greatly

by her beautiful execution of the aria "O peaceful night," and Miss Neal deserves a word of praise for her singing of the carol "Three kings once lived." Mr. W. G. McNaught conducted.

THE Streatham Choral Society opened its fifth season with a Concert in the Town Hall, Streatham, on the 8th ult. Mendelssohn's War March from "Athalia," Stanford's "Revenge," an Overture "Hero and Leander" by Mr. Walter Macfarren, and the "Lobgesang" formed the programme. The principal vocalists were Miss Clara Leighton, Miss Mary Hay, and Mr. Maldwyn Humphreys. There was a full professional orchestra, led by Mr. W. Frye Parker, who, with the choir of the Society, gave an excellent account of the work they were called upon to do. Mr. Walter Macfarren conducted his Overture, which was enthusiastically received, and the remainder of the programme was directed by Mr. C. Stewart Macpherson. Altogether the Society made a very successful beginning of the new season.

MR. W. THORNTON, the Conductor of the Violin Classes at the City of London College, gave his Annual Concert at that Institution on the 18th ult. The members of the class displayed evidence of careful training in the Gavotte from "Mignon" and Desormes's "Serenade des Mandolines," although a want of steadiness was observable in the opening of the latter piece. Miss Margaret Hoare and Mr. Gordon Heller were the vocalists, the lady contributing with marked success Brahms's "Lullaby" and a new effective vocal waltz, entitled "Carmena," by H. Lane Wilson, in which she was accompanied by the composer, who shared the recall with the vocalist. Mr. Charles Fry's recitations were received with enthusiastic applause, and Mr. Kift's humorous musical sketches gave like satisfaction. Miss Cassie Biddell accompanied, and also played a solo with success.

THE Misses Finney and Bateman gave the first of a series of three Recitals of vocal and instrumental music at the Steinway Hall on the 10th ult. Miss Bateman chose as her solos upon the pianoforte the Fantasia in C minor by Bach, the Ballade in A flat by Chopin, and a Nocturne by Field. In the last, however, she was most successful. Her other efforts were lacking in breadth and colour. Miss Finney, who contributed the vocal portion of the Concert, gave songs by Coldara, Legrenzi, Brahms, and M. V. White, in which she displayed a good contralto voice of excellent quality and a well-ordered method. Mr. Alfred Gibson joined Miss Bateman in the Sonata in E flat, for violin and pianoforte, by Mozart, and also played some solos. Miss Mary Carmichael accompanied with her usual good taste.

ON the 4th ult. a performance of Mr. F. H. Cowen's Cantata "St. John's Eve" was given by the City of London College Choir, at the College, under the direction of Mr. W. G. McNaught. The principals were Miss Naomi Hardy, Miss Hands, Mr. Maskell Hardy, and Mr. Allen Tausig. The work was received by the very large audience assembled with every mark of approval, encores being repeatedly demanded. Miss Hardy was eminently successful in the principal song of the work, and Miss Hands sang the contralto music with great purity of voice and style. Mr. Hardy has a light tenor voice, almost exactly suited to the work. Mr. Tausig showed his musicianship by undertaking the part at two days' notice. The chorus singing gave great satisfaction.

MISS AGNES BARTLETT, well-known as an excellent pianist, gave a Concert at the Steinway Hall on the 9th ult. The programme was well calculated to display her powers to the best advantage. The works of Chopin, Schumann, Delibes, and Henselt were drawn upon. All of the pieces chosen were performed in a highly artistic manner, but the most successful interpretation was that of the Chopin Prelude and Ballade in A flat, which was extremely good. She also appeared in a most favourable light as a player of concerted music, as the finished reading of the Sonata in D minor of Schumann, which she gave in conjunction with Mr. Johannes Wolff, sufficiently proved. Miss Margaret Hoare contributed some songs, composed by Miss Bartlett, in a manner that afforded much gratification.

THE last of Madame Essipoff's Concerts, at the Steinway Hall, took place on the afternoon of the 5th ult., the room being

crowded. The advertised programme underwent some alterations, in consequence of the inability of Mr. Johannes Wolff to carry out his share in the scheme. The clever violinist appeared in Saint-Saëns's engaging Trio in F, but Mendelssohn's Trio in D minor was omitted, and the programme, which had commenced with Rubinstein's favourite Sonata in D (Op. 18), for pianoforte and violoncello, concluded with two movements for the same instruments by Servais. Madame Essipoff played some solos by Chopin with her accustomed success, and the assistance rendered by Mr. Julius Klengel demands acknowledgment.

A SUCCESSFUL Orchestral Concert was given by the Students of Trinity College at the Princes' Hall, on the 9th ult. There was no complete work of importance in the programme, but Mendelssohn's Rondo in E flat, for pianoforte and orchestra, and portions of Beethoven's Concerto in C, Mendelssohn's Concertos in D minor and G minor, and Violin Concerto were, on the whole, carefully performed by various young pupils, whom it is needless to particularise. The orchestra played two movements from Beethoven's Symphony in D (No. 2), and members of the operatic class, conducted by Mr. Walter Bolton, gave the first *Finale* from "Linda di Chamounix." Mr. F. Corder conducted the remainder of the Concert.

A SUCCESSFUL Concert was given by Mr. Julius Klengel, the able violoncellist, at the Steinway Hall, on the afternoon of the 8th ult. In various solos by Bach, Schumann, Sitt, Popper, and other composers, as well as in some well-written and interesting excerpts from his own pen, Mr. Klengel's playing was marked by splendid technique and much intelligence. He was assisted by Miss Fanny Davies (who might well have been accorded a more important share in the programme), Mr. Braxton Smith, and Miss Louise Bourne, the last-named lady possessing a fine contralto voice, worthy of fuller cultivation than it has hitherto received.

A CONSIDERABLE audience was attracted to the Steinway Hall, on the evening of the 5th ult., by a Concert given by Miss Emilie Hawkins, a talented young pianist and composer. The programme did not include any works of importance, but the Concert-giver's songs showed that she knows how to write pleasantly for the voice. Valuable assistance was given by Mr. Val Marriott, violin; Mdlle. Ida Audain, harp; Mr. T. E. Mann, horn; Miss Minnie Kirton, Miss Sara Bernstein, and Mr. Richard Hope, vocalists; and Messrs. F. Corder and G. R. Betjemann, accompanists.

IN connection with the Tonic Sol-fa Jubilee, to be held next year, it is proposed to present the Secretary of the Tonic Sol-fa College, Mr. Robert Griffiths, with a testimonial in the form of a portrait of himself, to be painted by a first-rate artist. We believe Mr. Griffiths has filled his present post for over twenty years, and, as he has been so closely connected with the Tonic Sol-fa movement in this period of its greatest expansion, he has made friends in all parts of the world. Persons wishing to take part in the testimonial are invited to send subscriptions to Mr. George Merritt, 282, Commercial Road.

MISS AGNES ZIMMERMANN has been assisting at some classical Concerts recently given at St. Leonard's, Tunbridge Wells, and Eastbourne, with great success, thus supplementing her triumphs at the Kammer-Musik Concert at Frankfurt. She also had the honour of playing before H.R.H. the Comtesse de Flandres and the Princesses Henriette and Josephine at Brussels recently, when she was presented with a beautiful diamond and sapphire ring accompanied by a charming autograph letter from Her Royal Highness.

THE Woodside Park Musical Society commenced the present season with a fine performance of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" on the 4th ult., at the Woodside Hall, North Finchley. The orchestra, which had been considerably enlarged for this occasion, added greatly to the success of the evening. Mr. Henry Lewis was the leader. The solos were well rendered by Miss Zippora Monteith, Miss Emily Johnson, Mr. John Probert, and Mr. John Bridson. Mrs. Williams presided at the pianoforte, and Mr. Alfred J. Dye conducted.

THE first Concert of the sixteenth season of the Crouch End Choral Society was given on the 9th ult., at Christ Church School Room, Crouch End, when Cowen's charming Cantata "St. John's Eve" was performed with great success. The soloists were Miss Florence Wright, Miss Bessie Dore, Mr. W. Rosselli, and Mr. James Blackney. A small stringed orchestra, supplemented by pianoforte (Miss Preston), harmonium (Mr. J. F. Goodban), performed the accompaniments with good effect. Mr. Alfred J. Dye conducted.

OUR readers will be interested to hear that Messrs. Novello are about to issue an arrangement of the abridged form of Bach's music to the record of "The Passion" (according to St. Matthew) as it is performed at St. Paul's Cathedral on the Tuesday in Holy Week. This will not only be useful as a guide to the hearer, but it will serve as a text-book for those choirs who desire to follow the good example of the Metropolitan Cathedral by performing those portions of the work which are peculiarly appropriate to the solemn season of Lent.

A PERFORMANCE of Mendelssohn's "Hymn of Praise" was given at the People's Palace, by the People's Palace Choral Society and Orchestra, on the 1st ult. The soloists were Miss Zippora Monteith, Miss Carter, Miss Wade, and Mr. Charles Ellison. Mr. W. R. Cave led the band, Mr. B. Jackson (Organist to the People's Palace) was the organist, and Mr. Orton Bradley (Musical Director to the People's Palace) conducted. The same Society gave a performance of "The Messiah" at the People's Palace on the 20th ult.

THE Surbiton Choral Society, which is under the joint-conductorship of Mr. R. Sebastian Hart and Mr. Basil H. Philpott, gave its annual performance of "The Messiah" on the 18th ult., at the Assembly Rooms, before an appreciative audience. The soloists were Miss Kate Norman, Madame Poole, Mr. J. Gawthrop, and Mr. Frank Ward. Mr. T. W. Rendle led the orchestra, which, with the chorus, numbered 170. Mr. Basil H. Philpott presided at the organ, and Mr. R. Sebastian Hart conducted in a most able manner.

THE Putney Choral Society gave the second Concert of the fourth season at the Putney Assembly Rooms on the 16th ult., under the direction of Mr. Harry Dancy. The programme was made up entirely of Sir Arthur Sullivan's music, and included the Cantata "On Shore and Sea" and operatic selections. Miss Ellen Marchant and Mr. Egbert Roberts contributed songs, and Miss Gertrude Adams and Mr. John Garratt were good exponents of the solo portions of the Cantata.

THE Comus Glee Club, a new male voice Society, gave its first Concert at the Montpelier Assembly Rooms, Peckham, on the 15th ult. A good selection of glees and part-songs by Stevens, Spofforth, Callcott, Smart, &c., was sung, and several quartets were given by the Comus Glee Singers (Messrs. Sarjeant, Maskell Hardy, F. W. Crawley, G. Hulford, and W. T. Skinner). Some of the members also contributed songs. The new Society is under the musical direction of Mr. James Sarjeant.

THE first Subscription Concert of the sixth season of St. John's Choral Society took place in the Church Room, Lewisham High Road, on the 11th ult. The programme consisted of Handel's "Judas Maccabæus." The principal vocalists were Miss Gwendoline Martin, Miss Rosa Lake, Mr. J. H. Mullerhausen, and Mr. E. J. Bell. The room was well filled and the performance very satisfactory. Mr. W. J. Kipps was the accompanist, and Mr. F. A. Bridge conducted.

MR. NORRIS CROKER gave an English Song Recital at the Steinway Hall on the 4th ult., when he was ably assisted by Miss Ada Loaring. The programme was exceedingly interesting, as the songs selected ranged from Lawes (1595) to Goring Thomas; from Purcell (1658) to the Concert-giver. Both the vocalists are pupils of Mr. Albert Visetti, who discharged the duties of accompanist with great skill. Mr. G. T. Elliott played a couple of violoncello solos.

THE competition for the Sainton-Dolby prize at the Royal Academy of Music took place on the 11th ult. The examiners were Miss Hilda Wilson (in the chair), Miss Grace Damian, Mrs. Hutchinson, and Signor Ardit. There were twenty-two candidates and the prize was awarded to Miss Mary Hay. Miss Vera Galbraith, Miss Adela Bona, and Miss Lizzie Neal were very highly commended.

AN interesting series of performances of Gounod's opera "The Mock Doctor," founded on Molière's comedy "Le Médecin Malgré Lui," have been given at the Grand Theatre, Islington, and at the Globe, by Mr. Richard Temple's Opera Company, with the greatest possible success. The work has not been heard in London in its entirety for nearly a quarter of a century, and it is difficult to understand the reason for its neglect.

THE Oxford "Duplex" leaf-holder is the name given by Messrs. Drayton and Wilkins to one of the most ingenious contrivances for the music desk now before the public. It can be applied to any music-stand, it allows the leaf to be turned quickly without the least hindrance, and it holds it steadily in its place. The holder is just the thing which has long been wanted, and as soon as it is known it will no doubt come into universal use.

MR. GEO. F. GRAUSSENT gave a Ballad Concert in the hall of the Hampstead Conservatoire on the 13th ult. The vocalists were Miss Mary Willis, Madame Belle Cole, Mr. Henry Piercy, and Mr. Fred. King. Miss Louisa Pyne played the "Auforderung zum Tanz" (Weber), and Mr. H. L. Balfour contributed two organ solos. Mr. Charles Fry gave two recitations during the afternoon, and Mr. Grausssent conducted.

THE Royal College of Music closed on the 20th ult. for the Christmas vacation, and the Easter term will begin on the 8th inst. The exhibitions, &c., have been awarded as follows:—Council exhibition, £15, to Frederick G. Shinn, organ; Council exhibition, £20, to Alice E. Reynolds, violin; Uppingham School exhibition, £20, to John C. G. Pringle, composition; and the Hopkinson gold medal for pianoforte playing to Augusta D. Spiller.

THE competition for the Rutson Memorial Prize (sopranos) took place at the Royal Academy of Music on the 16th ult. The examiners were Miss Anna Williams (in the chair), Mr. C. Hayden Coffin, and Mr. Franco Novara. There were nine candidates, and the prize was awarded to Miss Ethel Barnard. Miss Carrie Hopps was highly commended.

THE Anerley Musical Society gave their first Concert of the season at the Anerley Vestry Hall on the 16th ult. The works performed were Parry's "Ode to St. Cecilia's Day" and Mendelssohn's "Loreley." The solos were sung by Miss Helen Hughes and Mr. Charles Ackerman. Mr. A. Baumer led the band, and Mr. C. W. Cellier conducted.

A CORRESPONDENT suggests that a Mozart commemoration should be held this year, the centenary of the death of the composer. The idea may commend itself to those who possess the will and the power to carry it out with effect in England. Of course his own compatriots will not be behind in the matter.

ON the 17th ult. the New Southgate Choral Society gave a performance of Handel's "Samson." Band and chorus numbered eighty performers, and were under the direction of Mr. Wm. Horsey. Miss Ada Loaring, Miss Bessie Dore, Mr. J. Gawthrop, and Mr. J. Blackney were the soloists.

AT the Wednesday Evening Services throughout the season of Advent, at Christ Church, Woburn Square, Spohr's "Last Judgment" has been performed by the choir, under the conductorship of Mr. Frank T. Lowden, the Organist and Choirmaster. The tenor and bass solos were entrusted to Mr. Ernest Smith and Mr. Sidney Galey.

THE Noel Park Choral Society gave Gade's "Erl-King's Daughter" and a miscellaneous selection on the 11th ult., with Miss Ada Loaring, Miss Amy Wagstaff, and Mr. Bantock Pierpoint as principals. Mr. H. O. Witham conducted.

REVIEWS.

The Light of Other Days. By Willert Beale (Walter Maynard). 2 vols. [Bentley.]

IN the ever increasing literature of musical *belles lettres* these two genial volumes of reminiscences deserve a cordial welcome for the instructive side-lights which they throw on the development of the youngest of the arts during the past fifty years. They contain a wealth of anecdote which is almost uniformly kindly and often exceedingly entertaining. The author has had exceptional opportunities and he has not abused them. Doubtless had he so willed it, he could have rendered his autobiography a great deal more piquant; but few will quarrel with him for his reticence. There are instances when Mr. Beale speaks out, but, so far as we can see, he is fully justified when he does so. With his critical judgment one cannot always agree, but the qualities of heart, as revealed in these chapters, whether consciously or unconsciously, are invariably to his credit. Coming as he did from a musical stock on both sides, his life-long connection with artists was almost inevitable. He was born over a music shop, bred up in Albion Street in the proximity of many musical and dramatic families, and thrown from earliest childhood into intimate contact with nearly all the musical celebrities of the time. Bunn and Balfe, Fitzball and Wallace, Thalberg and Malbran, Henry Phillips and Sir Henry Bishop loom large in these early chapters, which are in some ways the most interesting of all. Here we may remark *en passant*, in connection with the first-named of these notabilities, that by a curious error Mr. Beale attributes to Bunn the phrase which he has taken as the title of his volumes. Surely the first person who embalmed the "light of other days" in verse was Tom Moore in "Oft in the stillly night," and not the librettist of the "Maid of Artois"? Mr. Beale was, as a young man, entrusted with the charge of concert parties on tour, a function which gave him ample opportunities—of which he fully availed himself—for analysing the characters of many eminent artists. In this capacity he became intimately acquainted with two remarkable men widely differing in temperament, and yet, as so often happens, close allies—Sigismund Thalberg and John Parry. The picture of these two artists, the one singularly self-contained, the other morbidly sensitive and hypochondriacal, are amongst the most interesting of the numerous portraits which crowd Mr. Beale's well-filled canvas. Parry, as so good a judge as Moscheles has testified, was a man of real genius, and his extraordinary mimetic faculty is vividly illustrated in the excellent description given on p. 133, Vol. I., of his famous sketch of the opening of London Bridge by William IV. Mr. Beale bears witness also to his remarkable skill as a draughtsman. Of all the eccentric musicians depicted in "The Light of Other Days" none stands out more prominently than Jullien, to whose virtues, as well as to whose extravagances, Mr. Beale does the fullest justice. Above all, the strange and pitiful story of his end, and the remarkable devotion of his adopted daughter—so sorely tested before and after his death—now given on incontestable evidence for the first time, will be read with the keenest interest. When ridicule has said its utmost it must always be admitted that Jullien was the pioneer of the Popular Concerts. As our author says: "Jullien did good service to the cause of music in this country. He taught the masses to appreciate compositions of the highest class, and educated the taste of his audiences by imperceptible but most potent means. He attracted them to his Concerts by playing dances to them, and made them stay to listen to symphonies." The history of the Surrey Gardens, as narrated in Chapter xiii., is one of the most ludicrous episodes in the annals of musical management that we have ever read. The most confirmed dyspeptic could hardly resist the mirth-provoking influence of Mr. Beale's description of the individual who was engaged "for one night only" for his "Passage of the Lake on the Enchanted Barrel." Mr. Willert Beale's connection with the New Philharmonic Concerts scheme is fertile in interesting reminiscences of Berlioz and other notable musicians. But the whole book is full of good things, laudably free from padding, and what

is most satisfactory of all, far more concerned with bringing out the bright features of Bohemia than with emphasising its irregularities. Mr. Beale does not extenuate the capriciousness of the artistic temperament, but he testifies eloquently to its generous and kindly instincts.

The Renaissance of Music. By Morton Latham, M.A., Mus. Bac., Cantab. [David Stott.]

THE thesis which Mr. Morton Latham has set himself to prove in these interesting chapters is briefly this—that the Renaissance of learning affected music just as much as it did literature, painting, sculpture, and architecture. The Renaissance affected these other arts in two ways: it imbued them with the instinct of truth, the *antiquam exquirite matrem* instinct, as opposed to subservience to tradition and conventionality; and it supplied them with models. Here Mr. Latham's attempt to establish a parallel in the case of music seems to us to break down somewhat in detail. He has no difficulty in showing that the work of Palestrina, Peri, and Monteverde was animated by the spirit of truth and sincerity; but he makes no attempt to show—as Mr. Rowbotham has endeavoured to show, but not very convincingly—that the modern forms are discoverable in embryo in the disputable relics of the music of the Greeks that have come down to us. And this being so, it seems to us rather "a large order," to use an expressive vulgarism, to assert that "the musicians of that cultivated period (the Renaissance) were as much influenced by the new revelations as their brothers of the brush, the chisel, and the square." But although we may hold Mr. Latham's theorising to be inconclusive it is impossible not to be struck with the suggestive and thoughtful character of his pages. The "intimate family relationship between Music and her elder sisters" is excellently traced in the chapters on Willaert and the Venetians, a chapter enriched by a characteristic specimen of Willaert's genius—an excerpt from his Dialogue in seven parts, scored from the original parts in the British Museum. Palestrina's reforms are the subject of an interesting chapter in which Mr. Latham has some excellent remarks on the origin of "Plain Song." Peri and the Florentines, Monteverde and Mantua, Monteverde and the Venetians, The Chiesa Nuova, Passion Plays and the Germans, Cambert and the French, Lawes and the English, are the titles of the remaining chapters, each of which is copiously illustrated with characteristic specimens of the composer named, and, on occasion, with appropriate and humorous anecdotes. Here and there we have noticed an inaccuracy. For example: it was surely Swift and not a violinist who made the famous pun "Mantua, vae miserae nimium vicina Cremona." But the book on the whole is a solid piece of work and will repay careful perusal.

The Epiphany; or, Manifestation of Christ to the Gentiles. Sacred Cantata for 'Soli, Chorus, and Organ. Composed by Henry J. Edwards, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

DR EDWARDS in this new Church Cantata has so arranged his music that it is quite within the capacities of those choirs of moderate aspirations of which so many exist in the country. The vocal parts are easy yet full of well ordered effect, the organ accompaniment is massive and appropriate, and the whole work is full of beautiful thoughts in music, answering to the expressive and devotional words written and selected from Holy Scripture by the Rev. Thomas Russell. The Cantata is arranged so that the congregation may take part in the hymns, and, while it is well fitted to illustrate one of the most important seasons of the Christian year in supplementing a religious service, it may also be employed in secular buildings by omitting certain parts indicated; without "injury to the general structure of the work."

Novello's Short Anthems, Nos. 22-27.

[Novello, Ewer and Co.]

WE have already drawn attention to the special purpose Sir John Stainer and the Rev. W. Russell have in view in editing this series of Anthems, or rather Intros, and need only speak briefly of the present numbers, which include some pleasing and musically compositions. The first of the

series, "It is of the Lord's mercies," from Lamentations, set by E. H. Thorne, is appropriately solemn, but, at the same time, melodious. No. 23, "O God, whose nature," by Alan Gray, is a charming little piece, but, the composer should pay more attention to the accent of the words. The stress laid upon "have," "to," and the second syllable of "humble" has an unfortunate effect. No. 24, "Arise, O Jerusalem," by Oliver King, is a bright little anthem for Advent, distinguished by modern feeling in its harmonies. Similar characteristics are observable in the next number by the same composer, "For it became Him," suitable for Easter and Ascension-tide. Mr. King also contributes No. 26, "Blessed is the man," intended for Saints' Days, an extremely melodious example and rather suggestive of Spohr. The last of the present instalment is "The Lord is in His Holy Temple," by J. W. Elliott, cheerful yet devotional, and suitable for any season.

Paraphrase über Beethoven's Mondschein-Sonate. Erster Satz, Op. 27, No. 2. Für Klavier und Violine oder Flöte, mit Harmonium (oder Orgel) *ad lib.* Von Theobald Rehbaum.

Meditation über Bach's Zweites Präludium. Komponirt von Hermann Schröder (Op. 18).

Various Pianoforte and other Pieces. By several composers.

[Berlin: Carl Simon.]

THE taste which suggests alterations of a composer's idea cannot be commended, although the initiative in these matters has received the sanction of great musicians. The additions to Beethoven's music are clever, they are even admirable as exhibiting great ingenuity on the part of the arranger. The like may be said of the "Meditation" on Bach, and although in both instances the extraordinary skill displayed commands admiration, it cannot but be felt that the ability exhibited has been to some extent misplaced.

In the various pianoforte pieces issued by the same house there is evidence of considerable originality as well as technical knowledge shown. Many players will welcome Ferdinand Hiller's "Prestissimo" in A minor, which the gifted composer was wont to perform so skillfully; the "Romance" and "Ländlicher Reigen" of Adam Ore display both skill and taste on the part of the composer; the "Vielliebchen Ständchen," for small orchestra, strings, oboes, horns, and triangles, is bright and attractive; the first of the three Rondinos, for two pianofortes, by Edwin Schultz, is distinctly good; and the nine little pianoforte pieces, entitled "Gedenkblätter," by August Reinhard (Op. 42), have charms all their own, which do not appeal to the lovers of the graceful and elegant in vain.

The little orchestral "Ständchen," by Richard Schultz Heynetz, will be most useful to the many orchestral societies which are now growing up in various parts of the country.

Beethoven's Unsterbliche Geliebte. Von M. T.

[Bonn: Peter Neusser.]

THIS little brochure, comprising only forty-seven pages, should be read by all those—and who would not be included in the number—who take an interest in the intimate life of the great musician; dealing as it does with a most important and hitherto most obscure episode in his career. In a narrative the most circumstantial, and at the same time most fascinating, the author (a lady) establishes beyond question the fact that the "undying love" of the composer was bestowed upon Countess Therese Brunswick, of Martonvasar, in Hungary, to whom, indeed, he was secretly betrothed in 1806, the fact being known only to the lady's elder brother, Franz, an intimate friend of Beethoven's. As time went on, and the chances of the independent-minded composer ever obtaining a settled income appeared more and more problematical, the engagement was, not without much heartrending on both sides, dissolved in the year 1810. We must refer the reader to the book itself for the further details of this most interesting and touching story. Therese Brunswick never married. Being a woman of no ordinary gifts, and of an active disposition, she interested herself in the welfare of poor children, and eventually established the first institution for the rescue of poor waifs from the

streets, at the Rennweg, Vienna. She died in 1861, and a statue has been erected to her memory at Budapest. It is from Countess Brunswick herself that the author of this little book has obtained her information, and she has acquitted herself of the task of communicating this remarkable story to the world with a most charming simplicity and tender regard for the memories of two truly noble beings.

The Morning, Evening, and Communion Services in D. For voices in unison. By George J. Bennett.

[Novello, Ewer and Co.]

FROM a musician's point of view church music in full harmony is of course preferable to church music in unison; but in some "choirs and places where they sing" the former is unattainable, and it is well that the requirements of communities so constituted should be borne in mind by composers. The present Service should therefore supply a distinct want, for it is at once artistic and devotional, the accompaniment supplying the variety necessarily lacking in the voice part. It is almost as comprehensive as it could well be, settings being provided of all the morning canticles, as well as of the "Benedictus qui venit," and the "Agnus Dei" in the Communion Office.

FOREIGN NOTES.

A CORRESPONDENT writes to us from Berlin: "One of the principal events of our present operatic season will be the production, early in January, of the grand opera 'Hiarne,' the libretto wherein is the joint-production of the well-known poet Bodenstedt and of Herr von Bronsart, the gifted *intendant* of the Weimar Hof-Theater; the music being from the versatile pen of the latter's wife, Madame Ingeborg von Bronsart. Madame von Bronsart has already become favourably known to the musical world by a three-act opera, 'Die Göttin von Sais,' and by her very clever setting of Goethe's dramatic trifle 'Jery und Bätely,' and the greatest interest is being displayed in musical circles here with regard to the forthcoming new work by the gifted lady. The subject is founded upon a Scandinavian *saga*, the composer herself being of Scandinavian origin."

Immermann's charming village romance, "Der Oberhof," has been dramatised for operatic purposes by Herr Kiedaich, of Stuttgart, and the libretto is being set to music by Herr Schwab, of the Stuttgart Hof-Theater, where the work is to be brought out.

Anton Rubinstein is said to have intimated to a friend of his recently that he intends not only resigning his directorship of the St. Petersburg Conservatoire, but quitting Russian soil altogether, on account of the "miserable intrigues which are being carried on here, where music and serious art have no home whatever.

"Shipwrecked" (*i.e.*, "Schiffbrüchig") is the somewhat sensational title of a new opera just completed by Herr Paul Geisler, and to be brought out by the indefatigable Hamburg *impresario*, Herr Pollini.

The recent performance of Berlioz's "Les Troyens" at the Carlsruhe Hof-Theater, referred to in our last number, has been a complete and unqualified success.

"The Mikado," in its German version, was brought out on November 29 for the first time, at the old Leipzig Stadt-Theater, and was received, as everywhere else in Germany, with unanimous applause.

The recent performance at the Berlin Opera of Wagner's "Tannhäuser," in the so-called Paris version of that work, proved hardly a success, the Berliners evidently preferring the opera in its original form as first produced at Dresden, and in which it has become familiar to amateurs generally.

An exceedingly rare collection of four-part madrigals by Francesco Corteccia, dated Venice, 1544, has just been brought to light at the valuable Municipal library of the town of Zwickau (Saxony).

An interesting and highly successful revival took place on the 11th ult., at Frankfurt, of Auber's "Le cheval de Bronze," which contains some of that master's most effective music.

A first performance of Goethe's "Egmont," in Dutch,

and with Beethoven's incidental music thereto, took place last month at Antwerp.

It is stated that there are in existence, and generally in a flourishing condition, no less than one hundred and fifty choral societies at that most musical town, Leipzig.

Two of Liszt's most important compositions—viz., the "Missa Solemnis" and the so-called "Granter Fest-Messe," are to be performed at this year's annual meeting of German musicians, to be held at Berlin.

Serpette's fantastic operetta, "Madame le Diable," was produced last month at the Theatre An der Wien (Vienna), with Madame Palmay, the popular Hungarian *soubrette*, in the principal part, and was very well received.

A new and considerably enlarged edition of Ambros's excellent "Musik-geschichte," edited by Dr. Reimann, is about to be published by C. F. Leuckart, of Leipzig.

A string quartet party consisting of four sisters, the eldest of whom is only fifteen, is attracting much attention just now in Concerts at Budapest. The young artists are the daughters of M. Roeder, a Russian physician.

The recent performance, by the Berlin Wagner-Verein, of Berlioz's "La Damnation de Faust," has proved an enormous success. "It is a pity," pertinently remarks *Le Guide Musical*, "there is no Berlioz-Verein in Paris, perhaps we should then have a chance of seeing produced there some such works as 'Tristan,' 'Lohengrin,' or 'Die Meistersinger.'"

Frau Marie Wilt has placed 100,000 florins in the hands of trustees, the interest of the sum to be devoted to ten poor and deserving students at the Universities of Graz and Vienna.

Brahms's new String Quintet was played some weeks since in Vienna, by the Rose Quartet Company, for the first time. The work is written for two violins, two violas, and violoncello, and is said to be one of the brightest and most mature efforts of its composer.

German papers inform us that a son of Professor Joachim is just now undergoing a course of vocal training with the view of his ultimately appearing on the operatic stage.

At the Leipzig Stadt-Theater the following interesting operatic revivals are now in course of preparation—viz., "Hans Sachs," by Lortzing; "Die Jagd," by Adam Hiller; Pergolesi's "La serva Padrona," and Marschner's "Der Vampyr," the last-named work having enjoyed much popularity also with London audiences some fifty years since.

Pietro Mascagni's already celebrated little opera "Cavalleria Rusticana," is shortly to be produced at the Royal Court Theatre of Dresden, with a German libretto and the somewhat clumsy title of "Sicilianische Bauernhehre."

Madame Pauline Lucca, the well known *prima donna*, has taken leave of the musical public of Munich, and after she has sung at one or two other German towns, and finally at a charity Concert at Vienna, will definitely retire from public life.

An oratorio, "St. François," by Edgard Tincl, was performed last month by the Rühl'sche Gesangverein, of Frankfurt, and was received with much favour. M. Tincl is a young Belgian musician, director of a school for the teaching of sacred music at Malines, and much good work is expected to emanate from his pen in the future.

Very minute and careful preparations are going forward at the Paris Grand Opéra for the forthcoming *réprise* of "Fidelio," which will be given with the recitatives written by M. Gevaert, the Director of the Brussels Conservatoire.

At M. Colonne's Concert, Paris, on the 21st ult., a successful first performance of several numbers of incidental music to Alexandre Dumas's drama "Caligula," from the pen of M. Gabriel Faure was given. On the same day two novelties, also by French composers, were introduced at M. Lamoureux's Concert—viz., an Overture to Racine's "Esther," by M. Coquard, and a March élégiaque, by M. Paul Lacombe.

The Paris *Le Ministrel* makes merry over a supposed prohibition on the part of the authorities of the Royal Opera, Stuttgart, of all hissing and similar adverse demonstrations on the part of the audience. The prohibition, as such, is an amusing fact, certainly; only it was made by the burgo-master of a small provincial town of Wurtemberg, and referred to the performances of a strolling company of operatic singers which the chief municipal authority

evidently appreciated better than the majority of his fellow citizens.

A gala performance was given on the 11th ult. at the Paris Opéra Comique in aid of a monument to be erected to Bizet, the chief attraction being the production of that composer's Opera "Carmen." Mlle. Galli Marié, M. Jean de Reszke, and M. Lassalle took the leading parts, and the demand for seats was so great that fabulous prices were given for tickets for stalls and boxes. The performance realised 40,000 francs.

Under the title of "Georges Bizet, sa vie et ses œuvres," a very interesting monograph concerning the genial composer of "Carmen" and "L'Arlésienne" has just been issued from the Paris press (Librairie Delagrave), the author being M. Camille Bellaigue.

M. Camille Saint-Saëns, the restless and ubiquitous, is on his way to Ceylon, and has taken with him the sketches, to be elaborated *en voyage*, of a new opera, entitled "Eviradnus," the libretto of which is founded upon a poem by Victor Hugo.

It is stated in French papers that M. Victor Wilder, the well known French translator of Wagner's music-dramas, will most likely succeed the present directors of the Paris Opéra, whose retirement from the post is within measurable distance.

The performance, on the 3rd ult., at the Paris Opéra Comique, of a "Benvenuto Cellini" by M. Eugène Diaz, has proved a complete failure.

Conspicuous success attended the recent first performance by the Société de Musique, of Tournai (Belgium), of two new compositions for chorus and orchestra from the pen of M. Charles Lefebvre, entitled respectively "Au bord du Nil" and "Espoir."

A new opera by the young Maestro Baravalle, entitled "Andrea del Sarto," recently produced for the first time at the Carignano Theatre, Turin, was completely successful.

According to the *Trova-tore*, no less than forty-nine Italian theatres will dispense with the performance of opera during the coming Carnival, the most propitious season of the year from an operatic point of view.

Two new operettas, written in the Romanesque dialect, have recently been successfully brought out in the Italian capital—viz., "Una Gitadi Piacerè," by Mascetti, at the Metastasio Theatre; and "Treno Tropea," by the Maestro Pascucci, at the Teatro Rossini.

"Gabriella" is the title of a new opera by Carlo Gomes, which will be brought out during the Carnival season at the Theatre La Scala, of Milan.

A new opera by the Maestro Clementi, entitled "La Pellegrina," has just been brought out at Bologna, and seeing that the composer was called before the curtain twenty-five times, it may be said to have achieved a fair success; forty recalls being, we believe, the minimum at Italian theatres for establishing the success absolute.

An early opera by Donizetti—viz., "La Regina de Golconda," written in 1828—was revived last month at the Teatro Nazionale, of Rome, and received with much favour.

Subscriptions are being raised for Concert performances arranged in Italy just now for the purpose of erecting a monument to Giuseppe Tartini, the famous violinist, at the town of Pirano, where he was born in 1692.

M. Erasme Raway, a gifted Belgian composer, favourably known to the musical world by his symphonic poem "Scènes hindoues," has just completed the score of an opera, entitled "Freya," for which M. Ronvaux has furnished the libretto.

Portuguese composers are coming to the fore. The San Carlo Theatre of Lisbon has in course of preparation a new opera, "Irene," by Senhor Alfredo Keil, already favourably known as an operatic composer; while at another Lisbon Theatre a comic opera, "A moira de Silves," is shortly to be brought out, the composer being Senhor João Guerreiro da Costa.

A posthumous opera, entitled "Prince Igor," by the Russian composer (and Professor of Chemistry) Borodin, has just been produced at St. Petersburg, where it met with extraordinary success, to be attributed, in a great measure, to the truly national character of both subject and music. The work, having been left in a somewhat unfinished condition by its composer, had been completed by MM. Rimsky-Korsakoff and Glazounov.

CORRESPONDENCE.

A SOCIETY FOR THE TRIAL OF NEW WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read attentively your journal and carry it about with me into the train, into the house, and to other places, because everything to do with music and musicians has fascinated my nature from the time that it was first stirred by melodious and harmonious sounds. When I am reading *THE MUSICAL TIMES* and other musical papers—for I like to look at all of them to see if anyone is coming to the front to take the place of the great lights that illumine the musical firmament, who have done their best, left their mark, and retired—I sometimes think to myself, have Germans, Italians, and Frenchmen really superior creative powers in the domain of musical art than Englishmen, or are their powers more cultivated and their efforts more encouraged? In other words, is the development of musical talent in this country smothered because to encourage young composers does not pay? What people want beyond everything is encouragement and help. When we read of Berlioz and Meyerbeer spending lavishly their own means in order to secure a hearing for their works, how can we wonder that less brilliant geniuses have whatever growing creative power there may be in them smothered in the bud, when we think of the difficulty of getting any musical work the unknown author may write performed. These thoughts have come into my mind through reading some sensible remarks on the very monotonous programmes referred to by a certain critic, who lamented the absence of worthy successors—not, we will say, to the great masters, but to the humbler rank of good composers. What we call great masters—like great painters and great poets—come to us probably in cycles. These no human efforts can supply, but human encouragement, by taking thought, can make a great deal more of the rougher material that lies everywhere to hand. In other words, a vast deal of good enjoyable music is never produced for the delight of living millions because the sensitive organisation known as the brain is tortured in some—aye, in a great many cases—into doing what it is utterly unfitted to perform. Fancy Beethoven having been forced to manage a cotton mill or preside at a bench of magistrates. Fancy Mozart, Haydn, or Mendelssohn at a clerk's desk in the city. What should we have lost had these men been Englishmen? Then such a fate as that imagined would probably have been theirs. Their masters in the various businesses would have turned them out as useless lubbers and not worth their salt. Will anyone dare to say that scores of fine musical geniuses, even in this country, have not been diverted from the path which might have led to fame, had only the tender flame in them—whose value they knew not themselves—been carefully nurtured, developed, and trained until they were able to feel themselves the full power of what they possessed, and could study and work unaided? We have institutions amongst us, and notably one of comparatively recent origin, the Royal College of Music, which are doing good work; but they are not doing enough. What I maintain is that valuable brains are coming into existence and passing out of it that might add imperishable musical compositions to our store, were those brains only encouraged and assisted to give to the world what they are capable of producing under the most favourable circumstances. What I assert and maintain is that, as compared with Germany, France, or Italy, the youth of this country is not taught and encouraged to acquire proficiency in music as they are abroad, or I am convinced they would run them much closer as composers than they do. What are the circumstances to-day in this country? If a young man comes forward with a composition, instead of finding anyone to examine it and see if there is genuine merit, the inclination of the profession is at once to sit upon him. Those who do know anything about such matters have, if you please, first of all to push their own compositions to the front, and it is quite out of the question to think of taking up instead some young aspirant for fame, who might very possibly show greater skill in his maiden effort than your septuagenarian, who is a learned contrapuntist and would look like some irate Jove at a young composer who had one solitary consecutive fifth in his work. My object, however,

is not to make invidious comparisons and run down those who were born to teach and not to create. My desire is to see how many there may possibly be who would be inclined to entertain the idea of forming "an association for the performance of new musical works." Such a society is not, in my opinion, difficult of realisation now, although it might have been fifty years ago. Enormous strides have been made in the standard of proficiency, both in respect of singing and instrument playing, and I believe that a very large club, built for the purpose, with a hall constructed specially for the trial of new works, by whomsoever composed—provided they were up to a certain standard of efficiency—could be established and supported by the subscriptions from the native lovers of music in England. If any who read these lines like to send me their names as supporters of such an institution, to the care of the Proprietors of THE MUSICAL TIMES, I will take measures with a view to the establishment of such a society as that of which I have given a brief outline. I confidently believe that if the idea were taken up by sufficiently influential people, and vigorously promoted, incalculable good might be done in the cause of musical composition, and untold wealth, in the sense of musical invention, saved to the world.—I am, &c.,

London, November, 1890. ARTHUR CRUMP.

PRIMERS FOR WIND INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be allowed to make a suggestion with regard to the series of Music Primers now being issued by Messrs. Novello? The movement in favour of Orchestral Societies in our smaller as well as larger towns is a thing which, I suppose, everyone would wish to encourage. Now in this series there are Primers for violin and violoncello, which are extensively used and appreciated, and also one for the cornet; but none have yet appeared for the orchestral wind instruments—flute, oboe, clarinet, bassoon, and horn.

One great difficulty with regard to these instruments, in forming Orchestral Societies, is precisely this want of cheap and good instruction books—it being difficult, especially for the reed instruments, to find anything between the large standard works, costing a considerable sum, and the almost useless "Shilling Tutors," often badly printed and misspelt. I feel sure that many would welcome the appearance of these books, and that they would materially help on the movement in favour of Orchestral Societies.

Yours truly,

November, 1890. R. H. WHALL.

[This suggestion will no doubt receive due attention from the Editor of the Primers.—Ed. M.T.]

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. L. (Hastings).—1. Apply to the Secretary of the Royal Academy. 2. Too late.

MUSICIAN.—Write to Mr. George Parker, Clerk of the Schools, Oxford.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECCLES.—On the 8th ult. the Choral Society gave Spohr's *Last Judgment*, and the chief piece in the second half was Dr. Parry's *Blind pair of Sirens*. This was sung with much spirit, and well pleased

the large audience. The principals were Madame Isabel George, Miss Abbott, Mr. H. J. Brooks (Norwich Cathedral), and Mr. Fred. Bevan (Her Majesty's Chapel Royal). Mr. W. H. Williamson conducted.

BLACKBURN.—For the first Concert of the sixteenth season the St. Cecilia and Vocal Union gave Mendelssohn's *Elijah* on the 8th ult., in the Exchange. The principals were Miss Zippora Monteith, Miss Wakefield, Mr. Harper Kearton, and Mr. Andrew Black, the latter named carrying off the honours for his very fine performance as the Prophet. Climatic influences had acted prejudicially upon Miss Monteith's voice, but the youth's music has never before been sung so charmingly in Blackburn. Mr. Kearton was also suffering from cold. The chorus singing was excellent. Mr. Nuttall led the band, and Mr. J. H. Rocks conducted. A new musical organisation has been started, under the somewhat high-sounding title of the Blackburn Meister Singers' Association, for the performance of operatic works for the benefit of local charities. A large and efficient chorus has been formed. Mr. S. Thornborough is the Conductor.

BRIGHTON.—Mr. Henri Logé gave a very successful Concert in the Clarence Rooms, Hotel Metropole, on the 21st ult. Mr. Logé played, among other things, three new compositions of his own, "Chanson d'Avril," "Farandole," and "La Farfalla" (Danse Napolitaine), and these pleasing compositions were received with great favour. Mr. Logé was assisted by Miss Blanche van Heddeghem, Madame Marie Klauwell, Miss Mabel Peavey, and Mr. Fitzroy Sheridan, amongst whom Miss van Heddeghem (formerly a member of the Carl Rosa Company) specially distinguished herself, displaying a voice of considerable charm and a highly cultivated method, both in Gounod's "Quando a te lieta," and the Concert-giver's "Next Spring."

CATHERHAM.—The Choral Society gave its first Concert of this season on Wednesday, the 3rd ult. The choral works performed were Gade's *Spring's Message*, the *Finale to Loreley* (Mendelssohn), in which Miss Eveleen Carlton sang the solo, and Macfarren's *May Day*. The chorus, under their able Conductor, Mr. Charles Hunt, sang with intelligence.

CHELTSEY.—Mr. F. Monk's Musical Union gave the first two parts of Haydn's *Creation*, with a short miscellaneous selection, on the 2nd ult., at the Constitutional Hall. The band and chorus numbered between seventy and eighty performers. Miss H. B. Ginsburg and Mrs. Botting sang the principal soprano airs. The bass solos were sung by Mr. W. Lusted, who was joined in the trio by Mrs. Monk and Messrs. W. Moir and Greenleaf, the last-named two members of the chorus dividing the tenor airs and recitatives. The efforts of both band and chorus were thoroughly appreciated. In the second part, Mr. J. S. Liddle, the leader of the band, played Moszkowski's *Ballade* for violin, and the Concert closed with the March and Chorus "Blessed is He," from Dr. Buxtehude's *Israel Restored*.

COLWYN BAY.—A performance of A. R. Gaul's *Holy City* took place in St. Paul's Church on the 2nd ult. The soloists were Miss Isabelle Thorpe-Davies, Miss Townshend, Mr. Bartley, and Mr. Felix Watkins, Mr. Felix Watkins conducted, and the vicar's son, Dr. Venables-Williams, was at the organ.

COVENTRY.—The Musical Society gave a performance of the Oratorio *Elijah*, on the 4th ult., in the Corn Exchange. The principals were Mrs. Mason, Miss Dew, Mr. H. Stubbs, and Mr. Watkin Mills, and the Conductor was Mr. A. Herbert Brewer. The band and chorus were good, and the double quartet—Mrs. Mason, Mrs. Hanson, Miss Dew, Mr. Frank Smith, Mr. H. Stubbs, Mr. J. Hart, Mr. Watkin Mills, and Mr. Ward—were satisfactory. The audience marked their appreciation of the performance by remaining to the end.

DENBIGH.—The Philharmonic Society gave its first Concert of the season on the 13th ult. in the Drill Hall. The first part of the programme was miscellaneous, Miss Marjorie Eaton and Mr. David Hughes being highly successful in their songs. The second part was composed of Gaul's *Joan of Arc*, with orchestral accompaniments, the principals being Miss Marjorie Eaton, Mr. C. W. Fredericks, and Mr. David Hughes, Miss Eaton especially gaining much applause for her two solos. The singing of the chorus reflected much credit upon the Conductor, Mr. Felix C. Watkins.

DUKINFIELD.—Special Services were held, on the 7th ult., at the New Connexion Chapel, on the occasion of the organ being re-opened after enlargement. Mr. C. H. Waterhouse played some fine selections from the old masters. An augmented choir was assisted by Miss Marjorie Eaton, who sang at the afternoon and evening services selections from *Judas* and the *Creation*, also giving Cowen's "Better Land." There were crowded congregations at each service.

EAST DEREHAM.—On the 16th ult. the Musical Society commenced its season with a very good performance of *Actis and Galatia*, Dr. Hill conducted.

FENNY STRATFORD.—The Musical Society—Conductor, Mr. E. C. R. Langley—performed Mendelssohn's 42nd *Psalms* on the 16th ult. The second part of the programme was miscellaneous and included an excellent performance by the orchestra of Handel's Overture to *Saul*.

GATESHEAD-ON-TYNE.—On the 2nd ult. the members of the Gateshead Choral Society gave the first Concert of the present season in the Town Hall, on the first performance in the North of England of Cowen's *Cantata St. John's Eve* was given. The work was very satisfactorily performed and was received by the audience with the utmost enthusiasm. The solo vocalists were Madame Agnes Larkcom, Miss Nancie Ellison, Mr. G. H. Welch, and Mr. Dan Price. The orchestra was composed of the picked professional players of the district, with assistance from Manchester, Sunderland, &c. The second concert opened with a selection for violin and piano by the orchestra, by H. Goetz (Op. 22), the solo part being played by Mr. J. H. Hill, who at the conclusion received a most enthusiastic recall. The programme also included Schumann's "Advent Hymn" and Mozart's Overture to *Figaro*. Mr. Jas. M. Preston was the Conductor.

GEORGETOWN, DEMERARA.—The sixteenth Concert of the Musical Society was given in the Town Hall on November 17. The chorus singing was the chief feature of the Concert, and the Society has evidently made a considerable and effective addition to its numbers since the last Concert. The orchestra, somewhat smaller than usual, was, however, fairly effective in the work undertaken. Gorlitz's sprightly Overture *Marienleben* opened the first part, and was followed by Bishop's Chorus and Crow's solo by Miss Ada Pinkerton, Miss A. Pinkerton, and Mr. Vecceck. The tenors and basses of the chorus did well in Mendelssohn's Vintage Song, for male voices, and the Echo Chorus, without accompaniment, pleased the audience so much that an encore was demanded and acceded to. The Concert closed with Dr. Bridge's humorous chorus "Bold Turpin." Mr. W. K. Colbeck was Conductor, and the accompanists were Messrs. Bourne and Driver, while Mr. Schultz led the small but capable orchestra.

GRAVESEND.—The St. George's Choral Society opened its fourth season with a Concert at the Public Hall on the 2nd ult. The work performed was Cowen's deservedly popular *St. John's Eve*, followed by a miscellaneous second part. Miss Gertrude Urling, Miss Grace Woodward, Mr. Edward Bramcombe, and Mr. Walter Atterton were the principal performers, with Mr. E. H. Gill as a reciter. The orchestra consisted of members of the R.A. Band, supplemented by several local gentlemen. The work as a whole was very effectively and artistically performed. Mr. Armstrong Smith accompanied, and Mr. G. R. Leiley conducted.

HAVEHILL.—A Concert was given in the Town Hall by the scholars of St. Mary's Sunday School on the 8th ult. The work chosen was W. S. Koddie's Cantata "The Little Old Woman that lived in a shoe," the portions being sung in the Giller, the choir, and a solo part fitted with suitable scenery. The second part was of a miscellaneous character, consisting of a dialogue, cornet solo, and action song. Mr. Arthur Dunt, the Organist and Choirmaster of the Church, conducted, and Miss Medcalf acted as accompanist.

HIGH WYCOMBE.—The Choral Association gave their first Concert of the season on the 1st ult., with great success. The programme included Raff's "Morgengien" and Suite in E flat, for pianoforte and orchestra (two movements), Mendelssohn's 13th Psalm and Violin Concerto, Fauré's "The Miller's Wooing," Gounod's *Mireille* Overture, and other pieces. The vocalist was Miss Hipwell; solo violin, Mr. S. D. Grimson; solo pianoforte and Conductor, Mr. J. G. Wrigley. At the Parish Church, Organ Recitals are given after service every Sunday evening by Mr. Wrigley.

LONDONDEBARY.—The Carlisle Road Choir gave its first Choral and Orchestral Concert in the Guildhall, on November 28, when Bennett's beautiful pastoral *St. Mary's Eve* was sung. The choir, which is now in the twelfth season of its existence, consisted of eighty voices augmented by an efficient orchestra. Their performance of the work was marked by intelligence and culture. Mr. George Anderson conducted. The excellent miscellaneous programme also provided was well sustained throughout. This choir also gave an excellent Concert at the Industrial and Decorative Art Exhibition, by request of its management, on the 5th ult., and received the thanks of the Committee for their admirable performance on the occasion.

LOWESTOFT.—Cowen's Cantata *St. John's Eve* was given by the Choral Society on the 16th ult. The work was indifferently performed, and owing to bad weather the attendance was scanty. Miss Kathleen Grant, Madame Joyce Maas, Mr. William Foxon, and Mr. Conrad Fornes made an excellent quartet. Mr. H. C. Perrin, Organist of St. John's Church, directed the performance. The second part was miscellaneous.

MADELEY, SHROPSHIRE.—On the 16th ult. the Madeley Choral Society gave a performance of *Elijah*. Mdlle. Vagnolini, Miss Emily Dones, Mr. Castings, and Mr. Ineson were the principals. The choruses were given with much precision, crispness, and attack—the light and shade in several being particularly noticeable. A small professional band did good service. Mr. Smart (Newport) conducted.

MAIDENHEAD.—The Philharmonic Society gave its first Concert, on the 2nd ult., in the Town Hall. The principal works in the programme were Raff's "Morgengien" and Mendelssohn's 13th Psalm. Two movements from Raff's Suite (Op. 20) for pianoforte and orchestra, Mendelssohn's Violin Concerto, and Gounod's Overture to *Mireille* were also included in the programme. The principal vocalist was Miss Hipwell; solo violin, Mr. S. D. Grimson; solo pianoforte and Conductor, Mr. J. G. Wrigley.

NORTHAMPTON.—On Thursday evening, the 4th ult., the Choral Society made an admirable start in the season of 1890-91, at the Corn Exchange, by a performance of *Samson*. The principals engaged were Madame Marie Dora Barraud, Mr. Percy Farmer, and Mr. W. H. Brereton; while the band and chorus together numbered 200. The Conductor, Mr. Brook Sampson, is to be congratulated on the degree of proficiency attained by the chorists. Mr. A. W. Warren was the leader of the band, and Mr. R. W. Strickland was in his accustomed seat at the organ.

OSWESTRY.—A very successful Concert was given by the Choral Society on the 11th ult., when Cowen's *St. John's Eve* was performed. The principals were Madame Lora Beccard, Miss Emily Lloyd, Mr. Banks, and Mr. Hartley Ditchburn. The band and chorus numbered 100, under the conductorship of Mr. C. T. Reynolds. During the interval the Conductor was presented with a silver-mounted *bâton* and address by the Mayor, on behalf of the Choral Society; and with the hood and gown of his degree as Bachelor of Music and an address by the Vicar on behalf of the parishioners of Oswestry.

SOUTHPORT.—The Choral Union gave a performance of Gade's *Psyche* on the 15th ult. The principals were Miss Marjorie Eaton, Miss Bertemshaw, and Mr. Riley, and sang their parts admirably throughout, the part of *Psyche* being well suited to Miss Eaton's voice. There was a full band and large chorus. The feature of the second part (miscellaneous) was Miss Eaton's singing of a new song, "A Dream," by the Conductor, Mr. J. A. Clarke, which was enthusiastically received.

TAIVISTOCK.—On the 10th ult. the Choral Society gave a performance of Mendelssohn's *Elijah*, under the conductorship of the Rev. E. C. Wilson. The band and chorus numbered 100 performers. The principals were Miss Ada Loaring, Miss Alice Macfarlane, Mr. Dean Trotter, and Mr. T. Lean. Mr. Pardew led the band, and Mr. H. Moreton presided at the organ.

ULVERSTON.—The choir of Holy Trinity Church, assisted by Miss Marjorie Eaton, Miss Tolson, Mr. Pass, and Mr. Salmon, gave a performance of Gade's *Holy City* and the first part of Handel's *Messiah*, on the 10th ult. Mr. Buratall, of Liverpool Cathedral, presided at the organ, Mr. Leshme led the orchestra, and Mr. Atkinson conducted.

UTTOXTET, STAFFORDSHIRE.—Dr. Swinerton Heap's new dramatic Cantata *For the People* was performed by the Uttoxeter and Tisbury Choral Unions on the 12th ult. The principal vocalists were Messrs. Agnes Larkcom, Miss Mary Reeve, Mr. Edwin Houghton, Mr. John Bridson, and Mr. T. Cranmer. The band, under the leadership of Mr. F. Ward, of Birmingham, was highly efficient. Mr. Herbert Drury, of Derby, may be heartily congratulated, not only on the fine singing of the chorus, but on the general excellence of the performance.

WARWICK.—On the 16th ult. Mendelssohn's *Elijah* was given in the Corn Exchange, by the Musical Society, with a band and chorus of 150. This was the first time that the masterpiece had been presented in the county town. Mr. W. H. Bellamy, the Conductor, had gathered around him a devoted choir, and the results of his labours were eminently successful. The band consisted mainly of members of Mr. Stockley's orchestra from Birmingham, with Mr. Fred. Ward at their head, though several amateurs belonging to the Musical Society's band were included. The soloists were Hon. Mrs. K. H. Lytton, Miss Katharine Allen, Mr. George Blandford, and Mr. Watkin Mills. The performance altogether was memorable in the annals of art in the place.

WESTON-SUPER-MARE.—The Philharmonic Society presented Mendelssohn's *Elijah* for the first time in this town on the evening of the 11th ult. The principals were Misses Louise Phillips and Frances Hipwell, and Messrs. Dean Trotter and Wainman Mills. Mr. Edward Cook, of Bristol, conducted, and the orchestra of twenty-one performers was led by F. S. Gardner. Misses Elsie and Powell, and Messrs. F. L. Yorke and A. E. Masters and Dr. Roxburgh assisted in the double quartet, &c. The chorus acquitted themselves admirably, and the performance reflected the greatest credit on all concerned.

ORGAN APPOINTMENTS.—Mr. Claude Fowles, Organist and Choirmaster to Christ Church, Hendon.—Mr. Chas. W. Johnson, Organist to Church of the English Martyrs, Great Prescott Street.—Mr. S. Philip Thornley, Organist and Choirmaster to the Parish Church of Airdrie, N.B.—Mr. Alec H. Griffin, Organist to the Parish Church, Wiveliscombe, Somerset.—Mr. C. Powis Whittaker to St. Mark's, Old Street.—Mr. E. J. de Lisle to St. Mary-Brookfield, Dartmouth, Parkburgh.—Mr. Cyril G. Church, Organist and Choirmaster to All Saints', Helmsley, Yorkshire.—Mr. William E. West, Organist and Choirmaster to Holy Trinity, Lamorby, Sidcup.—Mr. Martin Ackerman, Organist and Choirmaster to Royal Chapel, Windsor Park.—Mr. Sidney Preston, Organist and Choirmaster to the Parish Church, Farnborough, Kent.—Mr. Stephen Richardson, Organist and Choirmaster to St. Ninian's Cathedral, Perth, N.B.—Mr. Henry Randall, Organist and Choirmaster to St. Saviour's, Camberwell.—Mr. George J. Bennett, Organist to St. John the Evangelist, Wilton Road.—Mr. Frank Tipping, Organist and Choirmaster to All Saints', Wadour Castle, Salisbury.—Mr. J. J. Hushill, Organist and Choirmaster to Morton Parish Church, Dumfries, N.B.—Mr. John E. West, Organist and Choirmaster to South Hackney Parish Church.

CHOIR APPOINTMENTS.—Mr. Sadler Brown (Tenor), to St. Paul's, Camden Square.—Mr. F. Mathews (Alto), to Truro Cathedral.—Mr. F. Clifton Tyack (Bass), Lay Vicar to Winchester Cathedral.—Mr. Herbert Dyer (Tenor), to St. Philip's, Earls Court.

MARRIAGE.

On the 11th ult., at St. Andrew's Church, Croydon, FRANKLIN PETERSON, Parkburgh, to GEORGETTE, second daughter of F. L. LUTHERBURN, Esq., Buda Pest.

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February 3 (Tuesday).—"Madrigals."
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February 4 (Wednesday).—"Sonata Form" (Lecture for Students). Beethoven's Sonatas may be brought for reference. Illustrations by Mr. Laudon Ronald, R.C.M.

February 5 (Thursday).—"An Old English Musical Worthy: Thomas Morley—his Theoretical Writings and Instrumental Compositions."
Illustrations by Mr. and Miss Dolmetsch (on the viola) and by Prof. Bridge (on the harpsichord).

A Six-Part Dirge, by Weelkes ("A remembrance of my friend, Thomas Morley"), will be sung.

February 6 (Friday).—"A Second Glance at the Viols."
The Illustrations, by Mr. Dolmetsch and Pupils, will include: Suite and Six-Part "Plaint-Song," by Locke; "Four-Note" Pavin, by Fera-bosco; Division on a Ground for Viola da Gamba, by Ch. Simpson, &c.

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COLLEGE OF ORGANISTS.

March 3, 1891.—Dr. F. E. Gladstone will read a Paper on "Five-Part Harmony." This Lecture, previously announced for February 3, has been postponed to March 3.

April 6.—Annual College Dinner.

N.B.—The College Library and Rooms are open daily for the use of Members, from 10 to 5, and, in addition, on Tuesdays and Thursdays, from 7 to 9 p.m.

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On Monday, February 9, at 8.15 p.m., a Paper will be read by J. Maude Cranstall, Esq., Mus. B., Oxon., on "Ancient Guilds."

The new Calendar is now ready. Contents: Papers by A. J. Greenish, Moreton Hand, J. Thomson, H. Wareham, H. C. Young; Examination Papers, Report of the Year's Work, Annual Dinner, Conversation, &c.

The Quarterly Circular of Members' Compositions will be issued at Lady Day.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1891.

THE "PLACES OF ENTERTAINMENT" BILL.

It is not our desire at this moment to enter into a discussion or criticism of the discretion displayed by the London County Council in regard to their memorable crusade against the music halls of the metropolis. But the London Places of Entertainment Bill, which has been framed and approved by this body, and will in due course of time be introduced before Parliament this session, cannot be passed over without a few words of comment in these columns, considering the formidable indictment against music which is practically contained in its most important provision. In the first place, it is enacted that from April 1, 1892, no theatre, except by virtue of letters patent, shall be kept open unless by license from the County Council. But what will interest readers of *THE MUSICAL TIMES* a great deal more keenly is the provision that while the Lord Chamberlain shall continue to be censor of stage plays, "one copy of every song intended to be acted, presented, or sung publicly for hire at any place of entertainment shall be sent to a person appointed for that purpose by the Council," and, in case this official shall disallow it, such performance shall be illegal. If this provision means anything, it means that every lessee of a theatre or opera house, and every giver of concerts, *matinées*, or recitals must furnish the censor of the County Council with the text of all the lyrics to be sung at their performances. The new measure has been confessedly framed in the interests of public morality, of which a certain section of the County Council have constituted themselves the champions. As for the spoken dialogue, they are satisfied to leave matters in the hands of the Lord Chamberlain and his licenser. But directly there is any question of musical accompaniment, the County Council claim the right of inspecting and vetoing the text. If our interpretation be a correct one—and the employment of the terms "at any place of entertainment" seems to admit of no reservation whatever—a very vexatious and harassing restriction is sought to be imposed on a species of entertainment which, in this country at any rate, has always been notably free from any ground of offence, simply and solely because the music hall authorities have been guilty of occasional lapses from propriety and decorum. We do not contend that the tone of all songs sung on the legitimate concert platform is invariably healthy and honest, or that the drift of all operatic librettos is in accordance with the dictates of the highest morality; but to place, say, Mr. Henschel on the same level as the lion comique, and to subject the masterpieces of Shakespeare, Goethe, and Sir Walter Scott to the tender mercies of a body principally constituted to attend to such purely material matters as the sanitation and lighting of the metropolis and the regulation of its traffic, seems to us a divergence from the natural fitness of things which can hardly be allowed to pass into the Statute Book without some justifiable opposition. The attitude of the County Council towards music is anything but complimentary towards that art, the only logical deduction from their contemplated interference being that it is the combination of words with harmonious sound that opens the door to license and impropriety. This may or may not be true of the music hall stage, but we protest most strongly against the imputation thus cast upon all music as being a demoralising agency, and the facilities which it is proposed to confer on a

County Council official, possibly of the school of Mr. McDougall, for expurgating the text of the songs performed at the Albert, St. James's, and Princes' Halls. There is, happily, little prospect of such a measure commending itself to the intelligence of our legislators at St. Stephen's. But the County Council have apparently committed themselves to the task of securing Parliamentary sanction for their Bill, and as the effort is to be made in sober earnest, we lose no time in calling attention to the absurdity of the proposal.

MORE SCHUMANN LETTERS.*

(Continued from page 11.)

We have now to deal only with the letters written by Schumann after his marriage. Some of these may be passed, in so far as they express the happiness of a bridegroom, and, in due time, of a father. It is more interesting (because the event is somewhat more rare) to watch the composer's mingled anxiety and satisfaction about the production of his first Symphony (B flat). In the writing of this work he had been "perfectly blissful," and felt as proud of his achievement as, soon after, of his first-born child. "Just fancy a whole Symphony and a spring symphony too! I can hardly believe myself that it is finished." Then he sends for Hilf to come with his violin and play the work over with him, afterwards describing its successful public performance. "How I enjoyed hearing it performed! and so did other people; for it was received with an amount of sympathy such as I don't think has been accorded to any modern symphony since Beethoven." But in this pot of ointment there was at least one fly. Writing to Wenzel, who had reviewed the Symphony in the *Leipziger Zeitung*, Schumann fires up in an unusual manner:—

"Was that your essay in the *Kinderfreund* (a nickname of the journal above mentioned)? I was so much hurt by it. I had been in such good spirits. To point to the *future*, after a work performed with such enthusiasm, and in such cool words! And yet it surprised you! I hate those expressions like poison. I have been too industrious and conscientious all my life to be spoken of as a possible future light, and to surprise people. I know that much. However that may be—first I thought of keeping these secret thoughts from you—I should like you, of all people, to speak of me with the respect which is really my due. Well, let's say no more about it, and bear no malice."

Alas, alas! this great man was a member of the irritable genus. The Symphony was assailed, or, at all events, underpraised, in another paper, which angered Schumann scarcely less:—

"If you had heard the Symphony you would, I think, fly out, and swear pretty well at the review in that old *Musikalische Zeitung*. It was written by a well-known (but by no means stupid) flatterer of Mendelssohn, who (the flatterer, not Mendelssohn) was vexed that I should have been the first among the younger artists to have written a symphony which made a hit. Enough of this. I am not fond of writing (about myself), let alone about what has been written for some time."

It was with the critics that Schumann showed a readiness to quarrel, not with the public, against whom he had not a word to say when his second Symphony (the present No. 4, in D minor) and the "Overture, Scherzo, and Finale" were received with comparative indifference. He even looked about for a reason, which was discovered, not in the music, but in the absence of Mendelssohn as Conductor.

* "The Life of Schumann, told in his Letters." Translated from the German by May Herbert. In two volumes. (Richard Bentley and Son.)

Schumann's opinion of Mendelssohn at that time will be accounted extravagant by many who look at him from the present distance: "I firmly believe that Mendelssohn will return to Leipzig next winter. My dear friend, surely he is the best musician in the world just now. Don't you think so? An extraordinary man—or, as Santini said of him at Rome, a *monstrum sine vitio*."

References to "Paradise and the Peri" are frequent in the letters of 1843. They show how much pleasure the task of composing that fine work gave its author, and how confident he was that success would attend the new offspring of his genius. The rehearsals began in October, the performance being fixed for November 20, between which dates Schumann seems to have been in, for him, a most exuberant mood: "Even the first rehearsals have given me great pleasure. What a joy it is to hear a chorus burst forth in that way! Oh, for texts, texts! I should like to write nothing but this kind of thing." The production of "Paradise and the Peri" did not take place till December 4, when, writes Schumann, "it gave me great pleasure, and, indeed, conferred some honours upon me likewise." In this connection we must not lose an opportunity of doing justice to Mendelssohn, who, because the name of Schumann does not make a figure in his published correspondence, is often accused of unworthy feelings towards his brother composer. Madame Schumann invited Mendelssohn to be present at the performance of "Paradise and the Peri," but the letter did not, for some reason or other, reach his hands till too late. Mendelssohn, who was then in Berlin, at once replied, declaring that but for the delay he would have attended at any cost. He went on to say: "How heartily grieved I am at this I need not tell you and your dear husband. Not only do I love being at Leipzig and love hearing good music, but I should have so liked to come to that music, to that new work of Schumann's, and now I shall have to wait until he has finished another. I cannot reconcile myself to that at all. I am quite too disappointed about it. Tell your husband all this; tell him how heartily I rejoiced at his splendid success; every one who wrote to me was full of the 'Peri' and the pleasure it had given him. . . . Tell him that it all seems to me like a piece of good fortune that has happened to myself, and mind you both enjoy the performance to-morrow night, and when you and those around you are all very happy, then remember how dearly I should have loved to be with you." These kind and hearty words are a sufficient answer to many ungenerous remarks based upon false conclusions.

In an undated letter to Dr. Krüger (probably written in October, 1844) we see the first intimation of the disease which ultimately wrecked and ended Schumann's life:—

"Probably you do not know how very ill I have been with a kind of general nervous disorder, which I have suffered from for the last three months, and in consequence of which every exertion, even a mental one, has been prohibited by the doctor. Now I am rather better. Life looks brighter again, and hope and confidence are coming back by degrees. I think I had had too much music, and then had been very busy composing the music to Goethe's 'Faust,' and at last mind and body refused to act. I have not been able to listen to music at all of late, it went through my nerves like a knife." These ominous symptoms did not abate, and five weeks later the patient wrote: "I am still very unwell and often feel quite hopeless. I am not allowed to work at all, and must only rest and go for walks, but, sometimes, I have not even strength enough for that. Beautiful Spring, perhaps you will give it back to me." Six

months passed and then Schumann wrote to Verhulst: "I have had a bad time of it since you last heard from me. I was often very ill. Gloomy demons possessed me. Now I am rather better, and am beginning to work again, which for months has been out of the question." There is further reference to the same subject in a letter to Mendelssohn, dated July, 1845: "I have had an awful winter. An entire nervous prostration, accompanied by a host of terrible thoughts, nearly drove me to despair; but things look brighter now—music is again beginning to sound within me and I hope soon to have quite recovered." The obstinacy of the attack may be gathered by observing that these letters, written at intervals of six months, all speak of approaching convalescence. Schumann thus kept his hold on hope: "Sometimes a rosy glow seems to tell me that I shall soon regain my old strength, which will enable me to begin work afresh." The blessing was, however, slow in coming. A later communication to Mendelssohn begins:

"I ought to have written to you to thank you for your affectionate visit, and for many things you said to me. But any sort of writing still fatigues me very much; so forgive me. I am certainly a little better. Hofrath Carus has recommended me early morning walks, which do me a great deal of good; but I am not myself yet, and daily suffer great irritation (?) in a hundred different places. A mysterious complaint! When the doctor tries to take hold of it, it seems to disappear. But I daresay better times are coming, and when I look upon wife and children I have joy enough."

In October of the same year Schumann addressed a very interesting letter to his illustrious brother in art, touching, among other things, upon his continued indisposition: "Unfortunately I have still not recovered my usual strength. Any sort of disturbance of the simple order of my life throws me off my balance, and into a nervous irritable state. This is why I preferred staying at home when my wife was with you—much to my regret. Wherever there is fun or enjoyment I must still keep out of the way. The only thing to be done is hope, hope—and so I will." Here follows a pleasant reference to his wife's relations with Mendelssohn: "It was with real delight that Clara told me how kind and good you had been to her. You know, she is an old admirer of yours, and happy at every sign of approval from you. There is no doubt that she really does deserve any amount of affection and encouragement as an industrious and hard-working artist, and, indeed, as a woman too. She is a gift from above. So she came back from Leipzig quite happy, and you were the chief reason of her being so, as she did not attempt to deny."

A reference to Mendelssohn's organ sonatas comes in here: "These intensely poetical new ideas—what a perfect picture they form in every sonata! In Bach's music I always imagine him sitting at the organ, but in yours I rather think of a St. Cecilia touching the keys, and how delightful that that should be your wife's name! Above all, Nos. 5 and 6 seem to me splendid. It is really a fact, dear Mendelssohn, no one else writes such pure harmonies; and they keep on getting purer and more inspired. Have I been praising you again? Might I? But, of course, what does the world (including many musicians) know of pure harmony?" The last sentence seems to have brought Wagner into the writer's mind, and excited him to a very vigorous tirade against that aggressive master. It is the fashion to cry up Schumann (though he made some conspicuous mistakes) as a true prophet and seer of musical worth, but the Wagner pronouncement which we are about to quote has, no doubt, changed the opinion of many, while, almost as certainly, confirming that of others:—

"There is Wagner, who has just finished another opera ('Tannhäuser'), undoubtedly a clever fellow, full of crazy ideas and bold to a degree. The aristocracy is still raving about 'Rienzi,' but I declare he cannot write or imagine four consecutive bars that are melodious, or even correct. That is what they all lack—pure harmony and capacity for four-part composition. What permanent good can come of such a state of things? And now the full score lies beautifully printed before us, and its fifths and octaves into the bargain; and now he would like to make corrections and erasures. Too late! Well, enough. The music (of 'Tannhäuser') is not a shade better than 'Rienzi'; in fact, rather weaker and more strained. But if one says anything to that effect people exclaim directly, 'Oh, what envy!' So I only say it to you, as I am sure that you have known it for a long time."

The foregoing was written after a perusal of the score, but when Schumann witnessed the opera on the stage, the dramatic strength of Wagner made a deep impression, and he was candid enough to own it in another letter to Mendelssohn: "Perhaps we shall soon have a talk about 'Tannhäuser.' I must retract a good deal of what I wrote to you after reading the score. On the stage everything is very different. I was quite impressed by some of it." This was followed, in a letter to Dorn, by a passage even more appreciative: "I wish you could see 'Tannhäuser,' by Wagner. It contains much that is deep and original, and a great deal of it is a *hundred times better* than his former operas, though some of the music is certainly very trivial. In short, he may become of immense importance to the stage, and as far as I know him he has got the courage for it. I consider the technical part, the instrumentation, excellent, and it is all far more masterly than it used to be." So much for second and third impressions, even in the case of a man like Schumann. So much, too, for the wisdom of judging an opera by simple reference to the score.

Some of the most charming passages in these letters were written by Schumann to young men who sought his advice. To one Meinardus, who thought to enter the musical profession, he said:—

"I cannot tell you how much it pains me to have to remind you of that passage in your letter where you tell me so openly and confidently about your circumstances. You considered the matter sufficiently important to write to me about it, and so it is. Have you courage to face the long time which will have to elapse before you may possibly see your way to a secure position? to bear the thousand deprivations and frequent humiliations without sacrificing your youth and your creative power? Then it seems to me that your ideas are far beyond your capabilities. You would have much, very much to make up—a great deal that young musicians of your age have done with long ago, and you would have to go through a severe training in any case. That you may then do good work, and possibly great things as a composer, I quite believe, from the talent displayed in your compositions. But no voice comes to us from the future, we can make sure of nothing. So I advise you to go on loving art, as you have always done, to keep yourself in practice, and produce things in your mind as much as possible, to follow the lines of our great examples and masters—above all, Bach, Mozart, and Beethoven—and always give the present a kindly glance. But only after the severest self-examination must you adopt the career to which your heart inclines you, and, if you do not feel strong enough to brave its toils and dangers, seek that safe ground which you can always adorn with the fruits of your own imagination, and those of your favourite artists."

These frank, sensible, and kindly words have their counterpart in others addressed to a similar quarter. A young man had sent Schumann a composition for the pianoforte, which was perused and commented upon thus:—

"But every now and then the *pianist* is too much to the fore. As a composer you must throw him overboard altogether, if you aim at a more than merely ephemeral effect. Only that which comes from the heart and is inspired from within will hold its own and outlast time. Please don't be offended at my remarks. It is so difficult to discuss the mysterious powers of creative capacity; indeed, one can but indicate one's meaning. Whatever you do, don't give up working steadily on, even though the world should withhold its approbation for a long time. The other day I read: 'An artist should daily combat his vanity, his ambition, if he would emerge from the struggle bright and strong.'"

In a second letter to Meinardus we read: "Above all things persevere in composing mentally, not with the help of the instrument, and keep on turning and twisting the principal melodies about in your head, until you can say to yourself, 'Now it will do.' To hit upon the right thing all in a moment, as it were, does not happen every day, and the sketch books of great composers, especially Beethoven, prove how long and how laboriously they often worked at a simple melody, and kept on improving upon it."

Under date September, 1851, we find a letter addressed to a young man who had, with the boldness and impertinence of youth, advised Schumann to give up romanticism and write clearly. The amiable master could not let this pass without administering a corrective under which "J. N., of T.," unless very pachydermatous, must have winced. It seems that the more than self-sufficient lad had offered Schumann not only advice, but the libretto of an opera. To this the first sentence in the following extract refers:—

"Although I am obliged to you for the readiness with which you have placed your work at my disposal, I must, on the other hand, protest against the rest of your letter, which, considering our respective positions, seems to me a piece of presumption. How can you, who have given the world no proof of artistic or critical gifts—how can you proffer advice, such as one would give to beginners, to a man who has at all events given some small proofs of his capacity? Have you not thought of this at all? What you write was nothing new to me thirty years ago, and ten years ago I taught it to my pupils at the Leipzig Conservatory. And don't my compositions, especially the greater ones, bear traces here and there of my being more or less acquainted with great masters? I can always go for advice to them, and ever have done so—to simple Gluck, to the more intricate Handel, and to the most intricate of all, Bach. Only study the last-named thoroughly, and the most complicated of my works will seem simple enough to you. Haven't you found out that much in my music, that I have got other aims than amusing children and amateurs? As if there were only one or two forms into which all intellectual creations must mould themselves! And as if each thought did not come into existence clothed in a form of its own! As if every work of art must not have a different import, and a different aspect as well! So I will give you your O. von Redwitz ten times over for Jean Paul, and Shakespeare is dearer to me still. This is the answer I have to make to your letter, which was insulting both in style and tone."

It pleases us to wonder how Mr. Impertinence felt in the grasp of the old lion, who clearly had not lost

all his teeth. It is conceivable that he rose a sadder if not a wiser man from the perusal of Schumann's answer to his egregious communication.

In 1852 references to the master's nervous disorder re-appear in his letters: "I was ill for six months this year with a distressing nervous complaint, possibly in consequence of too hard work. I have only been better for the last five or six weeks. But I must still refrain from indulging in any great work, and altogether be very moderate in everything. With help from above, I hope soon to regain my old health and strength." He, at any rate, recovered vigour enough to make another attack upon Wagner's music as distinct from his operas as a whole:—

"What you tell me about Wagner has interested me very much. To put it in as few words as possible—he is not a good musician; he lacks feeling for form and harmony. But you must not judge him from the pianoforte scores. If you were to hear his operas on the stage, I am sure you could not but feel deep emotion in a great many instances. And though it may not be the bright sunlight radiating from a genius, yet there is often a mysterious charm in his music which captivates the senses. But, as I said before, the music, apart from the whole performance, is poor—often downright amateurish, meaningless, and repulsive; and unfortunately it is a proof of depraved artistic taste when, in the face of the many dramatic masterpieces Germany has produced, people try to depreciate them by comparing them with Wagner. But enough of this. The future will decide."

Here we must close our notice of these interesting and valuable letters, though many pages might yet be filled with extracts which our readers would gladly peruse. As materials for *the Life of Schumann*, which has yet to be written, the letters are priceless, while they are essential to a right conception of the master's character. With regard to Schumann as a man, they emit no light save such as increases our respect, and also our sorrow that, in the mysterious orderings of Providence, one so estimable suffered deep personal affliction, and passed away too soon amid horrible clouds and darkness.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 14*).

"One real gain I bring back from England," wrote Wagner from Zurich to Liszt in Weimar. And what was it? "The cordial and genuine friendship which I feel for Berlioz, and which we have mutually concluded." It was a remarkable coincidence that these two men—so near together in some respects, so far apart in others—found themselves at the head of rival organisations in the same city, and it must be satisfactory to well-regulated minds that their contiguity had an issue of peace rather than war. The two turbulent souls were equally charged with electricity, perhaps, so there was no lightning and consequently no thunder. In the letter referred to above, Wagner "gushed" over Berlioz, to whom he found himself allied by the bond of common suffering and the conviction that the world was treating them both badly:—

"A few days after, we two were the only guests at Sainton's table; he was lively, and the progress in French which I have made in London permitted me to discuss with him for five hours all the problems of art, philosophy, and life, in a most fascinating conversation. In that manner I gained a deep sympathy for my new friend; he appeared to me quite

different from what he had done before. We discovered suddenly that we were in reality fellow-sufferers, and I thought that, upon the whole, I was happier than Berlioz."

A natural comment upon this is that at no moment are men better able to estimate each other than when their faces are reflected by dining-room mahogany. On the side of Berlioz an equally glowing sentiment prevailed. He wrote to Liszt: "Wagner will no doubt tell you all about his stay in London, and what he has had to suffer from predetermined hostility. He is splendid in his ardour and warmth of heart, and I confess that even his violence delights me." Liszt, on his part, was charmed to see brethren "dwelling together in unity." To Wagner he said: "I am delighted at your friendly relations with Berlioz. Of all contemporary composers, he is the one with whom you can converse in the simplest, openest, and most interesting manner. Take him for all in all, he is an honest, splendid, and tremendous fellow."

In September, 1855, Liszt received for Wagner, from the firm of Mason Brothers, New York, an invitation to visit America and conduct a series of Concerts, but the affair came to nothing, for a pecuniary reason sufficiently indicated by the terms of the Master's reply to his Weimar friend:—

"It is a blessing that they do not offer me very much money. The hope of being able to earn a large sum, say 10,000 dollars, in a short time, would, in the great helplessness of my pecuniary position, compel me, as a matter of course, to undertake this American expedition, although, even in that case, it would perhaps be absurd to sacrifice my best vital powers to so miserable a purpose, and, as it were, in an indirect manner. But, as a man like me has no chance of a really lucrative speculation, I am glad that I am not exposed to any serious temptation, and, therefore, ask you to thank the gentlemen of New York very kindly in my name, for the unmerited attention they have shown me, and to tell them that, 'for the present,' I am unable to accept their invitation."

Wagner was busy at this time with the music of his "Walkyrie," and getting along very indifferently with the task. The old spirit of dissatisfaction and complaint had returned. He was again weary of things in general, and almost hoping, though dreading, an end to his career:—

"My mental disharmony is indescribable; sometimes I stare at my paper for days together, without remembrance or thought or liking for my work. . . All the motive power which, for a time, I derived from my dreary solitude is losing its force. When I began, and quickly finished, the 'Rhinegold,' I was still full of the intercourse with you (Liszt) and yours. For the last two years all around me has grown silent, and my occasional contact with the outer world is inharmonious and dispiriting. Believe me, this cannot go on much longer. If my external fate does not soon take a different turn, if I find no possibility of seeing you more frequently, and of hearing or producing some of my works now and then, my fountain will dry up and the end be near. It is impossible for me to go on as now."

This particular attack of low spirits was mainly due to a cause indicated in the closing words of the above extract. Wagner had set his heart upon a visit from Liszt during the autumn, and had been disappointed, the Weimar musician having postponed coming till November or Christmas. But the depression soon passed away, and we even find Wagner congratulating self and friend that the "Walkyrie" would be completed before the two met. There was no longer any talk about the end being near.

On October 3 Wagner sent the first two acts of the "Walkyrie" to Liszt, with a letter in which are some very interesting and characteristic remarks:—

"If it is represented exactly as I intend, and if my intentions are perfectly understood, the effect must be beyond anything that has hitherto been in existence. Of course, it is written only for people who can stand something (perhaps, in reality, for nobody). That incapable and weak persons will complain cannot in any way move me. You must decide whether everything has succeeded according to my own intentions. I cannot do it otherwise. . . . If you should like nothing at all in my score, you will, at least, again be pleased with my neat handwriting, and will think the precaution of red lines ingenious. This representation on paper will probably be the only one which my work will ever achieve, for which reason I linger over the copying with satisfaction."

Meanwhile Liszt had returned to the charge about America: "Write to me, at the first opportunity, whether 10,000 or 12,000 dollars, with proper guarantee, would be a sufficient honorarium if you were to act as Conductor in America for six months." This threatened to take away from Wagner his principal reason for declining in the first instance, and now he answers that the work might have suited him ten years earlier, but at present he is only fit for what is strictly his business. Then follows a very characteristic passage:—

"Good gracious! such sums as I might *earn* in America people ought to *give* me, without asking anything in return beyond what I am actually doing, and which is the best that I can do. Besides this, I am much better adapted to spend 60,000 francs in six months than to 'earn' it. The latter I cannot do at all; for it is not my business to 'earn money'; but it is the business of my admirers to give me as much money as I want, to do my work in a cheerful mood. Well, it is a good thing; and I will take courage from the thought that the Americans will make me no such offer. Do not you instigate it either, for in the luckiest case it would be a great trouble to me."

There is something of jest in the foregoing extract, but more of seriousness. Wagner would have revolutionised, amongst other things, the world's treatment of genius. The world in all ages has made genius walk in stony ways, lie on a hard couch, and eat the bread of trouble. Wagner, with more than a single eye to himself, would have clothed it in purple and fine linen and fed it sumptuously every day. Perhaps the world's way is the best after all. It seems, at any rate, to be in the order of Providence that out of suffering rise the songs that soar nearest heaven.

In December an attack of erysipelas compelled Wagner to put off Liszt's visit. It was a somewhat obstinate affliction, aggravated, no doubt, by money troubles. The impracticable master had a certain regular income all this time, partly from royalties, partly from allowances made to him by friends, and there is reason to believe that the amount would have served a prudent man for an existence of some content. But Wagner went on spending more than his means justified, till again he was compelled to beg of Liszt, asking, in the first instance, for the loan of a thousand francs. Before his friend could reply, he wrote making another proposition: "Can you *give* me the thousand francs, which would be still better; and can you settle the same sum on me annually for two years more? If you can, I know you will willingly join with those who keep me alive by their pecuniary assistance. My own income is insufficient for the very expensive style of living here, and every new year I am troubled by a deficit, so that I am really no better off now than I was before. If it were not for my wife, you would see something

curious, and I should be proud to go about the world as a beggar; but the continual uncertainty, and the miserly condition in which we live, affect my poor wife more and more, and I can keep her mind at rest only by a certain economical security. . . . That I ask you this question at a moment when I am sick of life, and would see the end of it to-day rather than to-morrow, you will probably understand when you realise that from the deepest mental grief I am incessantly aroused to nothing but the mean troubles of existence, this being my only change."

The same letter contained another proposition—namely, that Liszt should secure "a small number of shareholders" willing to provide funds for the copying of his new scores: "Kindly see, dearest Franz, whether you can manage this for me. In the meantime, I let him (the copyist) go on with the pianoforte arrangement, but, as soon as you are bound to give me a negative answer, I shall stop him, for, as I said before, I cannot bear this expense from my house-keeping money."

Liszt replied (March 25) promising the thousand francs at the beginning of May, but declined the annual obligation, and, in his great kindness, gave a reason why by laying before Wagner the condition of his own finances. It is needless to go into that here, but even the impecunious one at Zurich must have seen that his friend could have but little to spare. Moreover, Liszt almost pathetically begged Wagner to take his refusal in good part: "Do not be angry, therefore, dearest Richard, if I do not enter upon your proposal, because for the present I really cannot undertake any regular obligations." Nothing was said about the "shareholders." Wagner had the grace to confess himself grieved by Liszt's perfect kindness: "Do you really think it necessary to explain to me by an exact description of your situation why you cannot comply with my request for your pecuniary assistance? If you only knew how ashamed and humiliated I feel." The master even went so far as to decline the thousand francs, with, however, a saving clause—if Liszt could raise the money without personal inconvenience he would accept it, pay for copying the "Nibelungen" scores, and hand the copies to Liszt as his property, on condition that they were lent when required.

The year with which we are now concerned was much occupied with thoughts of, somehow or other, making peace with the King of Saxony, and obtaining leave to return to Germany, from which Wagner had been eight years excluded. In view of this ardently desired result, the master had the proverbial three courses open before him. First, he might act on a hint received from the Director of Police at Prague, become a Swiss citizen, get a passport *visé* for all the Austrian States, and then move into the imperial German provinces. Then, if Saxony demanded the extradition of Richard Wagner, a German subject, the Austrian authorities might reply that they knew no such person. Second, he might throw himself on the mercy of the Saxon King, promising never to misconduct himself again. Third, the King might be approached through an influential friend. The first course would, at best, be only a half measure, the second ran a risk of humiliation, and Wagner resolved upon the third. Liszt, of course, was to be the influential person: "Will you undertake to demand an audience of the King of Saxony on the strength of a letter from the Grand Duke of Weimar? What you should say to the King at such an audience I need not indicate, but we surely agree that in asking for an amnesty stress should be laid upon my *artistic nature*. On account of that nature, and of my individual character as an artist, my startling political excess can only be explained and excused,

and the reasons for my amnesty should be considered in the same light. With regard to that excess and to its consequences, which have continued for several years, I am ready to admit that I appear to myself as one who was in error and led away by passion, although I am not conscious that I have committed a real crime, which would come under a judicial sentence, and I should therefore find it difficult to plead guilty to such a crime. Concerning my conduct in the future, I should be prepared to make any binding promise that could be desired of me. I should only have to announce the modified and clearer view which makes me look upon the affairs of this world in a clearer light in which I did not see them previously, and which induces me to confine myself to my art, without reference to any political speculation."

Wagner, continuing in this strain, declared himself ready to do anything by way of self-renunciation if he might only get back to Germany. He would avoid every public demonstration of sympathy, such as complimentary dinners; he would not appear in public as conductor, and would even, if it were thought necessary, leave the towns in which his works were to be given before the day of performance. Moreover, in his writings he would avoid combative expressions. These promises for the future might have satisfied the Saxon government—they were certainly abject enough—but Liszt was not likely to present himself at Dresden and say that his friend and client, who had taken up arms against his King and master, refused to allow that he had committed a crime with which justice could deal. Neither could he expect the government to recognise the curious plea founded on "artistic nature."

Liszt, in reply, warned Wagner against the Prague dodge, which "might lead to the most dangerous consequences," and then reluctantly confessed that he could do nothing but advise a direct appeal to the Saxon monarch: "As you have already told me that you would write to the King, I feel sure that you will do so without delay. . . You should, in the first instance, ask for an amnesty, to the extent only that you might be permitted to hear your works at Weimar, because this would be necessary for your intellectual development, and because you felt sure that the Grand Duke of Weimar would receive you in a kindly spirit. It breaks my heart to have to prescribe such tedious methods, but, believe me, in that direction lies your only way to Germany. When you have once been here for a few weeks the rest will be easily arranged. . . In the meantime we must have patience and again patience." It does not appear from the letters that anything more was immediately done to secure the end in view. Liszt wrote, some weeks later, that the amnesty business remained in *statu quo*, and there we must, for the present, leave it.

Liszt's thousand francs reached Wagner at a time when he was just beginning to recover from another attack of erysipelas, and being thus in funds, and wanting a change, the master took some of the money to Morne, near Geneva, where he proposed to spend it in search of health. He found comfortable quarters on the reverse slope of Mount Salève. Attached to a *pension* there was a little garden house, commanding a fine view of Mont Blanc. Wagner entered into possession and occupied the garden house in majestic seclusion, taking his meals by himself, and having a dog as his only companion. "One thing I had to concede in return for the favour of possessing this garden *salon*—every Sunday morning, from nine till noon, I have to turn out. At that hour a clergyman comes from Geneva and performs Divine service for the Protestants of the place, in the same locality which I, a godless being, occupy for the rest of the

time. But I willingly make this sacrifice, if only for the cause of religion. I fancy I shall meet with my reward." Wagner's experience at Morne put an idea into his head which he acted upon, as usual, with impetuous haste. Although just before full of hope of a return to Germany, the master suddenly became enamoured of a building project in Switzerland—

"I shall perish, and shall be quite incapable of further work, unless I find a habitation such as I require—viz., a small house to myself and a garden, both removed from all noise, and especially from the damnable pianoforte noise, which I am doomed not to escape wherever I turn, not even here, and which has made me so nervous that even the very thought of it prevents me from thinking of work. For years I tried in vain to realise this wish, which I can accomplish only by buying a piece of ground and building a house on it." But as to the money? For a wonder our dreamer did not apply to Liszt, proposing, instead, to sell his "Nibelungen" to Breitkopf and Härtel. After enlarging on the details of the contemplated bargain, Wagner indulged in a characteristic and amusing outburst:—

"During my cure here I have become terribly indifferent towards my work. Lord knows, if I am not much encouraged to finish it, I shall leave it alone. Why should a poor devil like me worry and plague himself with these terrible burdens if my contemporaries will not even grant me a place for doing my work? I have told the Härtels as much; if they will not help me to a house, detached and situated on an eminence, such as I want it, I shall leave the whole rubbish alone."

Liszt, who knew his man, commented on this building rage in a spirit of pleasant banter, describing it as "quite peculiar," and giving an opinion that the master would probably be able to purchase the whole of Zurich, the Sieben Churfürsten, and the Lake with the money obtained from the scores. We hear little more of the detached house in an elevated situation.

At this time Wagner had in his mind the first thoughts of other works than the "Nibelungen." References to "Tristan" are found in his correspondence, and also to a projected music-drama called the "Victors." Liszt speaks of this in a letter of July, 1856: "After that you will speak to me about your 'Victory,' the most sacred, the most perfect salvation. . . What will it be? The few hints in your last letter have made me very curious to know the whole idea." Wagner replies to this: "If you put me in a good temper I shall perhaps lay my 'Victors' before you, although this will be very difficult. For although I have carried the idea about with me a long time, the material for its embodiment has only just been shown to me as by a flash of lightning. To me it is most clear and definite, but not as yet fit for communication. Moreover, you must first have digested my 'Tristan,' especially the third act, with the black flag and the white. After that you will understand the 'Victors' better." With regard to the work thus projected, Mr. Adolphe Julien has the following note:—

"He had written, about 1856, the sketch of a Buddhist drama, 'The Victors,' which lent itself, better than the Celtic legend of Tristan and Isolde, to illustration of the theories of Schopenhauer. This sketch was found, dated May 16, 1856, among Wagner's posthumous papers. He did no more than this towards completing the work."

Wagner and Liszt met in the autumn of 1856, and their renewed intercourse appears to have made a very strong and definite impression upon the first-named. He discovered that Liszt alone could give him the artistic stimulus he required—"Without

this stimulus my limited musical capacity loses its fertility; I become discontented, laborious, heavy, and producing becomes torture to me. I never had this feeling more vividly than since our last meeting. I have, therefore, but one desire—that of being able to visit you when I wish, and of living with you periodically.* Upon the basis of this desire, Wagner, who was always impracticable, concocted a fanciful scheme. He had once before proposed a stolen visit to Weimar, under the very noses of the police; now he suggested taking up residence at Altenburg, where, as he could not live *incognito*, the Weimar Court might notice him—"If the Court wants anything of me, I am prepared to appear there in person, either reading my poems, or performing fragments of my music, such as the first act of the 'Walkyrie,' in conjunction with you, and after *our* fashion. I do not want to go before the public at all. Can this be arranged, and can the possibility of my visit to Weimar be accelerated?" Wagner evidently thought to prick the sides of the Grand Duke's intent by means of the attractions he held out; and then hurried another letter after the one just quoted from, in which he desired to know whether, if the Prussians invaded Switzerland, the Prince of Prussia would secure him from arrest: "If this is impossible, I should have to fly to France," &c., &c., but the best thing would be to find refuge at Weimar. Patient Liszt did all he could: spoke to the Grand Duke, who thought that nothing could be done just then, and wrote to the Prince of Prussia (afterwards William I.), not in fear of Wagner's danger, but because the occasion was an opportunity of calling the Prince's attention to his miserable exile. "In the meantime you ought, I think, to take no further step, nor waste a single word, because this would lead only to useless humiliation for you." But of what use was it to counsel patience and dignity to Wagner? We shall, in due course, find an answer to the question.

(To be continued.)

MENDELSSOHN'S "HEAR MY PRAYER":

A COMPARISON OF
THE ORIGINAL MS. WITH THE PUBLISHED SCORE.

By F. G. EDWARDS.

THOSE who are familiar with Mendelssohn's method of working know full well how exactly careful he was in revising and re-touching his compositions before he issued them to the world. Mr. Joseph Bennett has shown that the printed scores of "Elijah" and the "Hymn of Praise" are full of happy after-thoughts.* And the master's conscientious self-criticism was not confined to his larger creations. His smaller, but not less beautiful, works were subject to the same self-refining process. "The very best I can do, and nothing but the best," seems to have been Mendelssohn's guiding principle throughout his short life, and he spared no pains to attain this exalted ideal.

"Hear my Prayer"—"a trifle," as he modestly calls it—is one of Mendelssohn's most popular and widely-known choral works. It, too, shared the fate of its fellows in undergoing a thorough revision while the world knew it not. To reveal the extent to which it suffered at the improving hand of its revered author is the object of this paper.

"Hear my Prayer" was written at the request of Mr. William Bartholomew for a series of Concerts given at Crosby Hall, Bishopsgate Street, in the

"forties," by Miss Mounsey, who afterwards became Mrs. Bartholomew. The work was first performed at Crosby Hall on January 8, 1845, with Miss Mounsey at the organ, and was published in the same year by Messrs. Ewer and Co. The original MS. was presented by Mrs. Bartholomew in 1871 to the South Kensington Museum. The Museum authorities have kindly allowed me to examine their precious treasure for the purpose of comparing it with the published score.

The title-page of the autograph score, which is in Mendelssohn's usual neat handwriting, states: "A sacred Solo, for a Soprano and Chorus, with Organ accompaniment, composed for W. Bartholomew, Esq., by Felix Mendelssohn Bartholdy." In the letter to Mr. Bartholomew which accompanied the MS. (also at Kensington), dated "Berlin, 31 Jan., 1844," and written in English, Mendelssohn says: "I have only to observe that the bass of the organ accompaniment is always meant to be play'd either with the pedals, or with the lower octave in the left hand which I never wrote in it." Thus the work was originally written with organ accompaniment only; but Mendelssohn subsequently scored it at the request of Mr. Joseph Robinson, of Dublin. It is a question, however, whether the more ornate accompaniment is an improvement upon the simple original.

With the above as a preliminary, we will now enter upon the comparison.

On the first page of the MS. Mendelssohn has written "Psalm 55"; and on the title-page is the following pencil note: "This is the original MS. of 'Hear my Prayer' which its dear and lamented author composed for me to my paraphrastic version of the 55 Psalm.—W. BARTHOLOMEW." With this authoritative information the designations "Hymn" and "Motet," which are usually given to the work, are misnomers.

First movement ("Hear my Prayer").—The first change is a very slight one in the melody at bar 6.* It stands thus in the original—



At bar 11 the harmony is a little different, and the phrase "Thyself from my petition" is repeated—



* N.B.—The numbering of the bars throughout refers to the printed version, and not to the MS.

* See MUSICAL TIMES, 1882-3 ("Elijah"); 1888 ("Hymn of Praise").

The high G to the word "mourn" (bar 15) is anticipated in the previous bar in the MS., thus—



The movement proceeds with scarcely any change till bar 26 is reached, where, not only is the return of the first subject delayed by a bar, but it comes back on tonic, instead of dominant, harmony. The afterthought clothes the re-appearance of the initial theme with great beauty. Here is the passage as Mendelssohn first wrote it—



Henceforward there are no changes of importance.

Second movement, E minor, 3-8.—This is headed "con moto." The bass of bars 36, 38, and 39 begins with crotchet E's, followed by quaver rests, as in bar 37. Instead of the familiar "The enemy shouteth," we have "The enemy cries," with a corresponding response by the chorus, *eg.*—



It would be interesting to know whether Mendelssohn or Bartholomew suggested this textual alteration. At bar 63 (in which the chorus enters in harmony) the solo soprano has a high F sharp throughout the bar, instead of E, D, C sharp. The chord at bar 78 is minor, both in the voice and organ parts; the D sharp, however, is inserted in the first chord of the following bar, which is like the printed version.

Between bars 86 and 87 Mendelssohn at first inserted twelve new bars, but these he afterwards rejected. They are beautifully deleted in diamond shape pattern—Mendelssohn was artistic even in his erasures—but it is quite easy to decipher his first intention. Here it is, * to *, with bars 85 and 86 to show the place—



At bar 89 there is a change for the better in the published score, as the following will show—



That agonising top A (rather too agonising when attempted by untrained singers) to the word "cry" (bar 111) does not appear in the original, where, although the chord to the word "cry" is lengthened

to three bars, the effect is nothing like so fine as in the published score. The reader, however, may judge for himself—

110

hear my cry,

113 114 115

hear my cry, O God,

There are no more changes of importance in this movement, except that in bar 128 the tenor notes are E (not F); and in the two following bars the low, and not the high D, is inserted in the tenor part.

Recitative.—This has undergone such a complete revision that it is necessary to quote the entire movement. With this before him the reader will enjoy making his own comparison—

RECIT.

131 132

my heart is sore-ly pain'd with-in my breast,

133 134

my soul with death-ly ter - ror is op-press'd,

135

Trem-bling and fear - ful-ness up - on me

136 137

Andante e tempo.

fall, With hor - ror o - ver-whelm'd, Lord, hear me

Andante e tempo.

138 139

call, Lord, hear me call, With hor - ror

CHORUS. *f* With hor - ror

Lord, hear me call, With

Lord, hear me call,

140 141 142

f o - ver - whelm'd, . . . Lord, hear me

o - ver - whelm'd, *dim.*

With hor - ror o - ver-whelm'd,

hor - ror o - ver - whelm'd, *dim.*

. . . With hor - ror o - ver-whelm'd,

dim. *p*

The musical score for 'The Lord's Prayer' is presented in three systems. The first system contains measures 143, 144, and 145. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in measure 143 with the lyrics 'Lord, hear me call.' The piano accompaniment begins in measure 144. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal parts concluding the phrase and the piano accompaniment providing harmonic support. The score is written in G major and 4/4 time.

Last movement ("O for the wings of a dove").—This is headed "*Allegro*" in the original. The accompaniment throughout the greater part of the movement is considerably altered. Instead of the sustained chords with which we are familiar, we find a more orchestral and less organ-like accompaniment. The first two bars will serve as a specimen—

Орган.
146

147

etc.

The 6-5 chord on F sharp in bar 153 (and 205) is resolved thus—

Slight changes in the melody of bars 156 (and 207), 162 (and 166) are worthy of notice—

In the wil - der-ness build me a nest...

162 & 166



And re - main there for

Bar 171, which so beautifully delays the cadence, is absent in the original, and the 6-4 chord on the dominant in bar 172 of the published version is replaced by the tonic chord.

Only a few more changes remain to be noticed. The B minor chord in bar 179 is anticipated in the previous bar, as shown in the example—

178 wings of a dove! 179

wings of a dove! Far

dove! Far a - way

At bars 184 and 185, instead of the continued pedal D, the organ bass descends to B, while the voice parts remain the same—

184 185

The accompaniment to the unison D's of the chorus at bars 192-196 is a little different, *e.g.*—

Musical score for Organ, measures 194 to 196. The score is written on two staves. The top staff contains measures 194, 195, and 196. The bottom staff contains measures 194, 195, and 196. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melodic line in the right hand and a supporting line in the left hand. Measure 194 has a fermata over the final note. Measure 195 has a fermata over the final note. Measure 196 has a fermata over the final note.

The unaccompanied bars near the end—220-233—have been altered for the better, as the following extract will show—

SOLO.

221 223 223

for ev er at rest,

CHORUS.

ev er at rest, . . for ev er at rest,

ev er at rest, . . for ev er at rest,

ev er at rest,

ev er at rest,

From this point, except in the unaccompanied bar 228, the restless accompaniment continues almost to the end. In the penultimate bar there are two crotchet chords with equivalent rests; and in the final measure a semibreve chord with a pause over it.

Thus concludes a comparison which has been a source of intense interest to the present writer. Few will deny that the alterations are improvements and that the work is all the better for Mendelssohn's conscientious revision. Soprano soloists, choirs, auditors, and—may we not include?—most musicians, appreciate and enjoy this "trifle." Long may their affections be bestowed upon what will ever be one of Mendelssohn's most beautiful inspirations—his setting of "Hear My Prayer."

THE keenest critics are not always to be found in the most expensive seats of a Concert-room, hence the discontent which finds vent in the letter signed "Acre Seat" in the *Sunday Times* of the 25th ult. deserves careful attention. The writer, who describes himself as a non-professional critic, has a crow to pick with his professional colleagues for the *laissez aller* tone of their notices of the Popular Concerts, and in so doing he declares that he is only acting as the spokesman of many other *habitués* of St. James's

Hall. His chief ground of complaint is that "new instrumentalists seem studiously to be discouraged," except of late in regard to pianists. The gravamen of his indictment, however, is contained in the following sentences: "Let me hasten to say that I should be the last person to deny that occasionally the performances at the 'Pops' are as near perfection as one could wish. It is just because one knows that an almost ideal result is obtainable that one is more than usually annoyed at shortcomings which could be, and ought to be, avoided. More than once have I heard critical neighbours say, 'I wonder when they last rehearsed this?' or, 'Why are they reading at sight?' and I have been compelled to agree. Once, lately, I took the trouble to follow a full score, hoping that I might find there the justification of the performers. But, on the contrary, I was astonished at the inaccuracies I detected. Most notable, too frequently, is the inferior balance of tone. Often has a quartet sounded like a duet between first violin and violoncello. It is not to the point to urge that 'the good Piatti sometimes nods,' or that 'Lady Hallé does not always stretch her bow.' Still more harmful to artists and public alike is it to say, 'How well the concerted music was played we need not say,' or 'the quartet was played with inimitable finish.' The critic who writes thus is false to his trust, and he makes the artist false too, for there must be some relaxing of effort, some weakening of artistic backbone, when unstinted praise is certain in any case. It is sometimes said that it is hypocritical to expect too much of artists who have to play four works every week. If that be so, then why should artists be allowed to trifle with their hearers and their reputations by attempting the impossible?" That there is a certain ground for these animadversions we are not prepared to deny, and for this reason we have thought it right to give prominence in these columns to the protest. That no tone of acrimony impairs the effect of the remonstrance of "Area Seat" is, we think, evident from the suggestion with which his letter closes. "The most overworked members of the quartet might be relieved of some small part of their work at times, so that they might do themselves fuller justice in the rest. They would, I am sure, be rewarded by fuller benches and heartier applause, and we should not be tempted, as we sometimes are, to forget the great debt of gratitude for past pleasures which we owe them." It is certainly impossible to avoid noticing that, unless some specially attractive work is announced, or some new "star" takes part in the programme, the attendance has of late decidedly fallen below the average.

THE question of the Reid Chair in Edinburgh and its reform is approaching a crisis. Professor Oakeley's resignation takes effect at the end of this session, and the Senatus must proceed then to the election of his successor. The University Commission does not seem to have entered upon the matter at all yet, and fears are widely entertained that the appointment will fail to be made before the much-needed reform is begun, and so the door will again be shut. The keen general interest in the matter will surely prevent any mistakes in the choice of the Senatus. Even if the new Professor must enter upon his duties under the same conditions which filled Professor Oakeley's chair with thorns, it is not a mathematician that is wanted, not a mere musical theorist. Not even a composer is necessary, unless there is any hope that some distinguished musician will accept the chair as an "easy" chair

in which to sit at his study table and give the necessary time and abstraction to works which will hand down the name of General Reid and of at least one Reid Professor to a grateful posterity. What is wanted is a teacher of men, one who will attract students, one who has had experience in musical education, and, if possible, a man of wide culture and of acknowledged weight in the musical world. At the Reid Concert this month Professor Oakeley is to bid Edinburgh and its public farewell in a speech vindicating himself, the conduct of the chair, and the relation of General Reid's bequest to the advancement of music in Scotland during the twenty-six years he has been Professor. Sir Charles Hallé has been induced to reconsider his decision of last year, and the long and honourable connection between his splendid orchestra and the Reid Concerts will be brought to an end on the 13th and 14th inst., at the last Edinburgh Orchestral Festival under Professor Oakeley's auspices.

OF late years the *plébiscite* system has been extensively adopted in the domain of journalism, though the result has not always been such as to inspire confidence in the *vox populi*. But we doubt if any of the lists thus arrived at could compare in unsatisfactoriness with the choice of the thirty-seven "Famous Musical Composers," whose memoirs form the contents of the volume recently put forth by Miss Lydia Morris (T. Fisher Unwin). The merits of this work can be estimated in three ways: first, by a reference to those who are included in the list; secondly, by an enumeration of a few of those who are excluded therefrom; and, thirdly, by a few specimen extracts of the criticisms incorporated in the memoirs. To begin with them we find amongst those included in Miss Morris's Pantheon the names of Dussek, Clementi, Field, Kalkbrenner, Pleyel, and Zelter. On the other hand, we notice amongst other conspicuous absentees Palestrina, Gluck, Spontini, Cherubini, Berlioz, Meyerbeer, Verdi, and Purcell. Applying our third criterion at random we obtain the following results. Of Brahms, who is dismissed in exactly one page, we read "His works are of a high class, and consist almost entirely of chamber music, though he has written a number of very pretty songs." Dvořák's compositions are thus summarised: "His works chiefly consist of orchestral music, though he has also written some very beautiful things for the pianoforte." Concerning Raff, we learn that his music "consists chiefly of chamber music, pianoforte pieces, and songs." The information about Schumann is even more striking. We are told, on page 210, that "his marriage with Clara Wieck took place in 1826, when Schumann was exactly thirty years old." It remains to be added that the book was originally intended for young people, but that the authoress soon decided that the need for it extended to the public at large.

THE *Daily Telegraph* is responsible for the following: "During the dense fog on Saturday night a young German musician, who was very drunk and disorderly at the time, annoyed the inhabitants of Aldgate by persistently blowing some fearsome instrument which neither the bystanders nor the policeman could describe. One said it was a sort of cross between a beer-barrel and a coffee-pot—whatever the product of such a union might be—and the only elucidation another could offer was that the noise it gave forth was 'enough to make a Quaker kick his mother-in-law'—a fearful aberration into the land of metaphor

which can only be excused by the fact that the strains were so hideous as to drive the listeners into incoherent anger. Alderman Sir Andrew Lusk, before whom the offender was brought at the Mansion House, inquired whether it might not be a bassoon, or a serpent, but all the constable, careful of his oath, could venture to affirm was that it was 'a great big hollow thing.' Was there no one to suggest that after all it was only a fog-horn? The Alderman was in a lenient mood, and, after most properly insisting that all persons in this realm, whether English or foreign, must obey the law, let the foolish young Deutscher off with a caution." One would think that half-a-century of German bands had familiarised London policemen with the appearance, sound, and name of that instrument—we admit that it is one of torture—called an Euphonium. But this ignorance is by no means uncommon. There are comparatively few amateurs of music who know even the names of all the instruments commonly used in the orchestra.

THE "Cathedral Prayer Book" is, we are glad to say, nearly ready for issue by Messrs. Novello. The Succentor of St. Paul's and the late Organist, Sir John Stainer, have been for many years occupied in preparing the musical responses, Plain-song and Merbecke, for the purpose of making this book generally useful to churches and choirs. We are all familiar with the catastrophes which occasionally occur even in the best-managed churches by the separation of the music of the Prayer Book from the words; how members of the choir try ingeniously to sing at the same moment the plagal and perfect cadences, as an *Amen*, or to finish a response simultaneously on a dominant and tonic chord. Such misadventures ought now to be a thing of the past. Here we have under one cover all the Ferial and Festal Versicles and Responses for every Form of Service in the Prayer Book, this is followed by the Pointed Psalter, and here, if required, the music-edition of the Psalter can be inserted. An Appendix will provide the organist with harmonies to the Apostles', Nicene, and Athanasian Creeds, and the beautiful inflections of the Communion Office, and various other useful additions will be found, which will lighten the labours of choir-men and choir-boys, and relieve the choir-master of much responsibility to which he ought never to have been subjected. We congratulate the editors on having at last reached the end of their long and laborious, though doubtless pleasant, task.

HOWEVER much we may love music, there are very many of the most ardent devotees of the art who wish rather to seek it than to have it brought to them whether they desire it or not. The latest instance of forcing concerts upon unsuspecting, and perhaps even upon unwilling, listeners is shadowed forth in the prospectus of a monster hotel to be built by Mr. George Pullman (the inventor of the Palace Car), at Chicago, in anticipation of the influx of visitors to the World's Fair in that city. The building will cost £250,000; and in addition to all the latest developments of hotel enterprise—such as tramways along the passages for the conveyance of luggage, photographers' dark rooms, &c.—we are told that there will be "musical lifts, which will play selections from operas as they ascend and descend." In charity to the nerves of weary travellers, we hope that the programmes of these performances will not contain music of too exciting a character; for after a journey, either by rail or boat, visitors do not usually arrive

at a hotel in humour to listen to selections from operas; and, moreover, it should be recollected that the motion of the "lift" may recall sensations which, although inseparable from travelling, most persons would willingly forget as soon as possible.

THERE is an Italian baritone and *impresario* who rejoices in the classic name of Farini—dear to frequenters of the Aquarium in the Zazelian epoch—and who is credited with a spirit of enterprise quite on a par with that of his illustrious namesake. He has, it seems, organised an International Concert Company, with which he is about to visit the principal towns of the United States. The troupe fully deserves its title, as its composition will show. First we have Miss Marie Selik (Creole); then there is Miss Hettie Durand, contralto (Negress); then Herr Heinrich Schiller, tenor (German); then M. Velasco, a baritone from the Sandwich Islands; fifthly, M. Armand, a French pianist; and, finally, the director, who, as we have said above, is a native of the Peninsula. The idea is novel and should hit the fancy of the New World, especially if each of the vocalists sings in his or her native tongue. Meyerbeer has already been performed in Volapük in Australia; why should he not, therefore, be interpreted through the medium of the Hawaiian tongue? A quartet, again, in which each of the singers used a different language should have a charming effect. Let us hope that Signor Farini's company will never fall out. The mere thought of the polyglot recriminations that would ensue is enough to bring the tower of Babel before one's mind, not to say about one's ears.

THE scribe who is charged with the duty of purveying fragments of gossip to a Parisian paper has recently contributed an item of information to its columns which is worth recording. It is to the effect that "M. Jean Sullivan," the son of Sir Arthur Sullivan, has recently made his *début* on the stage in America, where he has been greeted with the utmost cordiality by the Yankee critics. We need hardly enlighten our readers as to the identity of the newcomer. It is none other than the great J. L. Sullivan, the "big slugger," whose fistic feats are so familiar to all members of the sporting community. The author of "Ivanhoe" will appreciate the ingenious blunder of the Parisian paraphrast. Mr. J. L. Sullivan, we may add, has already reaped a rich harvest by his histrionic performances. We shall probably hear of his tempting fortune as a pianist next. He would be admirably qualified as an exponent of the modern pugilistic pianism.

AN ingenious gentleman has discovered that there is music in ice, and that there is a danger note which may be recognised by skaters, so that one form of casualty may be avoided. He gives the results of a series of observations made at several times during the latter half of the month of December, at the Round Pond, Kensington Gardens. His conclusion is that it is not safe to venture upon the ice unless it gives out some note lower than C. Enthusiastic skaters will in future have to provide themselves with means for testing the tone of the ice, if they desire to disport themselves in safety. Those who have no tuning forks, or are not possessed of a musical ear, will have to suffer the penalty of their musical poverty, and "go down."

Sonnets to the Masters.

PURCELL.

When shadows lengthen, and the gloaming falls,
The star of eve shines forth with purest ray:
So, at the close of that long, splendid day
Which TALLIS heralded, amid the calls
Of England, stirred within her island walls,
To duties manifold, didst thou arise,
Prophetic Master, whose great page forestalls
Their work that follow, and their skill defies.
Sudden, alas! thy zenith's radiant glow
Behind the hills of death sank down, and night
Brooded again where late there had been light;
But, now, the East irradiates and, lo!
The spirit that was thine returns in might;
Our country's Art awakes; her numbers flow.

BACH.

"What power can these dry bones re-animate?"
The Prophet cried, when soft there came a breath
From Heaven that stirred, through all the vale of death,
The mouldering relics, and did re-create.
So, 'mid dead forms, omnipotent as Fate
Didst thou, O Master, move, and them infuse
With vital energy and purpose great.
Then sprang to life, in added charms, the Muse—
The stately Fugue to heart as mind appealed;
God's temples rang with strains in beauty steeped,
While rule-bound Harmony to freedom leaped,
And erst close-hidden wealth of sound revealed.
Not yet, Life-kindler, hath thy fame full reaped
Its due reward on Time's expansive field.

HANDEL.

Sublimest Genius in a vicious age
Of mean intrigue and persecution's art,
By those devised who knew thee one apart
From fawning slaves, and all their jealous rage
To drive thee from our England did engage:
The mocking laughter of the world pursues
Thy baffled foes along the historic page.
But, O great Master of the choral muse,
What full reward is thine as stillness falls
On reverent crowds who hear thy lofty strain,
While god-like harmonies the earth disdain,
And, 'mid the cloud-peaks, each to other calls
With thund'rous "Hallelujah," that full fain
Would break upon the Throne in Heaven's high halls.

JOSEPH BENNETT.

FACTS, RUMOURS, AND REMARKS.

THE provincial critic is ever fresh. This time he hails from Northwood, a remote place near Cowes, in the Isle of Wight. A local musical society produced Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" recently, and the local critic was very much there. We would fain reproduce his notice entire, but a few samples must suffice. Those who desire more are referred to the *Cowes Herald* of December 27:—"At the Foresters' Hall, on Monday, was produced two of the greatest musical works that ever came from the pens of those mighty masters of melody, Spohr and Mendelssohn—viz., the 'Last Judgment' and the 'Hymn of Praise.' . . . However, with all their difficulties, our Conductor attacked them, and before his determined perseverance and the assiduous study of his *corps de musique* the difficulties were overcome, the consequence being that the 'Last Judgment' and the 'Hymn of Praise' were put before the public on Monday last in a way that commands the highest encomiums. . . . She is an artist, in the truest sense of the term, down to the tips of her fingers, her voice is magnificent, and her form perfect. . . . Now for the band. I am not inclined to gush, but show me any town double, aye treble the size of Cowes that can approach it in point of excellence. 'Our Band' is good, and I am certain that Mr. E. Jones, of Southampton, to whom I raise my hat, must have felt all a musician's pleasure in leading such a competent little phalanx; and he did lead, as only such a leader can. Mr. Beken makes a fine centre piece and a grand foundation for all." Mr. Beken, we may explain, was the contrabassist.

THE Boston *Musical Herald* makes some sensible remarks anent substituting other works for those promised in the programme—a not uncommon practice: "And the poor critics! How often do they speak by the card only to find that the card is wrong. The public seem to enjoy the slip keenly when this or that reviewer speaks of some work which was not performed at all, but is the sneering which generally follows such a mishap just? Can any musical reviewer be expected to know, off-hand, all the numerous effusions of the modern school? Is there really any reproach in not being able to distinguish a 'Romance' by Scharwenka from an 'Abendlied' by Paderewski? In every hall there should be an usher capable of making an announcement to the public, and the services of this individual should be called upon whenever such a change as is above described becomes necessary. This principle might well be extended still farther, and every encore piece could as easily as not be announced by its title to the audience. Half of the pleasure of the public vanishes when they do not know the name and composer of the piece which is to be given in response to the recall. The Concert of the future will certainly have some improvements over that of the present, and let us hope that the 'encore-piece-announcer' will be one of them."

THE pages of our contemporary, the *Canadian Musician*, sometimes contain very amusing "bits," original and selected. We read, for example, that at Leipzig, "Carl Wendling has recently been created Court pianist of the Janko Piano." What this means we do not know, but it sounds funny. We learn also, from our contemporary's advertisement columns, that a young man who plays the solo B flat cornet, and is a good reader, "wants situation in general store or groceries and boots and shoes." The young man hails from Toronto, but should go at once to

Manitoba, where an excellent opening presents itself: "Wanted, a good cornet player (E flat or B flat). Can furnish situation to barber or shoemaker, or other employment furnished," such as, doubtless, "general store or groceries and boots and shoes." It appears from the same columns that a bandmaster is wanted in Lucknow: "Employment furnished for either painter, paper-hanger, carpenter, cabinet-maker, or finisher, for a good cornet player, who can teach clarinet." Advice to intending emigrants: Learn the cornet.

OVER the signature "Liberty," a correspondent writes to us from Stuttgart as follows: "Improbable as it may seem, *Le Ménestrel* was right (see page 43 of your number for this month). If your foreign correspondent will pay a visit to the Royal Opera House, Stuttgart, he will see a notice posted up conspicuously in the cloak-rooms and galleries to the following effect: 'In consequence of recent unpleasant experiences the 'Intendantur' warns the public that hissing and all other signs of disapproval are strictly forbidden in the Royal Court Theatre. Any person disregarding this warning will be dealt with by the police.' May we not reasonably expect to see this notice followed by a second: 'Any persons who do not join in the applause the moment the *claque* gives the signal, will be promptly expelled from the house. Silence is also a sign of disapproval?' Ah, why have we not in England opera houses subsidised and directed by some 'All-highest personage' (as the Germans politely, if somewhat impiously, style him), who can regulate our applause at his Royal will and suppress our hisses as high treason?"

THE words of Englishmen who delight, in musical matters, to be-little their own country, not giving her even the benefit of a doubt, are eagerly caught up by American journalists, who do not always treat them in the delightfully "chaffing" spirit of the *Chicago Indicator*. After quoting a very bad opinion of the British public from the *London Musical World*, our contemporary goes on: "And he is right. In fact, proofs are at hand lately to indicate that only America is thoroughly musical. If we were not burdened by that sense of modesty always apparent in an American, and especially so in a Chicagoan, we would enter into an elaborate exposition of the facts that prove the case. As it is, with becoming quietness we will merely remark that America is the most musical country on earth, and Chicago the most musical city in America." This burlesque of the *Musical World* in an opposite sense could not be bettered.

THE Paris correspondent of the *Daily Telegraph* reminds his readers from time to time that Wagner and "Tannhäuser" were badly treated in Paris some thirty years ago. That is true enough, and no one can object to an "object lesson" against unreasoning partisanship in art. But, on the soil of France especially, one should not be forgetful of "extenuating circumstances." Wagner had roundly abused the French lyric stage and its principal composers. It was not in French human nature to forget that. In the next place, he had been taken up by Napoleon III. and his detested *entourage*, and that of itself was sufficient to excite opposition. It must be remembered also that Wagner revenged himself to the full by his disgraceful lampoon upon stricken Paris in 1871. We do not see that the capital then insulted in the bitterest form owes any reparation to the composer of "Tannhäuser." The cry should be "Quits."

A PUBLICATION interesting alike to professional and amateur vocalists will be the issue of the songs and other solo parts in Mendelssohn's "Elijah," edited, with marks of expression, phrasing, and breathing, by Signor Randegger. A separate book will be issued for each voice, full cues being given leading up to each solo part. Mr. Randegger's special fitness for such a task cannot be questioned, as during his long residence in England he has both heard and conducted many performances of the oratorio, and no one is more capable of indicating the traditional reading of this and other classical works. These books will shortly be published by Messrs. Novello, who have besides in preparation a similar issue of songs from Handel's oratorios, also edited by Mr. Randegger. The series will be known as "Novello's Concert Edition."

WE read that Mrs. Sheldon, who is about to start on an exploring expedition in the footsteps of Mr. Stanley, desires to "study the home-life of the savage tribes, and it is said that she intends to take with her a phonograph, in order to bring back some African voices." It is a question whether the mere sound of "African voices" will be a matter of much interest—especially if they should be raised to express a little difference of opinion on some actions of the home-life she wishes to study—but if she could bring before us not only a few of the genuine songs—words and melodies—but the exact manner in which they are sung by the natives, she would indeed present us with a valuable and lasting record of her travels.

THE inclemency of the weather on Christmas Day had, we find, a serious effect on the attendance at most of the London churches, one clergyman, it is said, whose church is ordinarily well filled, complaining that his congregation in the morning "could almost be counted at a glance." And yet it is stated that at St. Andrew's Church, in Ashley Place, where not only carols were sung, but the first part of "The Messiah" was given, with orchestral accompaniments, the solos admirably sung, and the choruses well rendered by the choir of the church, the building "was crowded by a very large congregation." Is not this a lesson on the power of sacred music well worth taking to heart?

THE Rev. H. R. Haweis, of course, contributes his share to the discussion of the question "Are we a musical people?" and, equally of course, treats it flippantly. His opinions were known long ago, as he takes care to inform us in a dexterous advertisement of "Music and Morals"; adding that they "perhaps" gave more offence to the English people than any other words he had ever spoken or written. We are glad of the saving "perhaps," because it is difficult to conceive the English being at the pains to feel deeply anything the reverend gentleman may choose to say on the subject.

BUT Mr. Haweis is always amusing, even when he does not mean it, and there is great fun in the position he takes up here. "I am willing," he says, "to abide by the answer to a simple straightforward question. What is the sound of which (*sic*) the English people most delight to go in to dinner? (We should have said "to which," but Mr. Haweis is sometimes superior to grammar). The thing is notorious. Why the Chinese gong to be sure—the very symbol of noise, discordant noise, and opposed to a musical note. As long as we, as a people, choose to do this we cannot say that we are a musical people." By

the same process of reasoning, the people on the Continent, who cannot start a train without blowing a hideous horn, are unmusical likewise. If Mr. Haweis means his argument to be accepted as pleasant fooling, very good; we don't object, but he should say so.

OTHER persons have delivered their souls on the question so funnily discussed by Mr. Haweis. One thinks that Orchestral Concerts are not supported because they do not present enough Wagner, in which "audiences find all the beauty of the Symphony with none of the dryness and pedanticism of the so-called Symphony." What does he mean by "so-called Symphony"? Let him be precise, or readers may think that he is aiming at, say, Beethoven's No. 5 or No. 7, which, we need not point out, are remarkable for "dryness and pedanticism."

ANOTHER correspondent, after protesting that he has no desire to decry the attainments of his countrymen (the usual preliminary to an attack), puts a series of questions:—"Why are English composers so comparatively unknown on the Continent?" Answer: Because the Continent, like the correspondent, refuses to hear them. "When we have an opera, why do we usually get foreigners to sing it for us?" Answer: We don't. "Why do English singers devote their energies to ballads instead of to opera?" If the querist means all English singers, and that they devote their energies to ballads, the answer is: They don't. "Will anyone assert that to sing ballads marks as high a musical genius and training as to sing a difficult part in an opera?" This question is too silly to make a reply worth while.

A PARAGRAPH elsewhere in our pages shows quite a touching union of art and trade in Canada; but new lands are not to beat the old country easily, even on that ground. At the close of an advertisement issued, through an Eastern Counties weekly, by Mr. George Waters, veterinary surgeon, we read: "A. G. Waters, late member Queen's College, Cambridge, assists his father in the profession." Very good, and we hope a classical and mathematical education promotes the efficiency of his treatment. But A. G. Waters does more. He is "prepared to give lessons on the pianoforte, and also undertakes the tuning of the same at low charges!" Very few men are qualified to advise, as, no doubt, Mr. Waters is, alike upon a horse and a pianoforte.

THE *Standard* printed, not long ago, an article from its Vienna correspondent in which he discussed the question whether a certain Professor Hyrtl, described as "the famous anatomist," possesses the actual skill of Mozart or a bogus production of the resurrectionist. Hyrtl is of opinion that he owns the real article. Very well; then he should be made to restore it to the tomb with befitting reverence, and at his own expense. "To what base uses may we return?" But better "stop a hole to keep the wind away" than lie on the shelves of a Professor of Anatomy, to be lectured upon and made the basis of false theories. "Nothing is sacred to a sapper," sing the French. For sapper read *savant*.

NEWTOWN, in Montgomeryshire, has reason to be proud of an *impresario* who knows how to profit by example in advertising. A favourite announcement of money-lenders runs to this effect: "Wanted, a thousand persons to accept a loan of £30 or upwards at low interest, without security." The Newtown

Concert-giver follows suit: "Wanted, a thousand persons to attend at the Victoria Hall next Monday evening, to hear Mr. David Hughes, R.A.M., sing 'Why do the nations?' N.B.—The hall will be specially warmed." The assurance of extra warmth may covertly insinuate that Mr. Hughes's singing makes the cold chills run down the back.

WE are glad to find that a preliminary meeting to consider the desirability of forming a "Hire Traders' Protection Association" has just been held. Certainly as regards the hire of musical instruments some such Society is imperatively called for, as, apart from the constant disagreements arising from a want of knowledge of the law upon the subject, instruments are often illegally seized for rent, and in one case, recently reported, an organ lent on a promise to pay by instalments, had been sent to an auctioneer and sold by the hirer.

IT is announced that a branch of the Mozart Association—the objects of which are to keep up the museum established in the house where Mozart was born, to support the Mozarteum Public School, to give public performances of Mozart's works, and to contribute towards the erection of a theatre for the representation of Mozart's and other classical operas—has been formed in London. We earnestly hope that a liberal subscription will prove how warmly the music-lovers of this country appreciate the genius of this great composer.

THE regular critic of the *Leeds Mercury* not being available for attendance at a recent performance of Rossini's "Stabat Mater," a substitute was sent (this we assume) and achieved the following: "Mr. Andrew Black was not only able to sustain the pitch in his most trying solos, but also was instrumental in giving valuable aid to the general accuracy of intonation attained by the certainty of his singing, which was not the least noticeable characteristic." Can any of our readers explain this sentence? We give it up.

In returning thanks for a presentation recently made to him in Glasgow, Mr. Manns made a touching reference to the circumstances of his early years. He said: "It was nearly sixty-six years since he had been placed in a cradle which stood in a poor Pomeranian glass-blower's cottage. It was the want of luxuries in his early days, and the struggles that he had had in his profession, which made the enjoyment of prosperity and honour doubly sweet to him." May prosperity and honour be, in his case, long continued.

THE advertisement columns of *Musical Opinion* lately contained a curious announcement: "To Collectors.—Old Manuscript Music Book—about fifteen years' work—property of late professor—fit for a museum—and several old instruments. For sale." We are left in doubt whether this precious manuscript contains the compositions or the gleanings of a "late professor," but we are quite ready to believe that, in any case, the book is "fit for a museum," even the highest shelves thereof.

NOTICING Mr. Krehbiel's Lectures on Wagner at Boston, Mr. Philip Hale writes in the *Home Journal*: "Mr. Krehbiel has an interesting manner, and while several of his statements admitted of much discussion and rested more upon his opinion than upon absolute

fact, the lecture was entertaining, and to those who take the Wagner problem seriously, it was instructive." "Those who take the Wagner problem seriously." Gracious powers! The words imply that there are people who don't!

THE *American Musician* says that, "under the influence of the Jankó keyboard, the whole construction of the pianoforte will be changed; and furthermore, that an entirely new school of pianoforte music will arise." Surely so important a revolution must even now be in progress; and yet we know of many eminent pianists, composers, and manufacturers who have, as yet, never heard of the "Jankó keyboard."

DR. MACKENZIE'S beautiful Benedictus (orchestral version) has made its mark in New Zealand, as everywhere else. We read in a Wellington journal that it "carried the palm in the orchestral selections, the interpretation of the beautiful music being an especially fine one. The audience applauded most enthusiastically at its conclusion." We salute the Wellingtonian amateurs.

THE Philharmonic Society's next season, influenced, perhaps, by last year's experience, will not be remarkable for novelty. The list of new works is limited to a Nuptial Symphony by Sgambati, and Mr. C. E. Stephens's Symphony in G minor, which has already been performed in Birmingham. The standard works chosen for re-hearing are a capital lot, and the soloists have been well chosen.

TOOTIL is a suggestive name for a flute player, but the owner of it must be a good artist, or he would not be chosen to join Dr. Joachim and Mr. Barrett in performing Bach's Concerto for violin and two flutes at the Bach Society's Concert on the 10th inst. By the way, the old Capellmeister reigns alone in St. James's Hall on that occasion. Quite right. "None but himself can be his equal."

SOMETHING should come of the movement to signalize, in a special manner, the centenary of Mozart's death next December. It is certainly desirable at the present time to lose no opportunity of paying homage to a man in whom dwelt the soul of music, and who was master alike of its spirit and its forms.

THE musical public of Frankfort are said to have received Dr. Mackenzie and his "Pibroch" with glacial coldness on a recent occasion, while the critics fell upon it both tooth and nail. We congratulate the gifted Scottish composer upon the highest compliment which could possibly have been paid him.

THE mother of the late Mr. Joseph Maas died at her residence in Granard Road, Wandsworth Common, on December 26, aged seventy-one. It is understood that she never wholly recovered from the shock of her gifted son's premature death—an event which a large circle of musical people have not yet ceased to mourn.

WE have heard of "brilliant pianists," but the lady who advertises herself as a "brilliant organist," should, we think, give some idea of the kind of compositions for the instrument which especially suit her.

In a recent advertisement a professor of the "Flute, Piccolo, and Fife" says "all new and old principals taught." The acknowledged heads of our musical institutions thus appealed to should attend to this at once.

Two per cent. of the English public are musical, according to Rubinstein. There are now one hundred people in this island who lack half the allowance, a Mr. Halliday, from England, being a brilliant and successful student of the St. Petersburg Conservatoire.

A NEW rector has come to St. Anne's, Soho, in the person of the Rev. John Henry Cardwell. It is to be hoped that he will sustain the musical reputation of a church which, years ago, Mr. Joseph Barnby lifted into fame.

MR. W. LLEWELLYN, a young English bass, a former pupil of Mr. Edwin Holland, made a most successful *débüt* in the opera "La Favorita," at Carrara, on the 17th ult., and has since been engaged to play the part of *Mephistophiles* in "Faust."

SOMEBODY has proposed the substitution of another Oratorio for "The Messiah" at the next Handel Festival. Clearly the poor are not the only class of people we have "always with us."

ROYAL CHORAL SOCIETY.

THE New Year's Day performance of "The Messiah," at the Royal Albert Hall, was in every respect worthy of Mr. Barnby's justly celebrated choir. Not only were the more massive choruses sung with a weight, dignity, and precision befitting the impressiveness of the text, but the secondary choral pieces—if such a term may be applied to any portion of the "sacred oratorio"—were given with a care evincing preparation no less than scrupulous regard for the wishes of the Conductor whose zeal has placed this musical association on a firm footing. It is too often the custom with choral societies to devote special attention to the elaborate choruses, such as "For unto us," "All we like sheep," and the "Hallelujah," and to trust to chance for the adequate execution of "And the glory," "O thou that tellest," and numbers of like description. The members of the Royal Choral Society evidently hold the opinion that every chorus in Handel's work is worth doing well, and on the evening of the 1st ult. in the most gratifying manner gave practical effect to their views. Miss Macintyre sang the soprano solos sympathetically, and Mr. Norman Salmond gave the bass airs with judgment. The contralto and tenor solos could not be otherwise than safe in the hands of Madame Belle Cole and Mr. Edward Lloyd respectively.

The choralists again distinguished themselves on Wednesday, the 21st ult., when they undertook "Israel in Egypt." The burthen that was laid upon them they bore bravely. Such bold and finished delivery of the double choruses has been rarely heard in the metropolis and certainly never excelled. Considering the fine quality of the tenors and basses, and the earnestness they threw into their labours, even sticklers for precedent were inclined to let the mistake of entrusting them with "The Lord is a Man of War" pass without remonstrance. Whilst the various points of the choruses in the first part were taken up with faultless unanimity, the close attention to light and shade were so marked as to convey the idea that the vocalists were really interested in and felt what they were singing. In their performance throughout there was nothing that could be stamped as forced or mechanical. The "Hallelujah" chorus was given with remarkable crispness, and all the effect possible was produced with "Thy right hand, O Lord," "But as for His people," and "The horse and his rider." More even by their interpretation of "Israel" than of "The Messiah" had Mr. Barnby reason to be proud

of the choral host he has brought to such a pitch of perfection. Mr. Edward Lloyd sang "The enemy said" in his very best style, and Miss Anna Williams, as usual, did justice to the music faithful to her share. Madame Svatlovsky in "Their land brought forth frogs" was by no means so satisfactory, some difficulty in pronouncing the words apparently impeding her vocalisation. In the duet "The Lord is my strength" Miss Kate Flinn was acceptable, and the accompaniments were well played.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL's business-like intimation that if better support were not speedily forthcoming the London Symphony Concerts could not be continued, has to a great extent had the desired effect. The attendance at St. James's Hall on Thursday, the 15th ult., was much better than at the preceding Concerts this season, and the plan of varying the instrumental pieces with solos by an eminent vocalist was unquestionably approved. The programme, too, was arranged to suit the taste of more than one section of lovers of the highest class orchestral music. For instance, Mr. Arthur Friedheim played with admirable spirit Liszt's Pianoforte Concerto in E flat, whilst in Beethoven's C minor Symphony the band and Mr. Henschel had a fine opportunity which they duly seized. Niels Gade's "Ossian" Overture was played as a tribute to the memory of the lately deceased composer. The novelty contained in the programme was a Funeral March, by Mr. Edward German, who first became known by the characteristic music he composed for Mr. Richard Mansfield's revival of Shakespeare's "King Richard III." at the Globe Theatre, two years ago. The March possesses a solemnity agreeing with its title, and is extremely well scored. Though in the nature of things the work is scarcely calculated to materially augment Mr. German's reputation, it will not detract therefrom. The Composer, who conducted his March, was very favourably received. Madame Nordica sang *Elizabeth's* Greeting to the Hall of Song ("Tannhäuser"), with so much taste as to be called again and again to the platform. Mr. Henschel conducted with his accustomed tact and watchfulness. Now that the director and the subscribers thoroughly understand each other, it is to be hoped that the London Symphony Concerts will, without further doubt or difficulty, become a prosperous institution.

MR. STAVENHAGEN'S CONCERT.

THE Orchestral Concert given by this gifted young pianist in St. James's Hall, on the 22nd ult., was framed on the same model as those which poor Walter Bache used to organise. Mr. Stavenhagen's performance of Liszt's Concerto in A (No. 2) on this occasion was a splendid manipulative effort, and whatever there is of beauty in the work was fully brought out. Equally striking was his interpretation of the transcription of Schubert's "Erl-King" and the Rhapsody in C sharp minor, which he gave as an encore. Beethoven's C minor Concerto was played with such extreme quietness and freedom from ostentation that it was difficult to realise that the same pianist was at the keyboard throughout the evening. The first appearance of Madame Stavenhagen, a leading soprano at Weimar, was an unqualified success. Her voice is a pure soprano of sympathetic quality, and she has been trained in a good school. She made a great effect in Weber's scena "Leise, leise," from "Der Freischütz," and she proved herself a mistress of the modern declamatory school in a scena, entitled "Suleika," by her husband. This is a setting of a soliloquy in a tragedy by a German poet named Gustav Kastrop, founded, it would seem, on the Biblical episode of Joseph and Potiphar's wife. The composer cannot be complimented on his inventiveness, for when he penned this piece he must have been completely under the influence of Wagner. There are curious reminiscences of the Bayreuth master's later works alike with the voice part, the themes, and the orchestration. Nevertheless, the writing is clever, and may fairly be said to evince promise.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

OF no slight interest was the Concert of this Society given on the evening of Friday, the 23rd ult., at the Royal Academy of Music. So rarely of late years have the members of the wood-wind family received adequate attention as solo contributors, that many of the compositions specially written for the flute, oboe, clarinet, and bassoon by the older masters are fresh to the majority of concert *habitues* of the present day. The revival of such works is the object of this Association. The following of the general musical public for this class of composition may not be so great as for others, but the value of a thing is not always to be accurately gauged externally. There can be no doubt that the enterprise of this Society has attracted notice in various quarters, and it is not beyond the bounds of probability that, by-and-by, some sympathetic composer may deem it part of his mission to make an attempt to bring the flute, clarinet, and oboe once more to the front as solo instruments. The opening piece at the latest Concert was a Posthumous Trio, by Beethoven, for flute, bassoon, and pianoforte—not, perhaps, ranking among the works that the enthusiastic worshippers of the master would point to as forcibly exemplifying his genius, but pleasing in itself and giving grateful labour to the executants. Another composition deserving a more frequent hearing is Weber's Concerto in F minor (Op. 73), for clarinet and pianoforte, in which the wind is very tenderly cared for, particularly in the *Adagio* movement, played with singular feeling by Mr. Alexander Smith. Bach was represented by his fifth Sonata in E minor, for flute and harpsichord, but unfortunately the pianoforte was substituted for the latter instrument, and the deterioration in effect was manifest. The flute part was given by Mr. A. P. Vivian with admirable skill. Mr. Davies played Handel's Concerto in G minor, for oboe and pianoforte, and the Concert terminated with Waterson's Quintet in F major, for the four wood instruments incidentally named, together with the horn (Mr. Busby). The pianoforte parts were taken during the evening by Mrs. J. Griffiths and Mr. H. Stanley Hawley. One of Miss Marie Curran's vocal pieces (intelligently sung) was Boyce's quaint "Softly rise, thou southern breeze," with bassoon obbligato, played by Mr. James.

MONDAY AND SATURDAY POPULAR CONCERTS.

ON Monday, the 5th ult., these performances were resumed, a programme of unusually slender dimensions being presented—indeed, the only concerted works were Brahms's noble Sextet in G (Op. 36) and Beethoven's concise and genial Sonata in F, for pianoforte and violin (Op. 24). The first-named is less popular, at present, than the earlier and simpler Sextet in B flat; but it is far loftier in conception, and may be numbered among the masterpieces of chamber music. The first and last movements are truly superb, being not only remarkable for structural beauty, but for the attractiveness of the themes themselves. Mr. Stavenhagen, the pianist of the evening, would have given more satisfaction had he selected some work of importance instead of Chopin's Prelude in D flat and Liszt's Rhapsodie in C sharp minor. It is only fair to add, however, that he played both pieces exceedingly well, and fairly earned the enthusiastic applause of the audience. Mr. William Nicholl contributed the Slumber air from "Masaniello" and two of Dvůrák's Gipsy Songs, singing throughout with artistic refinement.

Barely more than formal record is required of the first Saturday Concert of the year: Spohr's Quartet in B flat (Op. 74, No. 2) and Beethoven's Trio in C minor (Op. 1, No. 3) were the concerted works, both having been heard a few weeks previously at the evening Concerts. Mr. Stavenhagen was again the pianist and once more his choice fell upon Chopin. He gave a beautifully delicate rendering of the Nocturne in F (Op. 15, No. 1)—not the more familiar Nocturne in F minor (No. 15) spoken of in the programme—but his performance of the Polonaise in A flat was over-accentuated and lacking in breadth of style. Madame Néruda played Max Bruch's elegant Romance in A, for violin (Op. 42), to perfection, and equal praise is

due to Mrs. Eibenschütz for her rendering of Handel's "Lusinghe più care" and her husband's charming songs, "Morgens als Lerche" and "Der Bote."

The first new pianist of the year, Miss Ilona Eibenschütz, appeared on Monday, the 12th ult., and the favourable reports circulated concerning the young lady gave special interest to the occasion. We understand that Miss Eibenschütz is of Hungarian extraction, and that, after appearing as a "prodigy" at the tender age of eight, she has studied seriously under Madame Schumann. The latter fact will, of course, account for her choice of Schumann's *Etudes Symphoniques* for her first essay before an English audience. It would perhaps have been well had she selected a less arduous work, for at the outset she seemed almost paralysed with nervousness, and it was not until the third variation that any estimate of her real capacity could be formed. The rest of the work was for the most part well played, the touch being pure and clear, and the tone round and sympathetic. Two of Beethoven's works were included in the programme—namely, the Quartet in E flat (Op. 74) and the Sonata in A for pianoforte and violoncello (Op. 69); and Miss Marguerite Hall afforded agreeable relief to the instrumental music by her rendering of songs by Schubert and Bizet.

On Saturday, the 17th ult., Miss Eibenschütz was again the pianist, her solo being Beethoven's Sonata in C minor (Op. 111). This was another trying ordeal for the very youthful executant, and the result was on the whole gratifying. If every point in this grand tone-poem was not brought out in the most striking manner, the *technique* was almost faultless, and the phrasing generally correct and intelligent. Miss Eibenschütz certainly raised herself in the estimation of her hearers by this performance. Concerning Schubert's superb Quintet in C (Op. 163) and Mendelssohn's Trio in D minor (Op. 49) nothing need be said, and these works completed the programme, for Mr. Reginald Groome, who was to have been the vocalist, was too hoarse to appear, and no substitute could be found.

The announcement that Mr. Santley would sing, after nearly two years' absence, drew a larger audience than usual on Monday, the 19th ult., and the veteran artist received such a greeting that at first he seemed quite unnerved. Still his rendering of Gounod's "Maid of Athens" and Schubert's "Erl-King"—not to mention Hatton's "To Anthea," which he gave as an encore—showed that, in the nobility of his style, and, in fact, in all those qualities which have given him his proud position in the world of music, he is as unrivalled as ever. The instrumental pieces in this programme were comparatively unimportant. Haydn's Quartet in D minor (Op. 42) commenced the programme, and Beethoven's Trio in G (Op. 1, No. 2) closed it. Mr. Stavenhagen gave a fairly acceptable rendering of Beethoven's Sonata in E minor (Op. 90), but he was heard to more advantage in the lovely *Allegretto* than in the first movement. Dvořák's four *Romantische Stücke*, for pianoforte and violin (Op. 75), were composed, or at any rate published, in 1887. They are clever little pieces, but not particularly characteristic of the Bohemian composer, except No. 4, which is wholly formed of two little figures incessantly repeated.

The Concert of Saturday, the 24th ult., is the last we can notice this month, and it may be dismissed with brevity. Indeed, the only feature requiring criticism was the rendering of Beethoven's Sonata in A flat (Op. 110), by Mr. Stavenhagen. The German pianist was not in good form, and perhaps he was unwell, for he played very tamely, and, moreover, used a copy of the work—a rare precaution with modern pianists. Two such universal favourites as Beethoven's Septet and Mendelssohn's Quartet in E flat (Op. 12) of course drew an immense audience, and both were magnificently played. Mr. Brereton gave airs by Mozart and Purcell with artistic effect.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

SOCIALLY, artistically, and numerically the sixth Annual Conference of this Society, held in the early days of January, proved an advance upon its predecessors. On the 6th ult. the heartiest welcome was accorded by the

Mayor and Corporation, the citizens at large, and the resident musicians of Liverpool. On the evening of the Tuesday just mentioned there was a *Conversazione* at the Museum and Library, about 700 guests being present, and the North-Western Section of the Society acting as hosts. Music was provided by Mr. Argent's resident orchestra, and there were a large number of interesting exhibits. These comprised, in addition to the valuable collection of musical curiosities permanently placed in the Museum, many others lent by members of the Society and friends.

The next day, Wednesday, the 7th ult., his Worship the Mayor formally opened the business of the Conference at the Lecture Hall of the Free Library. After an interesting report on the progress and present position of the Society had been submitted by the General Secretary, Mr. E. Chadfield, papers upon "Poetical meanings in union with musical design" and upon "Editing and editors, with special reference to the Polonaises and Nocturnes of Chopin," were read by Miss Oliveria Prescott and Mr. E. H. Thorne, who also acted as chairman after the departure of the Mayor. The same day, at 3 o'clock, the Liverpool Musical Club undertook the rôle of entertainers, at the City Hall, where, after an hour-and-a-half's delightful chamber music by Messrs. Schiever, Akeroyd, C. Courvoisier, Fuchs, and Welsing, afternoon tea was served to about 500 guests. In the evening Mr. J. L. Bowes, the Japanese Consul, whose hospitality is locally as famous as his priceless collection of works of Eastern art, held a *Conversazione* at Streatham Towers, for which 400 invitations were received and accepted.

On Thursday, the 8th ult., under the chairmanship of Mr. W. D. Hall, the usual morning meeting was held, the papers read being by Mr. George Riseley on "Local Orchestras" and by Mr. Ridley Prentice on "The training of the hand by means of finger gymnastics, with special reference to the Technicon." The evening was devoted to music, the composition of writers belonging to the Society, and performed by members and by Mr. J. F. Swift's choir, in the small Concert-room, St. George's Hall; a brief performance on the organ in the large hall being given in the interval between the parts of the Concert by Mr. Grimshaw.

On Friday, the 9th ult., two other Recitals were given on this fine instrument, one at 9.30 a.m. and the other at mid-day, by Mr. H. A. Branscombe, there being at both representative and gratified audiences. At the regular morning meeting Mr. A. F. Smith presided, and read a paper on "Musical Notation." At 3 p.m. the Mayor and Mayoress (Major and Miss Morgan) held an "At Home" in the Town Hall, a number of the leading residents being invited to meet those attending the Conference. At this entertainment the choir of the Blind School, under Mr. W. D. Hall, sang a selection of the compositions of members of the Society. At 4.45 p.m. special omnibuses carried the professional musicians to Mr. Rensburgh's house, when a short Recital was given by Mr. and Mrs. Stavenhagen, and the proceedings of the week closed with a banquet at the Grand Hotel, presided over by the Mayor and Mayoress.

The week, it will be seen, was an eventful one, and the gathering alike representative of the growth of the Society and the professorate of the kingdom. The programme committee consisted of Dr. Hiles, Dr. G. Marsden, and Mr. Risegari, of Manchester; and the local executive of Mr. W. D. Hall, honorary sectional secretary; and Messrs. Carl Henricke, W. I. Argent, and Dr. W. H. Hunt. The next Conference will be held at Newcastle-on-Tyne and will commence on January 5, 1892, the gentlemen who are to be invited to act as chairmen being Dr. Mackenzie, Sir Charles Hallé, Mr. Irons, Dr. Vincent, and Mr. Riseley. The executive is to consist of Messrs. Irons, Nicholson, Liddle, Marshall, and S. Wyse; and Messrs. G. Vincent, Mideley, and W. Rea will form the programme committee.

ROYAL COLLEGE OF MUSIC.

THE programme of the first Concert of the new term, which took place on the 22nd ult., contained a composition by Wagner which we do not remember having seen on a Concert programme before. We refer to the "Albunblatt" in E flat, for pianoforte, dedicated to Frau Betty Schott, a

more elaborate and important piece than the better-known one in C. As music *per se* it is a charming movement, in turns tender and passionate, and full of melodic beauty of an unmistakably Wagnerian type. But it is not pianoforte music; it shows plainly in every bar how little the greatest master of the orchestra was at home in writing for the most popular of all instruments. It was evidently designed for strings, and to produce its full effect it would seem to require an orchestral arrangement. On the occasion under notice we heard a not very effective transcription for viola and pianoforte, by H. Ritter. The viola part was very nicely played by Mr. Alfred Hobday, but the pianoforte part scarcely received full justice. Of *ensemble* playing very creditable specimens were the performances of Beethoven's String Trio in C minor (Op. 9, No. 3) and Dvorák's fine, but somewhat unequal, Quintet in A (Op. 81). The difficulties of the latter elaborate work were met with ease, each part being performed in a finished manner. Messrs. William Green and S. W. Daniels gave promise of future success by their singing of the duet "All' idea di quel metallo," from Rossini's "Barbiere."

OBITUARY.

THE death of WILHELM CARL GOTTFRIED TAUBERT took place on the 7th ult. He was born at Berlin on March 23, 1811, and studied music under Neithardt, Ludwig Berger, and Bernhard Klein. He made his first public appearance as a pianist in 1825, and visited England in 1836. He was appointed Conductor of the Royal Opera, Berlin, in 1841, and Capellmeister to the Court in 1845, a post he held until the year 1869. He composed a large number of operas, of which his "Macbeth" was the most famous. He also produced some symphonies for orchestra, concertos for pianoforte, besides a number of quartets, sonatas, and solos for various instruments, together with several cantatas, sacred pieces, and songs. On the point of his friendship with Mendelssohn, Mr. Ernst Pauer says: "Both were pupils of Ludwig Berger, and were well acquainted with each other. The bar to a more intimate acquaintance was really old Mr. Mendelssohn and his wife. Taubert was the son of a porter, and received help in his studies from a gentleman who took a deep interest in the young artist's progress, but the social difference was too much for the old Jewish banker. I speak on the authority of my departed friend, Charles Klingemann, who was, as all well know, an intimate friend of the Mendelssohns. Mr. Klingemann often told me how intractable old Abraham Mendelssohn was, and even more so Felix Mendelssohn's mother." Referring to Taubert as a musician, Mr. Pauer continues: "He wrote very many excellent things. His pianoforte works, his classical 'Kinderlieder,' his music to 'Medea' and Shakespeare's 'Tempest'; his Twelve Studies (Op. 40) are quite as good as those of Chopin or Henselt, and are indispensable to a really good pianist."

LÉO DELIBES died on the 16th ult., at the age of fifty-five. A talented composer of light and sparkling music of the essentially French school, he was born at Saint Germain-du-Val in 1836. He commenced his studies at the Paris Conservatoire in 1848. At an early age he became the accompanist to the Théâtre Lyrique, and he afterwards held the post of second Chorusmaster at the Opéra. His works include a number of operas and operettas, all of which were well received in Paris; but it was in the art of writing ballet music that he excelled. His first triumph in this direction was achieved in 1866, in the music he composed for a ballet entitled "La Source." His charming "Sylvia" is a great favourite in this country. His most successful opera, "Lakmé," was produced in London in 1885, but did not create a permanent impression. Shortly before his death he had almost completed his last work, an opera called "Kassia." As a composer M. Delibes possessed the gift of graceful melody, and he wrote effectively for the orchestra. His death is a distinct loss to the musical world.

We regret to have to record the death of Mr. JOHN KINROSS, at the comparatively early age of forty-two. The deceased was long known in Dundee as a pianoforte teacher of the first rank. He came to London in 1883 to seek a wider sphere. He was not acquainted with a large circle

of musicians, but the few he met occasionally were impressed with his exceptional ability as a pianist, and his rare facility of improvisation. His compositions being mostly of an educational order, did not bring him before the artistic world in which he might ultimately have been more widely known. The Cantata for female voices "Songs in a Vineyard" and the part-song "A Psalm of Life" are good specimens of his power to write pleasingly without being too erudite. He died on December 30, of diphtheria, after a few days' illness, while on a visit to Mr. J. S. Curwen.

Having exactly outlived by five years the allotted three score and ten, Mr. PALGRAVE SIMPSON, of Liverpool, passed away on Thursday, the 22nd ult. The deceased was a member of the legal profession, but had been intimately connected with musical matters all his life, and he was an enthusiastic and also a well-read amateur. His long-standing friendship and connection with Sir Julius Benedict brought Mr. Simpson largely to the front in Liverpool, during the many years wherein the late veteran knight was a familiar figure in that city; but since the commencement of a serious complication of ailments in 1887 or 1888, Mr. Simpson had ceased to take an active part in public life. Nevertheless, as one of the figure-heads of local *dilettanti*, his place will assuredly remain vacant for awhile.

FEDERICO PARISINI, a composer of much merit, and for many years past librarian of the Liceo Musicale, of Bologna, died at that town last month at the age of sixty-five. The composer of several masses and other sacred works of a high order, Parisini interested himself greatly also in the musical instruction of children, for which purpose he wrote the operettas "Le Sartine," "Jenny," and "Una Burla," as also several instruction books. It is to be hoped that the editing of the Padre Martini correspondence, as well as the cataloguing of the valuable musical library of the Liceo, upon which the deceased was latterly engaged, will be completed by some other competent hand.

Paris papers announce the death of the Baroness LEGOUX, who, under the pseudonym of Gilbert des Roches, wrote some very able musical works (one of which was produced at one of the Château d'Eau Concerts); her *magnum opus*, an opera entitled "Joël," was being rehearsed at the Opéra Comique when that theatre was burned down, and the work has as yet not been taken up elsewhere. The deceased lady, who was only in her forty-seventh year, was of remarkable beauty, and the wife of Baron Legoux, a noted adherent of the Napoleonic régime.

MADAME EMMA ABBOTT, the American *prima donna*, died suddenly, at Salt Lake City, on the 5th ult. In the United States she enjoyed great popularity as a singer and manageress, and in the latter capacity acquired a large fortune by touring with her English Opera Company. Her appearance in 1876 at the Royal Italian Opera in London was, however, accompanied by very little success, her voice being considered unsympathetic and her style lacking refinement.

The celebrated Dutch composer and teacher, JOHANNES JOSEPHUS HERMANN VERHULST, died at the Hague, his native place, on the 17th ult., in the seventy-fifth year of his age. His first master was Bernhard Klein, and he was afterwards a pupil at the Gewandhaus, Leipzig, under Mendelssohn. He was Conductor of the Euterpe, at Leipzig, until the year 1842, when he resigned the post. He was also Conductor of Concerts at the Hague, Rotterdam, and Amsterdam. His compositions include several overtures, "Gysbrecht van Amstel" being among the best known; "Gruss aus der Ferne," an *Intermezzo*; and a Symphony for grand orchestra, many quartets and other instrumental pieces, and a large quantity of songs and vocal works, both sacred and secular. His daughter is well known as an accomplished pianist.

We regret to have to report the sudden death of Madame HELEN S. NORMAN, known as Helen Standish, the sister of Herbert and Frank Standing (Frank Celli), a well-known contralto singer, who will be remembered in English musical circles through her appearances at the Royal Albert Hall, and with the Italian and English Opera Companies under Mapleson and Carl Rosa.

MADAME LASARTE, an excellent pianist, and highly esteemed teacher of the instrument, died at Paris last month, at an advanced age. She was the widow of the once famous operatic singer, Delsarte, and aunt to the late Georges Bizet, the composer of "Carmen."

EMILIO CIANCHI, Secretary of the Royal Musical Institute of Florence, composer of several operas, an oratorio "Giuditta," and a Requiem, performed in 1873 at Florence, died recently at that town, aged fifty-eight.

The death is announced, on the 6th ult., at Berlin, of RUDOLF LOEWENSTEIN, the graceful writer of poetry, whose verses have been so frequently set to music by German composers.

We also have to announce the death of Mr. S. P. GORDON, one of the best known and most successful music publishers of New York.

MUSIC IN BIRMINGHAM

(FROM OUR OWN CORRESPONDENT.)

THE pantomime season having set in with its usual severity music has been dead for the time, save for a series of Promenade Concerts, under the direction of Mr. Riviere.

On Tuesday, the 20th ult., serious music was resumed at a Chamber Concert by the Willy Hess Quartet, assisted by Dr. C. S. Heap (pianist) and Mr. William Evans (vocalist). The principal works were Beethoven's String Quartet in F (Op. 59, No. 1) and Dvorák's Piano-forte Quintet in A (Op. 81). These were finely given. Mr. Hess played, with the composer, two movements from Dr. Heap's Violin Sonata in E minor and two solo pieces, showing his executive skill in the highest degree. Dr. Heap played Chopin's Fantasia (Op. 49) like a true artist, and Mr. W. Evans sang Gounod's "The Valley" and Schubert's "Erl-King" in a manner few baritones could surpass.

Mr. J. W. Turner commenced a season of English Opera at the Grand Theatre on Monday, the 12th ult. The usual familiar repertory sufficed for the first week, but on Monday, the 19th ult., Flotow's "Martha" was performed, and, on the following Wednesday, Donizetti's "L'Elisire d'Amore" was produced for the first time in Birmingham. Mr. Turner has a fairly strong company, his chorus is good, and the operas are well mounted.

The Saturday Evening Concerts were resumed in the Town Hall, by the Musical Guild, on the 24th ult. In addition to a strong staff of well-known local artists, there were two young *cantantes*, Miss Jessie Brown and Miss Rose Long, who were most successful in their songs. Madame Berry, a capital mezzo-soprano, made her first appearance after her return from her Continental studies. The Guild Choir in Pissuti's "Good night, beloved," and other part-songs, did effective service.

MUSIC IN BRADFORD

(FROM OUR OWN CORRESPONDENT.)

WITH the exception of the Subscription Concert there is little of importance to chronicle this month. The Bradford Kyrie Choir gave an excellent performance of "Athalie" during the week before Christmas, under the direction of Mr. Arthur T. Akeroyd. Miss F. Gott, Miss S. Johnson, and Miss A. Richardson were responsible for the solo parts, and Mr. Walter Storey, of Halifax, gave the readings. Mr. W. Rees was the leader of the orchestra.

On the 6th ult. Herr Stavenhagen, who was accompanied by Madame Stavenhagen, appeared at a Concert given at the Bradford Mechanics' Institute, under the auspices of Mr. Walter Holmes. This was Madame Stavenhagen's first appearance in England, and her admirable singing made a good impression.

The Subscription Concert given on the 16th ult., at St. George's Hall, again brought together a crowded audience. This was one of the two choral Concerts arranged for in the scheme for the season, and the works selected were Brahms's "Requiem" and Rossini's "Stabat Mater." The Festival Choral Society gave a magnificent account of the more elaborate work, and their share in the performance was admirably supplemented by Sir Charles Halle's band. The principals were Madame Nordica, Miss Damian, Mr. Henry Piercy, and Mr. Andrew Black. The Concert was altogether a brilliant success.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BRISTOL North Musical Society, formed in October, 1889, in connection with the Bristol Choral Society, gave its first Concert on December 29. The number of members is about 200, and there is a children's branch also well attended. The programme comprised several part-songs, which were sung with surprising excellence under the direction of Mr. J. F. Nash. The tone was good and full, the enunciation clear, the phrasing intelligent, and the attack and release sharp. Individual members contributed songs, and the Conductor and others played pianoforte solos. Mr. George Riseley delivered an address in the interval. He congratulated the Society on the progress made, and pleaded for the greater cultivation of orchestral music and for the establishment of a school of music in Bristol.

The first public essay of the Bristol East Musical Society, a similar body, founded at the same time, and having a like number of members, with Mr. Nash as Conductor, was made on the 13th ult. The scheme of the Concert was almost identical with that of the kindred one in the Northern district, and was given with equal precision. The fact that the Eastern division of the city is practically new ground, and that such excellent material is forthcoming augurs well for the future of the Society and the district.

The Bristol Madrigal Society's "Ladies' Night" took place on the 15th ult., when a large and brilliant assemblage gathered in the Victoria Rooms to hear the famous choir sing madrigals, ballets, and part-songs, old and new, under the direction of Mr. D. W. Rootham. The programme contained only English compositions, with two exceptions—viz., Converso's "When all alone" and Mendelssohn's "Verdant Spring" (Autumn Song). Mr. C. Lee Williams's eight-part song, "Twilight," was brought forward again after a lapse of five years, and "A Canticle to Apollo," by Dr. J. F. Bridge, was now sung in Bristol for the first time. The only new piece was a ballet, "Flora's Path," written expressly for the Society by Mr. W. S. Rockstro. The voices were admirably balanced, and the singing throughout was little short of perfection. The tone from the boys was particularly bright, and they sang with a freedom and intelligence which bespoke long and careful training on the part of Mr. Rootham. At the risk of seeming invidious it may be stated that the most finished performance was that of Wilbye's "Stay, Corydon." It was interpreted with scrupulous exactness, not a point was missed, the tone shading and enunciation were perfect, and the balance of parts faultless. A repetition of the madrigal was demanded and given. "Twilight" was also encored, and Mr. Williams, in response to calls, acknowledged the compliment. The compositions of Dr. Bridge and Mr. Rockstro were received with much favour, and would probably have been redemanded had not the evening been so far advanced. It may be added that, whereas in former years boys and men were obtained from other cities to assist at the annual Concert of the Bristol Madrigal Society, all the singers now reside here, with four exceptions—three cathedral lay clerks who have been members for a quarter of a century, and remain members for "auld lang syne," and a fourth lay clerk who left Bristol two or three years ago.

A most praiseworthy performance of Mozart's Twelfth Mass was given, with band accompaniment, by the Downend Choral Society, in the Parish Church, on December 29. Mr. Cedric Bucknall conducted.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

A MARKED and all-round improvement was noticeable in the singing of the Edinburgh Choral Union throughout a fine performance of the "Golden Legend" on the 5th ult. Mr. Collinson is to be congratulated on the result of

Ps. lvii. 9; Ps. cxviii. 24:
1 Corinthians xv. 20, 21, & 57.

ANTHEM FOR EASTER.

Composed by J. BARNEY.

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VOICE

CHORUS. SOPRANO.

A - wake up, my

ten. ten. ten.

ORGAN.
Sw. Org.
with Reed.
♩ = 63.

glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and

harp, A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

CHORUS. ALTO.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

TENOR.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

BASS.

A - wake up, my glo - ry, a - wake, lute and harp, a - wake up, my glo - ry, a -

Gl. Diaps.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "wake, lute and harp, I my-self will a-wake right ear-ly, I my-self will a-". The piano accompaniment includes markings for "Str. Org." and "Gt. Org.".

Second system of the musical score. The vocal parts continue with the lyrics: "wake right ear-ly, I my-self will a-wake right ear-ly, I will a-wake right ear-". The piano accompaniment includes markings for "cres." and "add to Gt.".

Third system of the musical score. The vocal parts conclude with the lyrics: "ly. This is the day which the Lord hath made,". The piano accompaniment includes a marking for "f" (forte).

made, we will re-joice and be glad, we will re-joice and be glad, be glad in it;

made, we will re-joice and be glad, we will re-joice and be glad, be glad in it;

we will re-joice and be glad, we will re-joice and be glad, be glad in it;

we will re-joice and be glad, we will re-joice . . . and be glad in it; This is the

This is the day the Lord hath made, this is the day the Lord hath made,

be glad in it, This is the day the Lord hath made, we will re-

This is the day, the day, . . . this is the day, the day,

day the Lord hath made, this is the day, the day,

we will re-joice, we will re-joice, this is the day which the Lord hath made, we

-joice, we will re-joice, re-joice, this is the day which the Lord hath made, we

we will re-joice, we will re-joice, this is the day which the Lord hath made, we

we, we will re-joice, re-joice, this is the day which the Lord hath made, we

reduce Org.

will re - joice. A - wake up, my glo - ry, a -

will re - joice.

will re - joice.

will re - joice.

Str.

- wake, lute and harp, a - wake up, my glo - ry, a - wake, lute and harp, I my -

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

A - wake up, my glo - ry, a - wake, lute and harp,

Org. Org. *Str.* *p*

mf *cres.*

- self will a - wake right ear - ly, I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

mf *cres.*

I my - self will a - wake right ear - ly, I my - self will a -

Org. Org. *cres.*

a little slower.

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

- wake right ear - ly, I will a - wake right ear - ly. For now is Christ

a little slower.

dim. And be - come the first-fruits of them that slept, *dim.*

dim. risen from the *dim.* dead, . . . And be - come the first-fruits of them that slept, *dim.* now is Christ *f*

risen from the dead, . . . And be - come the first-fruits of them that slept, now is Christ

dim. *Soc. Org.* *dim.* *Gt. Org. with 8 ft. Reed.*

Ped.

ff Christ is risen from the

f and be come the first-fruits of them that slept; *ff* Christ is risen from the

f risen from the dead, and be-come the first-fruits of them that slept; *ff* Christ is risen from the

f risen from the dead, and be-come the first-fruits of them that slept; *ff* Christ is risen from the

Soc. Org. *ff Full Org.*

Allegro con brio.

dead. Thanks, thanks be to God, thanks be to God, thanks be to
 dead. Thanks, thanks, thanks be to God, thanks be to God,
 dead. Thanks, thanks be to God, thanks
 dead. Thanks, thanks be to God, thanks be to God, thanks be to
Allegro con brio. 108.

God, thanks be to God, which giv-eth us the vic-to-ry,
 thanks be to God, be to God, to God, which giv-eth us the
 be to God, thanks be . . to God, which giv-eth us the vic-to-ry,
 God, . . . thanks be to God, which giv . . .
Ped.

giv-eth us the vic-to-ry, which giv-eth us the vic-to-ry through
 vic-to-ry, giv-eth us the vic-to-ry, the vic-to-ry through
 giv-eth us the vic-to-ry, giv-eth us the vic-to-ry through
 - eth us the vic-to-ry through

$\text{♩} = 112$ *With spirit.*

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

our Lord Je - sus Christ. All praise be Thine, O ris - en Lord, From death

 $\text{♩} = 112$ *With spirit.*

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

to end - less life re - stored, All praise to God the Fa - ther be, And Ho -

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

ly Ghost e - ter - nal - ly. A - - men, A - - men.

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PREFACE.

Having had frequent opportunities during my long residence in England both of listening to and conducting public performances of Mendelssohn's Oratorio "Elijah," I venture to think that an edition of this noble work containing directions for "*expression, phrasing, and breathing*," such as have been and are used by the many distinguished Artists whom it has been my good fortune to hear, will prove instructive and valuable to the younger generation of Singers. I do not claim any originality for my edition, having simply endeavoured to indicate as clearly and faithfully as possible the reading of the music which is now sanctioned by usage or tradition.

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the seven years' patient and skilful labour at what seemed, at the outset, a hopeless task. The performance of "Oh, gladsome light" and "The night is calm" left really little to be desired. An apology was offered on behalf of Madame Spada, who was suffering from a cold, but its effects were scarcely noticeable. She gave the character of *Elsie* a sympathetic and very musical interpretation. Miss Barnard showed a beautiful rich voice and an unimpassioned style in *Ursula's* songs. Mr. Black was splendid as *Lucifer*, especially in the stirring Prologue, and Mr. Newbury did good service in the music allotted to *Prince Henry*. Great interest in the work, which was heard here for the first time, attracted an audience which filled the Music Hall to overflowing, and it made a great impression.

On the 12th ult. Mr. Stavenhagen introduced his wife to his Edinburgh friends in "Suleika," a dramatic scena, written by him expressly for her, and played here for the first time in Scotland. The composition contains little that is interesting, but the orchestration is invariably rich, if somewhat reminiscent of the style of his great master. Madame Stavenhagen has a fine voice, rather unequal to the demands of the scena and of "Dich theure Halle," but her singing of a Rubinstein song was a great treat. Herr Stavenhagen chose Beethoven's second Concerto, and if the effects in the first movement were somewhat modern, the lovely *Adagio* and *Rondo* were splendidly played. The orchestra responded well to Mr. Manns's beat in Schumann's D minor Symphony and Grieg's "Im Herbst."

At the fifth Orchestral Concert (10th ult.) the great attraction was the violin playing of M. Ysaÿe, the great Belgian virtuoso. By his execution and artistic interpretation of Spohr's Ninth Concerto and Wieniawski's "Air Russe" he roused the enthusiasm of his audience to a high pitch. The dainty "Melusina" Overture was daintily played, and full justice was done to Dvorák's new Symphony by Mr. Manns and his band.

On the 21st ult. Mr. Franklin Peterson lectured on "Lohengrin" in the Literary Institute, with vocal, instrumental, and lime-light illustrations.

It is no secret that there will be a change in our orchestral fare next season, and that Sir Charles Hallé's band will probably take the place of Mr. Manns's orchestra—in Edinburgh, at least. It is certain in any case that Mr. Manns will not return next year.

PERTH.—"The Messiah" was chosen for its first Concert by the Musical Society, and the performance was the best which has been heard in Perth. The choruses were well balanced and went with a precision and spirit which did credit to the training of the Conductor, Mr. F. S. Graves. The innovation of singing "Glory to God" *piano* instead of *forte* was not a commendable one and did considerable damage to the effect of the whole part. The soloists were Misses Clara Samuël and Marian McKenzie, Messrs. Houghton and Henry Pope, who proved an efficient quartet, the ladies especially doing full justice to their well-known solos. The orchestra was small, but did its work well.

MONTROSE.—The flourishing state of the Choral Union is greatly due to Mr. Walter Mitchell, the Conductor, whose assiduous care brought the study of Cowen's "Rose Maiden" to a successful performance last month. The volume and quality of tone in the choruses were decidedly good, while, as regards precision of attack, as well as attention to phrasing and expression, a very satisfactory standard of attainment has been reached. The parts are, on the whole, well balanced. Deserving of especial notice was the performance of "Mid the waving rose trees," the "Wedding Chorus," and "Farewell." The second part of the programme was miscellaneous, and the accompaniments throughout were played by Mrs. Stone (pianoforte) and Mr. J. Law (harmonium).

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Caledonia Road U.P. Church Choir must be felicitated upon introducing to a Glasgow audience Mr. C. Lee Williams's Sacred Cantata "The Last Night at Bethany," and though the performance took place on the

evening of December 23 last—when the holidays compelled us to go to press earlier than usual—it is not yet too late to acknowledge the enterprise of Mr. Robert Turnbull and his small but highly effective body of chorists. The fine work was well sung throughout, and the eminently devotional character of the music made an impression of unmistakable import. Members of the choir had charge of the solos, and the organ accompaniment was in excellent taste.

On the 6th ult. there was a Wagner Night, with the third act of "Tannhäuser" as a veritable *bonne bouche*; and herein Mr. W. Ludwig roused no ordinary amount of interest by reason of his strong dramatic reading of the character of *Wolfram*; Mr. Newbury was over-weighted with the music of the *titie-rôle*; Madame Emily Spada sang the part of *Elizabeth* intelligently, and the chorus and band gained a distinct success under the ever-watchful care of Mr. August Manns. The programme otherwise contained the Prelude in A ("Lohengrin"), *Hans Sachs's* "Monologue" for the Irish baritone above named, *Senta's* "Ballad," and the Overture from "The Flying Dutchman." At the ninth Concert of the series (13th ult.) there was again a large audience, attracted, there can be little doubt, by Mr. Bernhard Stavenhagen, whose abiding popularity was further enhanced by an altogether delightful performance of Beethoven's seldom-heard Concerto for pianoforte and orchestra, known as "No. 2." The Symphony was Schumann's No. 4—read by Mr. Manns with that reverence for his text so well known to Sydenham audiences; Grieg's Concerto-Overture "In Autumn" was also in the programme, and Mrs. Stavenhagen contributed her husband's scena for soprano solo and orchestra, "Suleika," and the aria "Dich theure Halle" from "Tannhäuser." The scena did not, it is to be feared, create a profound impression, though the fair soloist, who has an excellent voice and method, was recalled at the conclusion of her exacting and somewhat diffuse work. The tenth Concert (20th ult.) was rendered remarkable by the enthusiastic reception accorded Mr. Ysaÿe in Spohr's Ninth Concerto for violin and orchestra, and in the Belgian artist's clever performances of examples of Bach and Paganini. Dvorák's Symphony in F had its first hearing in Glasgow on this occasion, and that being so opinions as to its real musical worth had better be reserved. For some reason difficult to understand, the audiences at the Saturday Popular Concerts have not been so large as the supporters of the Choral Union scheme could desire. Be the cause what it may—the great railway strike is blamed by some people—the programmes have been full of interest, accentuated, for example, by the *rentrée* of Mr. Maurice Sons in a masterful exposition of the solo part in Beethoven's Violin Concerto. Liszt's Symphonic Poem "Les Préludes" has been given and in Mozart's Concerto for pianoforte and orchestra, in C minor, Mr. Philip E. Halstead showed matured powers, and gave, indeed, an engaging account of the fine old-world flavoured strains. The programmes have also included Schubert's "Unfinished" Symphony, Weber's Concertstück for Mr. W. Lindsay Lamb, Dr. A. C. Mackenzie's "Ravenswood" music, Berlioz's "Roman Carnival," and Mendelssohn's "Scotch" Symphony.

A large and representative gathering assembled in the Windsor Hotel on the 7th ult., when Mr. Manns was entertained at a banquet in recognition of his valuable services to the musical art in Glasgow. Mr. Campbell, of Tullichewan, presided, and Sir James Bain discharged the duties of croupier. The meeting, in a word, was a signal success, and the guest—who was presented during the evening with a handsome *bâton*—cannot have failed to recognise the great respect in which he is held by numerous friends on the shores of the Clyde.

Dr. A. C. Mackenzie and Messrs. Frederic H. Cowen and Battison Haynes, the judges in the recent prize competition for the best orchestral composition under the auspices of the Glasgow Society of Musicians, have intimated that they award the prize to the composition sent in under the motto "Tam O'Shanter." On the envelope being opened it has been found that the successful competitor is Mr. Leonard Drysdale, 30, Castle Street, Edinburgh. The prize is thirty guineas.

MUSIC IN LEEDS AND HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

"*The dearth* of Music in Leeds" would be a more appropriate heading for our article this month; musical affairs having kept very quiet, in the commercial sense of the word, since our last communication.

The Concert *In Memoriam* of the late Archbishop of York was repeated at the Town Hall on Saturday evening, the 3rd ult., when there was a crowded audience. Dr. Spark was assisted by Miss Mary Stead and Mr. Arthur Armstrong, and he added to his own Recital on the organ Beethoven's "Hallelujah to the Father." The vocalists were warmly applauded by an appreciative audience, and Dr. Spark's performances were received with great enthusiasm, the audience insisting on a repetition of his organ piece "Repose." Saturday's was the concluding Recital for the season, and it is interesting to note that during the year Dr. Spark has given no less than sixty-two Organ Recitals on Tuesday afternoons and Saturday evenings.

On the 10th ult. the Huddersfield Glee and Madrigal Society gave a second performance, by general desire, of the Rev. J. F. Downe's Cantata "The Prodigal Son," which was so successfully brought forward a month ago. This time the performance took the form of a popular Concert in the Town Hall. The attendance was large, and the singing, as on the former occasion, excellent. At the conclusion of the Cantata the composer was called to the front and warmly applauded.

The eighth Huddersfield Subscription Concert took place on the 20th ult. The instrumentalists were Mr. Emil Bach, pianoforte, and Mr. Van Biene, violoncello; and the vocalists, Miss Gambogi, Madame Trebelli, Mr. Henry Piercy, and Mr. Maybrick. The two first-named artists played, amongst other things, a well-written Sonata for pianoforte and violoncello, from the pen of the violoncellist. The vocal numbers of the programme do not call for detailed comment.

The Leeds Amateur Operatic Society came to the fore for the second time on the 21st and 22nd ult., with two representations of Sullivan's popular opera "H.M.S. Pinafore," given in the Victoria Hall. The principal rôles were in capable hands, the band and chorus were thoroughly efficient, and the performances, on the whole, were calculated to further increase the growing reputation of the Society.

The sixteenth Conservatoire Concert was given on the 19th ult., at the Conservatoire Rooms. The Concert opened with the late Niels W. Gade's Chamber Trio (Op. 29); a tribute of respect to the memory of the talented Danish writer, and played, we believe, by three of his compatriots—viz., Messrs. Gutfeld, Giessing, and Christensen.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The prospectus recently issued for the second moiety of the season by the Philharmonic directorate contains but little that is novel. The Symphonies included are one of Haydn's in D minor, Schubert's "Unfinished" in B minor, Mendelssohn's "Scotch," and Raff's "Lenore." The choral works are Hubert Parry's "Judith," to be conducted by the composer, on the 24th inst.; and Sullivan's "Golden Legend," fixed for the last Concert of the series. The last-named work has been made to replace Schumann's "Paradise and the Peri," originally promised, and a division of opinion arose as to whether the Leeds Cantata or that composed for the jubilee of the Philharmonic Society should be honoured with a repetition. Certainly MacKenzie's "Dream of Jubal" would have been more acceptable to many, in view of its special connection with Liverpool, and its revival could not have failed to prove appropriate and interesting.

At the seventh Concert, on the 13th ult., the D minor Symphony of Haydn, already alluded to, failed to create any great impression. The Symphony, numbered 49 in the programme, but given without any other indication of origin and without the time-honoured analysis, was certainly new to Liverpool, but in no respect to be compared

to any of the famous Salomon set or other equally familiar examples of the same composer's work. The feature of the evening was Sir Charles Hallé's playing of Beethoven's "Emperor" Concerto, and acceptable novelties were found in the form of Grieg's "Autumn" Overture and Borodin's strangely named sketch "In the Steppes of Central Asia." Miss Amy Sherwin was the vocalist. The eighth Concert, fixed for the 27th ult., necessarily came too late for present notice.

A project is on foot for presenting Mr. W. T. Best with a testimonial, and a meeting was called for the 14th ult., at the office of the Philharmonic Society, in furtherance of the scheme. The chief mover in regard to the latter is Mr. James B. Brook, of Chester, from whom emanated the first circular, Mr. J. Broadbent being announced as Honorary Secretary, *pro tem*.

The Subscription Concerts at Birkenhead, Bootle, and Liscard are all progressing satisfactorily, but generally, with regard to the present musical season, nothing of special interest is to be recorded. The various choral societies are doing little else than going over well-trodden paths, and it would seem that those who direct the fortunes of local music are utterly oblivious of the claims of the goody array of modern English writers.

The Sunday Society, now happily emancipated from the limits of a six-day music licence, introduced its orchestra to a Liverpool audience at the Rotunda on December 28. On the 4th ult. Beethoven's Septuor was given, on the 11th the Rev. H. R. Haweis lectured on "Bells," and on the 25th Dr. Hiles spoke on "English Music and English Orchestras" in the same hall.

Good performances and good audiences have been the order of the day at the Court Theatre, which is at present the home of the Carl Rosa Company. In addition to operas already familiar in English, Verdi's "Traviata," Donizetti's "Daughter of the Regiment," and Balfe's "Talisman" have been introduced in the vernacular; while to Gounod's "Faust" has been added the long-lost "Broken" scene. The season covers eight weeks and will last till this month is well advanced.

Carnarvonshire choristers are still waging litigious war over the gold challenge *baton* recently won by the Carnarvon Choral Union. Fifty-two members of the latter have sued their Conductor and Secretary for possession of Mr. Pritchard Morgan's gift, and up to date the ultimate fate of the latter does not appear to be settled, his Honour, Sir Horatio Lloyd, Judge of the County Court, having reserved judgment on the question.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY agreeably and hopefully did we close the year 1890, and the opening month of its successor has, musically, been interesting. At Sir Charles Hallé's ninth Concert we had evidence of what can be done in the provinces and by training almost entirely local. Mr. F. Dawson (of Leeds) had previously been heard here, both privately and at the Gentlemen's Concerts; still we were not prepared for such faultless and unerring executive skill as his pianoforte playing exhibited in the Chopin Op. 22, and for the incisive touch and transparent clearness with which he surmounted all the difficulties of the smaller pieces he selected. There could not be a doubt of the future of the young artist. We have also had another visit by Herr Stavenhagen who, rather strangely, selected Beethoven's Concerto in B flat, perhaps as a contrast, in its Mozart-like simplicity and placidity, to Liszt's arrangement of Wagner's *Isolden's Liebestod* and of Schubert's "Erl-König." At the former Concert Reinecke's Op. 202 was very interesting, though necessarily somewhat satiating. Sixteen pieces descriptive of life "from the cradle to the grave" must produce upon the listener an effect like that which follows the reading of a lot of short tales, in which no sooner is interest excited in the characters or themes than they vanish and new subjects appear. From the Suite several sets of two or three movements might be selected for the lighter second half of a programme of far greater interest than many of the slight sketches now so often

introduced; but the whole work is not, except in length, worthy of the place of honour in a high class Orchestral Concert. There is no need now to criticise Brahms's second Symphony. Its power and dignity are well known, although the sombre character which pervades almost all the master's works renders its great length just a little trying. During the month our many violin amateurs have (like our ambitious pianoforte students) had two most excellent public lessons. At the first meeting in the present year Sir Charles Hallé's capital leader—Herr Willy Hess—interpreted vigorously Beethoven's great Concerto; and a fortnight later Lady Hallé played Mendelssohn's equally great work as only she can render it. Surely never was a solo part so thoroughly incorporated as an integral portion of the whole, never intrusively appearing for mere purpose of display, but always subservient to the general effect; and, having heard all the violinists of foremost rank in the E minor Concerto, I must add, just as surely, that no one surpasses Lady Hallé in the grace and charm with which she invests her rendering of the truly masterly work. With Mendelssohn's clear writing before it, and Beethoven's "Cello" Overture to follow, Liszt's scenes "Ce qu'on entend sur la Montagne" were severely tried. The vocalists at these Concerts have been Madame Albani—who with delightful tact and great infusion of feeling gave Dr. Bridge's air "Hear ye" ("Repentance of Nineveh"); Mlle. Trebelli, Mr. and Mrs. Henschel, with their exquisitely sympathetic duet singing; and Mr. Plunkett Greene, whose selection of Bach's "Beglückte Heerde" and some Irish songs (not well contrasted) was rather injudicious.

On the 22nd ult. Beethoven's Mass in D was given, in which Miss Anna Williams, Miss Damian, Mr. E. Lloyd, and Mr. Watkin Mills sang the soli parts with the greatest care and conscientiousness. The enormous difficulties of the choral parts were surmounted in a manner reflecting the highest credit upon all concerned. It would not be too much to say that no chorus singing so excellent has for years, if ever, been heard in Manchester, and the success of his labour must have been extremely gratifying to Mr. R. H. Wilson, the Choirmaster. Mr. Willy Hess gave the obligato violin part in the "Benedictus" with the utmost delicacy, and the band, as a whole, was in its best form. Should the rendering of "Judith" and of the Brahms "Requiem" equal that of Beethoven's great Mass the latter part of the season will be most satisfactory to those who are anxious about the reputation of the choral performances in this city.

All the other Concerts here have, during the month, been fairly attended; but there has been nothing demanding special notice except the first performance, on the 17th ult., of Dr. Bridge's dramatic Oratorio "Nineveh." Opportunities of hearing new works of this class are not too frequent here, so that we are indebted to Mr. de Jong for affording to the composer's many old friends in Manchester an opportunity of welcoming their former energetic Cathedral organist. It is no slight praise to say that the work is decidedly original, and never reminds the listener, either by style or theme, of any other composition; and it is remarkable that the author has been even more successful in his treatment of the orchestra than of his use of the voices of his executants. Especially is this noticeable in the movement for distant chorus, wherein the necessity for subordinating the accompaniment to the faintly-heard voices is a distinct sacrifice of effect; for it is obvious that had the writer felt justified in giving way to a greater fullness of orchestral swing, a vastly enhanced result would have been obtained. The performance was throughout very fair, although the choir was gathered in a hurry, and, for the most part, unused to orchestral accompaniment. Still, with more rehearsal, many beauties would doubtless have been brought out, and certainly, for the interpretation of the storm music, the string power was utterly inadequate. The principals—Misses Anna Williams and Hope Glenn, with Messrs. Iver McKay and Daniel Price—undertook their share of the work very earnestly, the last-named creating, on this, his first appearance here, a decidedly favourable impression. Dr. C. J. Hall presided at the organ, and to the composer, who conducted, the warm feeling of the large audience was repeatedly expressed, and the final verdict enthusiastically conveyed.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 15th ult. the Nottingham Philharmonic Society gave its second Concert. The choir showed its best form in Gounod's "Come unto Him," Pearsall's "Sir Patrick Spens," and Mr. Arthur Page's new madrigal "I dare not ask." The large muster on the orchestra was encouraging. Miss Marie Hooton and Mr. Iver McKay sang some very good songs. The whole programme was a gratifying effort to raise popular taste, and was rewarded by a larger and more enthusiastic audience than on previous occasions. Mr. E. H. Lemare contributed three organ solos—he has rapidly established himself as a favourite in Nottingham, his recently instituted Saturday afternoon Recitals having proved thoroughly successful.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 13, 1891.

THE time-honoured custom of performing "The Messiah" during the Christmas holidays has again been followed by most of our prominent choral societies, such as the Oratorio Society of our own city, the Handel and Haydn Society of Boston, the Apollo Club of Chicago, the Philadelphia Chorus, the Mozart Club of Pittsburgh, the Choral Society of Washington, the Schubert Society of Newark, and many other smaller bodies too numerous to mention. Amongst the notable exceptions to this rule we have to record a very successful performance of Dudley Buck's "Light of Asia," given by the Musical Society of Detroit, under the leadership of Mr. A. A. Stanley; a performance of Gounod's "Redemption," at Rochester, N.Y., under Mr. Charles Abercrombie; and of Handel's "Israel in Egypt," by the Oratorio Society of Baltimore. Berlioz's "Damnation of Faust," which is in the *répertoire* of nearly every choral society of importance, received its first performance in Providence by the Arian Club, one of the most prominent choral societies in this country, under the conductorship of Mr. Jules Jordan. We understand that this Society intends to produce Mackenzie's "Rose of Sharon" at one of its subsequent Concerts. The Chicago Oratorio Society, a small association which has quite recently been put under the direction of Mr. Walter E. Hall, gave the first performance in Chicago of Gaul's "Ten Virgins." In our own city the great event of the month in choral music was the first Concert of the season of the Church Choral Society, under Mr. Richard Henry Warren. Bach's "God's time is the best," Schumann's "Advent Hymn," and Saint-Saëns's "The heavens declare" formed an admirable programme, and were performed in perfect style. The Society has only about 100 voices, but all its members are experienced church singers, who sing with great effect and produce such a volume of sound that they may well be envied by many a larger choral body. A well-selected orchestra and able soloists helped to make the performance of the three works one of the most enjoyable Choral Concerts we have lately heard in this city. The second Concert of this young but promising Society, which takes place in February, and at which Dvorák's "Stabat Mater" and Gounod's "De profundis" will be given, is looked forward to with much interest. Our Metropolitan Musical Society, under Mr. William R. Chapman, opens its season to-night with a Concert at the Metropolitan Opera House. The programme is miscellaneous, with Martin Roeder's "Apollo" Cantata, Edward Elgar's "My love dwelt in a northern land," and one of Morley's Madrigals as principal features.

The Concert of English Orchestral Music, mentioned in a former letter, took place on December 22 in Brooklyn, under Mr. C. Mortimer Wiske. The two most successful numbers were Oliver King's Overture "Among the Pines" and MacCunn's "The Land of the Mountain and the Flood." Mr. L. Mollenhauer played Mackenzie's Violin Suite "Pibroch." Our own Symphony and Philharmonic Societies continued their series of Orchestral Concerts, the former producing a new Suite by Moszkowski, amongst other more familiar works; and the latter a new Violin Concerto, by Joseph Joachim, played by Madame Camilla

Urso. At one of the previous Philharmonic Concerts Miss Clementine de Vere sang a soprano aria from Dvůřák's "St. Ludmila," which she has since repeated with great success at the Theodore Thomas Sunday Night Concerts. The Boston Symphony Orchestra, under Mr. Arthur Nikisch, also paid a tribute to modern English composers by including Mackenzie's "La Belle Dame sans Merci" in their programme of the 10th ult. Our great German opera has given Franciotti's "Asrael," with two other novelties, Smeraglia's "Der Vasall von Szigeth" and "Diana de Solange," by Duke Ernst of Saxe-Coburg-Gotha. Smeraglia's opera is a work of great merit, and a valuable addition to the *répertoire* of our opera house; but why such a work as "Diana de Solange" should have been singled out for a revival after a well-merited slumber of over thirty years is hard to conceive. It proved the direst failure, and was withdrawn after only two performances. Beethoven's "Fidelio" and the standard operas of Wagner and Meyerbeer have so far represented the *répertoire* of this season. The next novelty announced is a revival of Marschner's opera "Templer und Jüdin."

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Festival of Erskine Church was held on December 16, when Barnby's "Rebekah" and Gaul's "Ruth" were performed by a choir of thirty voices and amateur soloists. In "Rebekah" the chief solo rôle was taken by Miss Amos; Isaac was represented by Mr. T. de G. Stewart, and Mr. E. Duquette sang the part of Eliezer. In the latter work Miss Rubenstein sang the part of Ruth, Miss Lilian Smith that of Naomi, and Miss Ross that of Orpah. The part of Boaz was sung by Mr. A. G. Cunningham. Soloists and chorus acquitted themselves with credit, and the performance was listened to by a large audience. Mr. C. A. E. Harriis (organ) and Mr. Schaefer (pianoforte) were the accompanists. The Conductor was Mr. R. S. Weir, Organist of the Church.

On December 23 the Windsor Hall was crowded to its utmost capacity when the third annual performance of Handel's "Messiah" was given by the Philharmonic Society. The soloists were from Boston, Mass., the soprano being Mrs. E. M. Hascall; the contralto, Miss Gertrude Edmonds; the tenor, Mr. G. J. Parkes; and the bass, Mr. Ivan Morawski. Mrs. Hascall possesses a voice of marvellous sweetness and sings with great care and taste, and Miss Edmonds, in "He shall feed His flock," exhibited a beautiful quality of voice and thorough training. The chorus, which numbered 210 voices, has never been heard to greater advantage, and the precision of their attack and their roundness of tone were very noticeable. The orchestra numbered twenty-five and consisted almost entirely of local musicians. A notable exception was Mr. E. M. Laficain, trumpet soloist to the Boston Symphony Orchestra, who, by permission of Mr. Nikisch, the Conductor, came up to Montreal—his native place—to play the trumpet obligato to "The trumpet shall sound." The success of the Concert was so pronounced that the annual performance of "The Messiah" at Christmas-time by the Society may now be looked upon as certain. The Conductor was Mr. G. Couture.

On the 9th ult. the Mendelssohn Choir, organised twenty-seven years ago, gave their first Concert of the season. Mr. Gould, the Conductor, by his frequent rehearsals and careful training, has succeeded in bringing the choir to a high pitch of excellence. Their special sphere is the performance of unaccompanied music, and the artistic manner in which certain of the numbers were sung on this occasion is evidence of the efficiency of the Conductor and of the loyalty amongst the members, many of whom possess excellent voices. Rubinstein's "Pine Tree" was well sung, but in the Christmas carols the choir appeared to best effect. The tuneful "Slumber song" of Lohr was encored. The choir was assisted by Herr Franz Rummel, who made his first appearance before a Montreal audience. Herr Rummel is certainly a fine pianist, and quickly won his way to the hearts of his audience by his masterly performance of the Chopin numbers. Schubert's Impromptu (Op. 90, No. 4) served to display the delicacy of touch

which Herr Rummel possesses. The genuine applause accorded to this great artist was very gratifying. The following is the programme: Christmas carols, "This day is born Emmanuel" and "Marienlied" (M. Praetorius); "In Terra Pax" (Rev. J. B. Dykes); Part-song, "Welcome" (Rheinberger); pianoforte solos, Impromptu, Op. 90, No. 4 (Schubert), Nocturne, Op. 17 (L. Brassin), Rondo Capriccioso (Mendelssohn); Part-song, "A Styrian Dance," character music (Ph. Scharwenka); Part-song, "The Pine Tree" (Rubinstein); pianoforte solo, Suite, "Aus Holberg's Zeit" (Grieg); Quartet, "Quando Corpus," "Stabat Mater" (Rossini); Part-song, "Coquette," by full choir (Brahms); pianoforte solos, Scherzo, Op. 20, Nocturne, Op. 27, No. 2, Polonaise, Op. 53 (Chopin); Part-song, "Slumber Song" (F. N. Lohr); Motet, in eight parts, "Gracious Lord" (J. Christoph. Bach).

THE Festival of the Conversion of St. Paul falling this year on Septuagesima Sunday, by special permission of the Bishop of the diocese, the commemoration was held in the Metropolitan Cathedral on the following day, the 26th ult. There was a full choral celebration in the morning, and the ordinary choir of the Cathedral was largely augmented at the evening service, a complete band supplementing the organ in the accompaniments to the Canticles and the selection from Mendelssohn's Oratorio "St. Paul," relating to the Conversion of the Apostle of the Gentiles, which has been sung on like occasions for some twenty years past. The Magnificat and Nunc dimittis was specially composed by Mr. C. Lee Williams, Organist of Gloucester Cathedral, and the dignity of the words is well maintained by means of simple, yet original music, which will doubtless gain favour wherever it is known. The Nunc dimittis with the opening verses for men's voices alone is beautifully and effectively written, and the entry of the treble voices at the "Gloria" is most striking and impressive. Mr. W. Hodge was at the organ, and Dr. Martin conducted.

AT the first examination for the degree of Bachelor in Music at the University of Oxford, on the 17th ult., the following satisfied the Examiners:—Percy C. Buck, Keble College, and of Kingston-on-Thames; Arthur C. Edwards, St. Edmund Hall, and of Harlow; Oliver Ives, Queen's College, and of West Kensington; Albert Jowett, Queen's College, and of Pudsey, near Leeds; John G. Luard, B.A., Exeter College; Clement C. Palmer, Non-Collegiate, of Barton-under-Needwood; Arthur T. Robinson, Queen's College, and of Farm Road, Birmingham; Charles M. Taphouse, New College, and of Oxford; Ferris Tozer, Queen's College, and of Eaton Place, Exeter; Archibald W. Wilson, Keble College; George F. Wrigley, B.A., Merton College, and of Roehampton; Dalhousie J. Young, B.A., Balliol College. Examiners—Sir John Stainer, D.Mus., M.A., Magdalen College, Professor of Music; C. Hubert H. Parry, D.Mus., M.A., Exeter College, Chorus; John H. Mee, D.Mus., M.A., Merton College. Coryphæus.

THE second examination for the degree of Bachelor in Music at the University of Oxford will be held in October next. In addition to the usual subjects, there will be required a critical knowledge of the full score of Schumann's Symphony in C and Bach's Cantata "Ich hatte viel Bekümmerniss." An examination for the degree of Doctor in Music will also be held at the same time. All exercises are to be sent to the Professor of Music, 10, South Parks Road, Oxford, as early as possible, and none can be received after June 30.

THE first Concert this season of the North-East London Choral Society was given at the Morley Hall, Hackney, on the 21st ult., under the direction of Mr. John E. West, when the sacred Cantata "God, Thou art great," of Spohr, the 130th Psalm, by J. E. West, and a new Choral Ballad, "Earl Haldan's Daughter," by A. M. Goodhart, were performed. The vocalists were Miss Kate Fusselle, Miss Lottie West, Mr. T. H. Müllerhausen, and Mr. F. A. Bridge. All the music was very well performed, Mr. West's Psalm being the most successful. Afterwards the band played the Bourrée from the incidental music to the "Merchant of Venice," by Sullivan, with much effect, and two part-songs, "Whistl' ye huff!

sports," by J. Barnby, and "All is peace," by B. Tours, were given, the last-named being encored. Miss Rosabel Watson led the band and played a Bolero, by E. German, and the vocalists mentioned contributed songs.

The Civil Service Vocal Union gave the second Smoking Concert of its tenth season in the Great Hall, Cannon Street Hotel, on Thursday evening, the 15th ult. The part-singing was, as usual, characterised by great precision, and the interpretation, in particular, of Calkin's "Night winds," afforded an excellent specimen of refined vocalisation. Dr. Bridge's clever musical setting of Burns's humorous ballad "John Barleycorn" met with a hearty and well-earned encore, owing both to its own merits and to the effective vocal treatment of its many varied points. The soloists were Mr. Henry Guy, Mr. J. T. Sargeant, Mr. Arthur d'Oyly, Mr. F. H. Cozens, and Mr. Victor Buziau (violin). Mr. Charles Fry contributed with much dramatic power *Marc Antony's* oration over the body of *Cæsar*. Mr. J. H. Maunder conducted with his accustomed excellence.

The public distribution of diplomas and certificates for the thirty-fifth half-yearly higher examinations at Trinity College, London, took place on Tuesday, the 13th ult. The diploma of Licentiate in Music was conferred upon Fredk. E. Hillman, Ptolemy S. T. Pardy, and George H. Thompson. And the diploma of Associate in Music on Richard Aldersley, John Byatt, Richard Norton Green, Henry Hoblyn Hancock, Thomas Roger Henderson, Robert Humphrey Legge, Albert Charles Light, Eveline Alice Meager, Lewis Vaughan, Lizzie Wheeler, Constance Emily Whitcombe. The Maybrick Prize of five guineas for ballad singing has been awarded to Florence H. C. Bromley, and the silver medal for singing to John Baker Guy. The Sir Michael Costa prize for the best string quartet has been adjudicated, but not awarded, there being no composition of sufficient merit sent in.

A PERFORMANCE of music took place in Dulwich College Chapel on Sunday afternoon, the 4th ult., consisting of organ solos by Mr. W. H. Stocks, Organist of the Chapel, and selections performed by the Dulwich String Orchestra, under the direction of Mr. Arnold Dolmetsch. The programme included Handel's Concerto in B flat (No. 2), for organ and orchestra; an Andante for violoncello and organ, composed by Mr. Dolmetsch, who presided at the organ, the violoncello part being played by his daughter; a Concerto by Geminiani (No. 6, Op. 3), for two violins, viola, and violoncello, soli with orchestra; Rheinberger's *Abendlied* (Op. 150, No. 2), played by Mr. Arnold Dolmetsch and Mr. Stocks; and Corelli's Concerto, No. 8 (composed for the night of Christmas), ended this most excellent selection. Mr. Stocks played Smart's Festival March in D as a final voluntary.

An interesting Recital of "As you like it" was given by Mr. Charles Fry on the 19th ult., at the Lyndhurst Road Society, Hampstead, a special feature of attraction being the incidental music, including songs by Arne (excellently sung by Mr. Edwin Bryant), part-songs by Bishop and Berthold Tours, and the instrumental piece "The Forest of Arden," by Henry Gadsby, written originally for the Philharmonic Society, the duet arrangement being efficiently performed by Miss Edith Willis and Mr. F. Charlton Fry. The other vocalists were Miss Willis, Miss Tomblenson, Messrs H. and R. Bamber. The reciter held the attention of the audience throughout, and was heartily applauded after the touching scene between *Adam* and *Orlando*, the scene between *Touchstone* and *William*, and again at the end of the Recital, which concluded with Tours's charming setting of the Hymn Chorus.

MESSRS. NOVELLO AND CO. are about to issue an *édition de luxe*, by arrangement with Professor Herkomer, of his work entitled "An Idyl," which was performed at the Herkomer Theatre in June, 1889. The publication, in a royal quarto volume, will contain the poem, the music, and sixteen beautifully etched plates by Professor Herkomer, which have been printed under his direct superintendence. The twenty-six copies at twenty-five guineas each have been all sold. These, as well as the editions issued respectively at fifteen and ten guineas, will be accompanied by a portfolio containing an extra set of the etchings, which will

be signed by the artist. The ordinary copies will cost three guineas. The issue is limited to six hundred and seventy-six copies, and the work will be published in March.

THE Ariel Musical Society is a new body formed for the purpose of giving Concerts of high-class music, to consist of choral works by the society's choir, vocal and instrumental solos, in which glees and part-music will form an important feature. Mr. R. Mackway has been appointed Conductor, and his knowledge and experience will be of great advantage. The Society was inaugurated by a banquet at the Criterion on the 24th ult., and the first Concert was given on the 26th ult., too late for detailed notice this month.

THE Leytonstone Choral Society opened its ninth season with a Concert at the Elliott Rooms, Leytonstone, on the 10th ult., under the conductorship of Mr. J. W. Ullyett. A miscellaneous programme, consisting of part-songs and madrigals by eminent composers, was performed by the choir in a most efficient manner, assisted by Miss Flora Edwards and Mr. G. J. Conning as soloists. A wind quintet, under the direction of Mr. A. W. Whitefield, gave selections from works by E. Pauer and Onslow. The accompanists were Miss Battiscombe and Mr. E. Cuthbert Nunn.

At the recent Examinations held by the College of Organists the higher diploma of Fellowship was gained by the following six gentlemen, out of eighty-two examined: W. Ellis, Durham; T. H. Goodwin, Croydon; C. Healy, Pimlico; G. L. Miller, Seacombe; F. W. Parish, Maidstone; A. W. Smith, Worcester. The diplomas were presented by Mr. Joseph Barnby, on Saturday, the 10th ult. At the Associateship Examination held in the following week, 106 candidates presented themselves, of whom thirty-one passed, and the diplomas were presented by Mr. Morton Latham.

THE Savage Club Exhibition, value £40 per annum, at the Royal College of Music, was awarded to Maude Thornton, of Barnes, for pianoforte. The entrance Exhibition was awarded to William D. Capel, of Fulham, for organ. Miss Maude Thornton is a daughter of Mr. Frank Thornton, the actor, who has often played Mr. George Grossmith's Savoy opera parts in the country and the colonies. She is a pupil of Mr. Theodore Drew, pianist and organist.

AT St. Peter's, Eaton Square, on the 13th ult., "The Messiah" was given with full orchestral accompaniment, and a chorus formed of the three united parish choirs, under the conductorship of Mr. W. de Manby Sergison. Mr. Charles Ackerman sang the bass solos. Mr. Harper Kearton was the tenor. The soprano and contralto solos were given by Masters Wood and Simons, choristers of St. Peter's.

MENDELSSOHN'S "Hear my Prayer" and "Hymn of Praise" were given at St. John the Evangelist, Waterloo Road, on the occasion of the monthly oratorio service, Sunday afternoon, the 18th ult. The solos were sung by Miss Gertrude Izard, Master Willoughby, and Mr. J. Gostick, the symphony and accompaniments by Mr. Henry J. B. Dart, while Mr. W. J. Reynolds conducted, as usual.

THE students of the operatic class at the Royal Academy of Music will give a performance of Gounod's opera "The Mock Doctor" (by permission of Mr. Richard Temple), at the Avenue Theatre, on Thursday afternoon, the 26th inst., when the theatre has been very kindly lent for the occasion by Mr. Henry Lee.

BACH'S "Passion" (St. John) will be sung as usual at St. Anne's Church, Soho, on Friday evenings during Lent and on Good Friday afternoon.

REVIEWS.

Autobiography of Anton Rubinstein. Translated from the Russian by Aline Delano.

[Sampson, Low and Co.]

THE particulars of the life of an artist such as Anton Rubinstein have always special interest for the lovers of his work. In the present case they are doubly attractive by reason of the fact that they are from his own lips.

They were taken down in shorthand as he related them and subsequently revised under his direction and translated from the Russian by an American admirer. The reluctance which Rubinstein has always shown in talking about himself and his career may be traced in the spirit of reserve which runs through the whole book. For the most part a bare narrative of facts alone is given. The record of matters connected with the many illustrious musicians and artists with whom he came in contact during his long career is somewhat scanty, yet it is impossible to read the pages and not discover much that is poetical in the relation, much that exhibits a power of observation and judgment of character as well as a keen appreciation of personal individuality in those he met in the course of his artistic life. There is, if it may be so described, a sort of Russian reticence in the narrative, a continual guardedness of statement which exercises the mind of the reader, and yet supplies him with much material for thought. It is left for the future biographer to construct out of the outline here given a more elaborate edifice. The outline, however, is like the author's own performance: solid, massive, firm, and full of character. It sets at rest all the vague statements concerning his birth, his early life and musical education. The adulation with which he was received as a prodigy is described in modest words. His sufferings from hunger in Vienna are described in simple yet touching terms, which are not without their moral lesson. The kindness, tact, and delicacy of Liszt to the young and struggling musician offers a further proof—if any were needed—of the largeness of heart and strength of sympathy of the Abbé. Rubinstein's Bohemian life in Berlin during the troublous times of the revolution of 1848, his return to St. Petersburg without a passport, his experiences there, the fate of his cherished manuscripts, his life in the great Russian capital, his acquaintance with the Emperor Nicholas, the production of some of his operas, his sojourns abroad, his tour in America, and other matters, have all some point of interest to engage the attention of the reader.

There is a tone of genuine enthusiasm in those pages of the book which speak of the establishment of the Conservatoire in St. Petersburg, beginning with the musical classes at the Michael Palace. The obstacles thrown in the way of the production of his own works in Russia disclose an element of bitterness scarcely concealed, but the reception and encouragement of his efforts to found the degree of Bachelor of Music—a title he had probably learned in England—and the relation of the progress of the attempt to make the Russians a musical people by providing an Institution for instruction in the art at low charges, are among the most ingenious and open-hearted pages in the autobiography. Some of his opinions concerning artists will be read with surprise as indicating an outspokenness of manner quite in contrast with other personages mentioned in the book. He speaks highly of his mother—this is but natural—and of Dehn, his only instructors in music; but it is evident that he reserves his whole thought concerning the latter. Of Liszt he says: "I knew his faults (a certain pomposity of manner for one thing), but always esteemed him as a great performer, a performer *virtuoso*, indeed, but no composer." He adds with charming *naïveté*: "I shall doubtless be devoured piecemeal for giving such an opinion." That an undercurrent of reserve in his expressions was known to his friends, and suspected as concealing his sincerity, may be inferred from the fact that Glinka, the composer of "Life for the Czar," who was the subject of a laudatory notice written by Rubinstein in a Viennese journal, was angry with the author "to his utter surprise," and "actually reproached me for the very article in which I had spoken so enthusiastically of his genius and compositions." Further than this English readers will probably think him ungrateful for the expressions he uses when he repeats the unthinking cry that the English are the least musical of all people. His statement that "not more than two per cent. can be found who have any knowledge of music" is scarcely justified by facts. Our Transatlantic cousins will not be any more flattered than was Glinka when they read that in his opinion "Even the Americans have a higher appreciation of music than the English."

The fact that the work is the record of a completed artistic career, though the author is still living, adds "the interest of completeness" to it. Not only has Rubinstein

played his last note in public, and has locked up the instrument upon which he was so consummate a master, but he has also severed his connection with the institution which his genius and substantial pecuniary as well as artistic support served to establish.

His own liberality towards the foundation he created, and in other matters, is with praiseworthy modesty kept among the reservations of the narrative. They are referred to, however, in the preface, by the translator, who, by the way, may be most heartily commended for the manner in which the work has been done. The printer also deserves praise for the elegance of his work. The portrait prefacing the title is in every way admirable, life-like, and full of character.

Novello's Parish Choir Book. Nos. 60 to 70.

[Novello, Ewer and Co.]

EVEN the simplest service music may possess musicianly qualities, and such will be found in the present instalment of a very useful publication. Admirers of Gregorian Tones modernised will like No. 60—a setting of the *Magnificat* and *Nunc dimittis*, in free chant form, by Mr. George J. Bennett. Nos. 61 and 62 are chant settings of the *Benedicite* in the customary 3-2 measure, by the same composer, the first of the two being especially pleasing. Nos. 65 and 67 are similar settings, by Mr. Alfred Eyre and Dr. F. E. Gladstone respectively. Both these are very melodious, and in Dr. Gladstone's, though there is no change of chant, the harmonies are effectively varied. No. 63 is a *Te Deum* by Mr. Arthur E. Fisher, all in unison, save four verses. It is fresh and tuneful, but not undignified, and the flowing accompaniment greatly enhances the effect. On the other hand, those who prefer bold church-like harmony cannot fail to be pleased with a setting of the *Magnificat* and *Nunc dimittis* (No. 64), by Mr. J. R. Alsop. Mr. Augustus Toop's *Te Deum*, No. 66, is extremely energetic, though the voice parts—in four-part harmony—are simple and mostly diatonic. No. 68, a setting of the *Evening Canticles*, by Mr. Charles Harford Lloyd, is studiously unpretentious, but at the same time interesting, as might be anticipated from the pen of so able a musician. Sir Arthur Sullivan's *Jubilate*, No. 69, is in moderate triple time, and is at once stately, elegant, and unconventional. The last of the series, a *Te Deum*, by Mr. John E. West, possesses similar characteristics, and is mainly founded upon a very winning melody. The number may be commended to the notice of those who like tunefulness in church music.

Twenty Songs. Composed by James Hook, 1746—1827. Edited and with pianoforte accompaniments by Wm. Alexr. Barrett. [Novello, Ewer and Co.]

MESSRS. NOVELLO have conferred an inestimable boon upon the lovers of English music by the publication, from time to time, of the gems of our national song-writers, the present volume forming No. 4 of "Albums of English Song," and containing twenty specimens of the vocal works of James Hook, the titles of which are, perhaps, even better known than the name of their composer. At one time, however, James Hook was a recognised representative of the melodious and unpretentious school of English song-writing, although he also composed cantatas, glees, catches, dramatic pieces, an oratorio, concertos, sonatas for the organ and harpsichord, &c., and he is said to have been the first English organist who played Bach's Fugues in public. Several of his songs were sung at Ranelagh and Richmond, and he was afterwards engaged at Vauxhall Gardens, where he remained nearly fifty years, producing innumerable compositions during that period. He had a decided gift for melody, and two, at least, of his songs—"Within a mile of Edinboro' Town" and "The Lass of Richmond Hill"—may be said to have become national. Apart from these, however, there are very many amongst the contents of this volume which will recall the most pleasurable recollections of the songs of former days—such as, for example, "O listen to the voice of love," "Alone by the light of the moon," "Hush, every breeze," "The Echo Song," and "Content and a Cot"—and some which may even have the attraction of novelty to the present generation. The editing of this interesting volume has evidently been a labour of love to Dr. Barrett, and we cannot

conclude our notice without a word of praise for the skilful and unobtrusive manner in which he has supplied the pianoforte accompaniments.

Short Settings of the Communion Office, No. 8, in E flat. By Battison Haynes. [Novello, Ewer and Co.]

MR. BATTISON HAYNES has fully caught the spirit which prompted the Editor of this most useful series in his undertaking. His setting of the several portions of the Office, while in every respect within the power and grasp of ordinary church choirs, is yet replete with those musician-like qualities which would make the music increasingly effective when sung by a choir of higher training than that usually found in rural places. Not alone as music does the present setting command attention. The reverent treatment of the words in music, and the devotional expression which animates the whole, will commend the Service to all who know how to value such happy associations of sound, sense, and sentiment.

FOREIGN NOTES.

THE first performance outside of Italy of Signor Mascagni's "Cavalleria Rusticana" took place on December 26 last, at Budapest, where the new work met with a success almost equalling that accorded to it in the young composer's native country.

Signor Mascagni has completed two new operas, and is now engaged upon a third, entitled "La Filanda." Such fertility reminds one of the prolific period of the "Swan of Pesaro" himself, and it may be hoped that the young Maestro will justify the comparison also in other respects, besides that of facile production.

Among the operas to be produced this season at the La Scala of Milan are Massenet's "Le Cid"; "Lionella," by Samara; and "Condor," a new work by the Brazilian composer, Signor Gomes.

At the Ristori Theatre, of Turin, "Sabina," a new opera of moderate proportions, by the Maestro Lacer, met with a very favourable reception upon its first production here last month.

Forty-five operatic works were produced at the Royal Opera of Berlin during last year, Wagner heading the list with sixty-six performances of nine works, Verdi following with thirty-six performances of five works, and Weber coming next with twenty-four performances of his three principal operas.

Gounod's opera "Le Tribut de Zamora," with Madame Materna as the *Hermosa*, and Rubinstein's much neglected "Nero," with Herr Winkelmann in the *title-role*, are to be amongst the interesting revivals this season at the Imperial Opera of Vienna.

Johann Strauss's new opera (not an operetta this time), entitled "Ritter Pazman," is to be brought out during this month at the Viennese Hof-Theater.

A committee has been formed at Berlin, under the presidency of Dr. Joachim, with the view of erecting a monument to Mozart in that capital.

Professor Magnus Boehme, of Dresden, has been commissioned by the German Government to continue the editing of the highly interesting collection of old German Volkslieder, issued by the late Ludwig Erk, under the title of "Deutscher Liederhort." Messrs. Breitkopf and Härtel will be the publishers.

"Santa Chiara," an opera by the Duke Ernest of Coburg Gotha, is in course of preparation at the Hamburg Stadt-Theater.

A new instrument, combining the organ with the pianoforte, and called by its inventor, Herr Gümpel, the "Saitenorgel" (string-organ), was lately exhibited before a number of connoisseurs at Leipzig.

Professor Wüllner, the energetic Director of the Cologne Conservatorium, proposes to perform, in May next, and on three successive days, the whole of Beethoven's Symphonies, with the aid of the Municipal Orchestra of Cologne, and, in the Ninth Symphony, that of the Gürzenich Choir. The proceeds of this interesting undertaking are to be devoted to a charitable object.

The one hundredth performance of Wagner's "Der Fliegende Holländer" was recorded at the Berlin Opera on the 8th ult., the work having been first produced here,

and somewhat coolly received, in January, 1844, the composer being present on the occasion.

Four members of the Berlin Royal Opera will take leading parts in the forthcoming Bayreuth Festspiele—viz., Mesdames Sucher and Staudigl, Herren Betz and Moedlinger. The Conductors will be Herr Levi of Munich, and Herr Felix Mottl of Carlsruhe.

We hear from Cologne of an excellent first performance last month of Goldmark's opera "Die Königin von Saba," under the direction of Capellmeister Klessel. The work had been admirably mounted, and was received throughout with the utmost enthusiasm. A similar reception was accorded here to the scenic representation of Liszt's Oratorio "St. Elizabeth," which is attracting a crowded audience at every repetition. Successful stage performances of the work have now taken place at several leading theatres in Germany, as well as at Vienna and at Prague. Our Cologne correspondent also informs us of a highly satisfactory recent performance, under the direction of Professor Wüllner, of Berlioz's *Symphonie dramatique* "Romeo and Juliet," in which Frau Amalie Joachim took a principal part.

Wagner's "Tannhäuser," in the so-called Paris version of the work, was recently produced at the Nuremberg Stadt-Theater and greatly approved of in this form by an audience which included a number of musicians from neighbouring towns, the performance being moreover described as excellent.

A congress is to be held this year at Milan, under the protectorate of the Pope, for the purpose of considering the present state of music in connection with the Catholic Church.

Wagner's "Siegfried," the third part of the "Nibelungen Tetralogy," was produced for the first time in the French language (M. Wilder's version) at the Théâtre de la Monnaie, Brussels, last month, and was received with the greatest enthusiasm. M. Franz Servais was the Conductor.

Lortzing's comic opera "Hans Sachs," first produced at Leipzig in 1840, and soon after laid aside, was revived last month at the Leipzig Stadt-Theater, where the work with its lively subject and pleasing music was very favourably received.

An original Ballet, entitled "Czardas," the music by M. Eugène Stojanopols, has been brought out with great success at the National Theatre of Budapest. The ballet embodies a historical survey of the national dances of Hungary; national airs forming, as a matter of course, a large portion of the score.

According to resolutions lately passed by the French Parliamentary Commission to consider the affairs of the Grand Opéra, there are to be new directors appointed to this national Institution, the Opéra is to give at least five performances a week, and six new works by French composers are to be brought out annually. As regards foreign works, the management is to be perfectly free in its selection, the Government only reserving to itself the discretion of intervening if the performance of the latter, by arousing international animosities, would be likely to lead to a disturbance of public order.

M. Massenet has completed his new opera "Werther," the libretto founded upon Goethe's celebrated novel. The work is shortly to be brought out at the Théâtre de la Monnaie, of Brussels.

At a recent performance at the Paris Conservatoire a new Symphony in G minor, by M. Edouard Lalo, was introduced and highly praised, as being classic in design and fresh in detail.

A new comic opera, in two acts, entitled "L'Amour Vengé," was successfully brought out on the last night of the old year, at the Paris Opéra Comique. The composer is M. de Maupéou, and the author of the book M. de Lassus. The scene is laid in Greece, in prehistoric days, and the whole piece is an ingenious effort to associate Greek mythology with modern ballet, modern music, and the French language. The performance was heartily applauded, and the opera continues to attract good audiences.

Sarasate is giving a series of historical Concerts, illustrative of violin literature, at Berlin.

The young Portuguese composer, Senhor João Guerreiro da Costa, whose opera "A Moira de Silves" is in active

preparation at the Trinitade Theatre of Lisbon, has just succumbed to an attack of illness, without seeing his new work performed.

Spanish operatic composers have been displaying an unwaited activity of late. At the Royal Theatre, Madrid, a new opera, entitled "Trafalgar," the libretto by Xavier de Burgos, and the music by Jeronimo Jimenez, was brought out last month and very well received. A similar success was scored at the Liceo, of Barcelona, by a new opera "Zabra," a Spanish subject of the ninth century, the composer being Señor Felipe Espino. Again, at Valencia, an opera in three acts, entitled "Sagunto," by Señor Salvador Giner, has just met with a highly favourable reception, the music being described as highly characteristic and effective.

Mdlle. Sigrid Arnoldson, the young *prima donna*, made her *début* on New Year's Day at the spacious Liceo Theatre, of Barcelona, and was most enthusiastically received.

The first performance of M. Tschaiowsky's new opera, "La Dame de Pique," at the Imperial Maria Theatre, St. Petersburg, was a veritable triumph for the gifted composer. The work is described as being replete with dramatic life, and containing many elements of true popularity; qualities which ensure its retention in the *répertoire* of this and other leading Russian lyric stages for some time to come.

CORRESPONDENCE.

A DANIEL COME TO JUDGMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As an admirer of the paper from its commencement, I am sorry to notice a slip in the "Facts, Rumours, and Remarks" on page 723 of the December number. The writer of the article on the "Cambridge Musical Critics" is very severe on the musical shortcomings of his contemporaries; but his withering sarcasm would have been more effective if it had been written in English. As it is, the Cambridge editors may well retort with the old caution about the beam and the mote. "Clothed upon with" is certainly nonsense. "Invested with" might pass muster, but is not elegant, and while laudably preferring words of English to those of Latin origin, your satirist should be sure of his ground. When a man has a coat upon his back he is "clothed," but he is not "clothed upon." This bit of slipshod drowns all the thunder.—Yours truly,

W. T. WATTS.

107, Bristol Road, Birmingham, January 12, 1891.

[We are very much obliged to our correspondent for kindly watching over the purity of our English and taking the trouble to set us right, when, in his opinion, we are wrong. The consciousness that his eagle eye is upon us will, no doubt, result in more careful and accurate utterance. There is only one drawback: We doubt whether philological criticism is Mr. Watts's strong point. He declares the expression "clothed upon with" to be "certainly nonsense" and not English. Yet it is found in a book with which our correspondent should be familiar—a book generally accepted as a model of English in its strength and purity. If Mr. Watts will turn to Saint Paul's second epistle to the Corinthians, c. 5, v. 3 (authorised translation) he will read: "For in this we groan, earnestly desiring to be clothed upon with our house which is from heaven." Should Mr. Watts object that the Jacobean translators were antiquated old fellows, speaking an archaic tongue, then we refer him to a contemporary writer. In Tennyson's "Godiva" our correspondent may discover this line:

"Then she rode forth, clothed on with chastity."

So that the expression which our correspondent declares to be nonsense, is not only English, but classic English. When next Mr. Watts is moved to act as a censor on behalf of our mother tongue, he will do well to be "sure of his ground," and, by-the-way, not talk about thunder being drowned by a bit of slipshod—certainly a very curious and remarkable operation.—ED. M. T.]

A SOCIETY FOR THE TRIAL OF NEW WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In answer to Mr. Crump's letter—that is to say, the latter portion of it—I beg to call his attention and that of others to the Musical Artists' Society, which has for its object the performance of new works by known and unknown composers who are members of the Society. If Mr. Crump can produce competent musicians who would like to become members, I am sure that Mr. Alfred Gilbert, of The Woodlands, Maida Vale, will have no objection, provided, of course, that they are proposed and seconded in the usual way. I think I may here remark that the more new members can be added to the Society, the more it will be possible to provide the highest skill available for the performance of the music, and the higher the class of those members as composers, the higher will be the selection of music to choose from for performance.—Yours truly,

W. H. SPEER.

Rothsay, St. Albans, January 6.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. G. E.—You forgot to enclose your name and address.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BARNSTABLE.—Dr. Edwards's new Cantata *Epiphany* was produced on the 13th ult. with great success, under the conductorship of Dr. J. T. Gardner, of Ilfracombe. Dr. Edwards was at the organ, and played with taste and skill. The whole of the soprano solos were taken by Miss Willis. The Magi were represented by Mr. Sydney Harper, Mr. George Hasboun, Mr. Norton Deane; while, in the other parts, the vocalists were Mr. S. Harper, Mr. George Garland, Mr. C. J. Bath, and Mr. B. T. James, and the choral recitatives, in which the narrative work is for the most part done, were sung with much success; while with regard to the general chorus work too great praise cannot be given. The tuneful Angels' hymn, which concludes a choral recitative in Part II., was sweetly sung by the boys included in the choir. The congregation joined in the opening hymn, the last verse of the stately chorale, the carol, and the *Nunc dimittis*. A second performance was given in the church on the following evening again conducted by Dr. Gardner, the singing, both of solos and choruses, deserving the highest praise.

BASINGSTOKE.—On the 8th ult. the Harmonic Society gave a Concert in the Town Hall. The programme consisted of Bennett's *May Queen* and a miscellaneous selection. The soloists were Mrs. Clara Wray, Miss Poulter, Mr. Staples, and Mr. D. Price. Mr. J. S. Liddle led the orchestra and played a solo, *Aria and Gavotte* (Ries). Mr. W. H. Liddle conducted and played the *Adagio and Presto* from Mendelssohn's *D minor Piano-forte Concerto*, accompanied by the orchestra. Miss Arkwright and Mr. M. Clapham accompanied on the pianoforte.

DURBAN (NATAL).—The Choral Union, which has not been in existence many months, gave, on December 29, a performance of Mendelssohn's *Elijah* in the Town Hall. The Conductor was Mr. Crane, who has worked with commendable zeal in the training of his forces. Mr. Hallé undertook the part of the Prophet, and showed a thorough appreciation of the music. Mr. Macfarlane was the tenor. Miss McNeil and Miss Savile were the soprano soloists, the latter making her public *début*. Miss Robinson, Miss Stuart, and Miss Sanders divided the contralto music between them. The chorus was fairly good, the orchestra worked well, and the several trios and quartets were carefully given. Mr. Crane fulfilled his position as Conductor with care and skill. The Concert was repeated on the following Monday.

GNATON.—The first Concert of the Gnaton and District Choral Society, a very promising Association, was given on December 26, at Yealmington, a village about 15 miles from Plymouth. The formation of such a Society, having for its object the "study of superior music," was suggested by Mrs. Williams, of Gnaton Hall, and Mr. Williams assumed the offices of Hon. Sec. and Treasurer. The great majority of the voices, however, came from Yealmington, where the weekly rehearsals are held. The first part of the programme was

devoted to Van Bree's *St. Cecilia's Day*, and the solos were taken by Mrs. Henry R. Clayton, of London, and Miss Pinwill. The latter lady was especially good in the very difficult, but somewhat unattractive recitative and aria "Frascati, clad with beauty," and was most deservedly applauded. The remainder of the recitatives and arias were taken by Mrs. Clayton, whose full and perfectly managed mezzo-soprano voice was much admired. The air "Give way now to pleasure," with full chorus accompaniment, went very smartly, and the soloist gave the young Society wonderful confidence by the easy way in which she sang. The Choral "Fragrant odours" was sung as a quartet very expressively by Mrs. Williams, Miss Pinwill, Mr. Gribble, and the Rev. A. T. Allin. Miss Childs (whose very efficient help at the pianoforte has been a mainstay of the Society), and Mr. Dymond, of Callington (who made the very best of a small harmonium) accompanied. The second part was miscellaneous, and was chiefly noticeable for the very charming duet for violin and pianoforte by Silt, and the evergreen Meditation on Bach's Prelude by Gouand, for violin, pianoforte, and harmonium. Both of these instrumental pieces went capitally. Mrs. Clayton and the Rev. A. T. Allin were the only vocal soloists, and both secured encores. The Concert was in every respect a success.

LEICESTER.—The Philharmonic Society gave a performance of the *Crucifixion* on the 1st ult., in aid of the Infirmary and Children's Hospital, in the Temperance Hall. The soloists, Mrs. Russell, Mr. A. Page, and Mr. Musgrave Tnfall, were supported by a fairly well-balanced chorus and an orchestra. Mr. Ellis was the Conductor.

NEWARK.—On the 18th ult. special musical Services were held in St. Thomas's Church, the occasion of the opening of the fine new organ by Messrs. Norman Bros. and Beard. Dr. Bunnett presided at the organ, his Recital including the following pieces: Fantasia and Fugue in D, Bunnett; *Antante Grazioso* in G, Smart; Organ Concerto, Handel; "My heart ever faithful, Be"; Grand Chorus, *Messiah*. The afternoon sermon was preached by the Rev. Rev. the Dean of Norwich.—On the 22nd ult. a very successful Concert was given in St. Andrew's Hall, the proceeds of which were devoted towards the liquidation of the debt incurred by the rebuilding of the School for the Indigent Blind. The services of the following artists were given gratuitously: Miss Liza Lehmann, Miss Girtin Barnard, Mrs. H. Trust, Mr. Percy Woodgate (violin), Mr. H. Trust (violin-cello), Dr. Bunnett (organ), and Mr. Kingston Rudd (pianoforte). Mr. and Mrs. Henschel were engaged, but as they were both suffering from the effects of the Arctic season they were unable to be present, much to the disappointment of the large attendance assembled. The programme contained a higher-class selection than is usually given at such Concerts, and its interpretation by the several artists drew down frequent applause. The vocalisation of Mrs. Trust (a native of Norwich) was quite a revelation, her intonation and purity of style combined with considerable compass making quite an impression on the audience. Miss Lehmann and Miss Girtin Barnard are both old favourites. Mr. Woodgate as an amateur violinist was much applauded. The only concerted piece was the first movement from Mayser's Trio for pianoforte, violin, and violoncello (Op. 52), carefully rendered by Mr. Kingston Rudd, Mr. Percy Woodgate, and Mr. Henry Trust. It should also be mentioned that Mr. Braxton Smith sang several tenor songs in good style.

SOUTHAMPTON.—On the 6th ult. Handel's *Oratorio The Messiah* was performed at the Skating Rink. There was a band and chorus of nearly 200 performers. The soloists were Madame Eva Scorey, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Musgrave Tnfall. Mr. H. M. Pike, conducted. The performance reflected the greatest possible credit on all who took part.

ORGAN APPOINTMENTS.—Mr. Donald W. H. Penrose, Organist and Choirmaster to Epping Parish Church.—Mr. John Brind, Organist and Choirmaster to St. Andrew's, Boscombe.—Mr. J. T. Gowen, Organist and Choirmaster to St. Philip's (Heigham), Norwich.—Mr. J. Percy Baker, Organist and Choirmaster to the Parish Church, Totting Graveney.—Mr. Archibald S. Marks, Organist and Choirmaster to St. Stephen's, Haggerston.—Dr. Herbert W. Wareing, Organist and Choirmaster to King's Norton Parish Church.—Mr. G. Graham Newstead, Organist and Choirmaster to St. Andrew's, Lambeth.—Mr. A. Francis Peagood, Assistant Organist to Holy Trinity Church, Newington.—Mr. Henry Kitchingman, Organist and Choirmaster to Christ Church, Victoria Road, Kennington.—Mr. Charles Hobbs, to the Royal Military Asylum, Chelsea.—Mr. T. J. Pace, to Holy Trinity Church, Stratford.—Mr. Thomas Wheeler, Organist and Choirmaster to St. Andrew's, Bromptley.—Mr. C. J. Lilywhite, Organist and Choirmaster to Immanuel Church, West Britton.

CHOIR APPOINTMENTS.—Mr. Edward Godber (Bass), to St. Andrew's, Boscombe.—Mr. Joy (Bass), to St. Andrew's, Boscombe.—Mr. Lewis Davies (Tenor), to St. Andrew's, Boscombe.—Mr. Fletcher (Tenor), to St. Andrew's, Boscombe.—Mr. Maunders (Tenor), to St. Andrew's, Boscombe.—Mr. Edward Branscombe, Lay-Vicar of Westminster Abbey.—Miss Emily Humm (Soprano), to Central Hill Chapel, Norwood.—Mr. Walter J. Hobson (Bass), to St. Stephen's, Gateacre, Liverpool.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1891.

FIRST PERFORMANCES.

I.—MENDELSSOHN'S "ST. PAUL."

By F. G. EDWARDS.

"SAINT PAUL," Mendelssohn's first Oratorio, was given to the world on the evening of Whitsunday, May 22, 1836, when its composer was in his twenty-sixth year. The place was Düsseldorf; the occasion the Lower Rhine Musical Festival. Among the eagerly expectant audience on that memorable occasion were Carl Klingemann, Ferdinand Hiller, J. W. Davison (not then a journalist), and Sterndale Bennett, then just turned twenty. The first two named have recorded their experiences of the eventful day, so that with the aid of their narratives and those of other contemporary records, there is ample material wherewith to relate the story of the first performance of Mendelssohn's "St. Paul."

First, a word or two as to the Festival itself. In addition to "St. Paul," there were performed Beethoven's Choral Symphony, and his Overtures to "Leonore," No. 1 (then unknown) and No. 3; Mozart's "Davide penitente"; and a Psalm of Handel's (one of the Chandos anthems). The performance took place in the Rittersaal, "but the room," says Hiller, "was too small for the large audience and orchestra; and in 'Sleepers, wake,' the blast of the trumpets and trombones from the gallery down into the low hall was quite overpowering." The orchestra (led by Ferdinand David) consisted of 172 players; the chorus numbered 364—a total of 536 performers. The chorus were thus distributed: 106 sopranos, 60 altos, 90 tenors, and 108 basses. All the singers, with the exception of the soloists, were amateurs, as were also the greater part of the band. It was this circumstance that gave to the Festival one interesting characteristic. From all the neighbouring towns and the country round, the people gathered together—not to toil at some irksome ill-paid task, but for a great musical field-day, full of soul and song. One venerable chorister, aged seventy-five, sang his tenor part in the chorus with the same enthusiasm with which, in his younger days at Vienna, he had listened to the first performance of Mozart's "Zauberflöte." The love of the art, the good training of the voices, a well-cultivated taste, and a general knowledge of music were here all happily united in the performers. "You felt the life, the pulsation of the music, for their hearts and understandings were in it," says Klingemann. Mendelssohn was the bright particular star of the Festival, not only as composer, conductor, and pianist, but also as a lively, agreeable host, introducing the visitors to each other and bringing the right people together, with always a kind word for everybody. The preliminary rehearsals having been conducted by Julius Rietz, Mendelssohn on his arrival set to work with his usual energy. Some, at least, of the soloists did not get their parts till within three days of the final rehearsals. An amusing incident is recorded in this connection. Mendelssohn requested F. von W— to sing a recitative that he (Mendelssohn) brought with him just after he had written it down. The words were not very distinctly written, and at the passage "When the heathen heard it they were glad (*froh*)," the soloist sang with great vigour "When the heathen heard it

they were saucy (*frech*)."^{*} In spite of the solemn mood of the listeners, this humorous perversion of the text caused roars of continued laughter, in which Mendelssohn heartily joined.^{*}

"The performance of the Oratorio," says Klingemann, "was glorious—never did I hear such chorus-singing. What the orchestra missed in minor, delicate details, they made up in striking, general effect." "Mendelssohn," wrote an eye-witness, "is great as a Conductor. No wrong note, no erring performer escapes him. He treated these 536 performers as a single instrument, or as a commander would his army, with irresistible authority. He does it most patiently, sparing no one, and cheering them up at the proper moment. The Conductor's place was a sort of pulpit, decorated with a golden lyre. When the performance was over some young ladies showered flowers and garlands upon the composer; they crowned his score; and if they had no more to say, and no further applause to bestow, it was because they had constantly sung and talked of the great work ever since the preparations for the Festival began."

The performance was not quite free from blemish. One of the vocalists in the duet of the "False Witnesses" made a slip. Fanny Hensel, Mendelssohn's gifted sister, who was seated among the contraltos in the chorus, turned pale with anxiety, and bending forward and holding up a sheet of music, she sang the right notes so steadily and firmly that the erring duettist soon got all right again. At the close of the performance Mendelssohn tenderly clasped the hand of his sister-helper in the time of need, and said, with his bright smile, "I am so glad it was one of the false witnesses."

We must, however, let Mendelssohn state his own impressions in regard to the performance. He thus writes to his friend Schleinitz, under date July 5, 1836: "You would certainly have been for a long time much amused and delighted with the Musical Festival; and from your taking so friendly an interest in me and my 'St. Paul,' I thought a hundred times, at least, during the rehearsals, what a pity it was that you were not there. You would assuredly have been delighted by the love and goodwill with which the whole affair was carried on, and the marvellous fire with which the chorus and orchestra burst forth; though there were individual passages, especially in the solos, which might have annoyed you. I think I see your face, could you have heard the 'St. Paul's' arias sung in an indifferent, mechanical manner, and I think I hear you uttering abuse on the Apostle of the Gentiles in a dressing-gown; but then I know also how charmed you would have been with 'Rise up, arise,' which went really splendidly. My feelings were singular; during the whole of the rehearsals and the performance I thought little enough about directing, but listened eagerly to the general effect, and whether it went right according to my idea, without thinking of anything else. When the people gave me a flourish of trumpets or applauded, it was welcome for a moment, but then my father came back to my mind,[†] and I strove once more to recall my thoughts to my work. Thus, during the entire performance, I was almost in the position of a listener, and I tried to retain an impression of the whole. Many parts caused me much pleasure, others not so; but I learnt a lesson from it all, and hope to succeed better the next time I write an oratorio.—FELIX MENDELSSOHN BARTHOLODY."

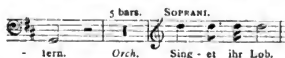
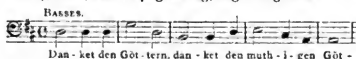
^{*} This recitative is probably one of the numbers that Mendelssohn withdrew from the Oratorio after its first performance.

[†] Mendelssohn's father, Abraham Mendelssohn, had died on the previous 10th of November. He had shown a keen interest in the progress of his son's first Oratorio.

On the third day of the Festival there was, as usual, the so called Künstler-Concert—chiefly consisting of solo performances by the principals. The programme for this Concert had to be altered at the last moment owing to the illness of one or more of the solo vocalists. Mendelssohn therefore proposed to Ferdinand David that they should play Beethoven's "Kreutzer" Sonata. Unfortunately the music could not be found, but Mendelssohn said: "We have played it so often together, of course we can play it by heart," and so they did without either music or rehearsal, but with enormous success.*

It may be interesting to give the prices of admission to the Concerts. A ticket for both the evening Concerts cost nine shillings, for a single evening six shillings, for the morning Concert three shillings, and for each general rehearsal (of which there were four), one shilling.

Almost immediately after the first performance of "St. Paul" Mendelssohn began his usual conscientious revision and rigorous pruning of the score. "I have an awful reverence for print," he frequently told his friend, Devrient, "and I must go on improving my things until I feel sure they are all I can make them." "Mendelssohn rejected no less than fourteen pieces, including two chorales, 'O treuer Heiland' and 'Ein feste Burg.' One of the choruses evidently belongs to the scene at Lystra. It is a heathen chorus for voices and full orchestra (with big drum), in D, twelve pages long, beginning thus:—



Mendelssohn used often to complain in joke that his heathen choruses were more effective than his Christian or Jewish ones.† One of the rejected airs, a soprano solo in F minor, "Thou who hast doomed man to die," is now published by Messrs Novello, Ewer and Co.

Liverpool is accorded the honour of being the place where "St. Paul" was first performed in England. The work was given at the Liverpool Musical Festival, in St. Peter's Church (now the Cathedral), on Friday morning, October 7, 1836, a little more than four months after its first presentation at Düsseldorf. The revised version of the Oratorio, the form in which we now know the work, was given for the first time on this occasion. Sir George Smart, to whom the English version was dedicated by the publisher, was the Conductor. Malibran, but for her untimely death a fortnight before the Festival, would have sung the principal soprano part. Her place was taken by Madame Caradori-Allen; the other leading vocalists were Mrs. Shaw, Braham, and Henry Phillips. Mr. J. Alfred Novello was doubtless one of the "False Witnesses." Soon after its first performance the copyright of "St. Paul" for England was purchased by Mr. J. Alfred Novello, to the astonishment of the music trade, who probably at that time, though perhaps not subsequently, pitied the purchaser.‡ The earliest announcement of the purchase seems to have appeared in the *Musical World* of August 5, 1836. On the following 18th of November

was announced "the pianoforte score of the whole Oratorio, arranged by the author, price 32s.; or, in two parts, 16s. each," *net*, of course. The English translation was made by Mr. William Ball.

"St. Paul" was given in the following year (1837) by the Sacred Harmonic Society (twice), and at the Birmingham Musical Festival, under Mendelssohn's direction. With these initial performances this beautiful work may be said to have been well launched on the flood-tide of artistic success.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 79*).

LAST month we heard Wagner demand a retired house, "in an elevated situation," as a boon indispensable to his comfort and working power. In a letter to Liszt, dated January, 1857, there is brief reference to a dwelling presumably answering this description: "W. has bought the little country house after all, and I am to have a perpetual lease of it." Wagner took possession of this residence at the end of April, and bore the worry of house-moving pretty well: "At first I had to go through various troubles, for the furnishing of the little place, which has turned out very neat and according to my taste, took much time, and we had to move out before there was any possibility of moving in. In addition to this my wife was taken ill, and I had to keep her from all exertion, so that the whole trouble of moving fell upon me alone. For ten days we lived at the hotel, and at last we moved in here in very cold and terrible weather. Only the thought that the change would be definite kept me in good temper." Wagner went on to describe the place: "My study has been arranged with the pedantry and elegant comfort known to you. My writing table stands at the large window, with a splendid view of the lake and the Alps; rest and quiet surround me. A pretty and well stocked garden offers little walks and resting-places to me, and will enable my wife to occupy herself pleasantly, and to keep herself free from troubling thoughts about me; in particular, a large kitchen garden claims her tenderest care. You will see that a very pretty place for my retirement has been gained, and if I consider how long I have been wishing for this, and how difficult it was even to bring it into view, I feel compelled to look upon the excellent W. as one of my greatest benefactors." The note of cheerfulness in this letter is a welcome change, but Wagner, in the first communication cited above, had dealt with the inevitable pecuniary troubles. For some reason or other, the allowance made to Wagner by the R.'s of Dresden had been given up, and it became important, as the master sagely observed, to settle his income on an independent basis. All he wanted till annested and permitted to re-enter Germany was a "free, unencumbered, and not too limited income." Sensible composer! How like to ordinary men! for who now without it does not desire a free, unencumbered, and, especially, not too limited income? Wagner's scheme for obtaining this was perfectly legitimate and did not involve sending round the hat. He had the fruit of his own industry to sell in the shape of the "Nibelungen Ring" (of which two parts were complete and a third was in an advanced state), and Liszt, as usual, was asked to drive a bargain with Breitkopf and Hartel. "I think they ought to pay me 1,000 thalers for each score, in each case on delivery of the manuscript—that is, for the 'Rhinegold,' and perhaps for the 'Walkurie' also, now at once. 'Siegfried' will be in their hands by the end of this year." However,

* I owe this to the kindness of Herr Paul David, son of Ferdinand David, and Professor of Music at Uppingham School.

† Sir George Grove in the Crystal Palace programme of November 30, 1872, and "The Dictionary of Music and Musicians," Vol. II, p. 675.

‡ See "A Short History of Cheap Music," p. 13. (Novello, Ewer and Co.)

as I remarked before, I must be satisfied, even if they give me a little less. In any case, it will be enough to keep me going for several years, and if I once know what I have I shall make arrangements accordingly, being resolved, in any case, to leave the management of my income in future to my wife." Really this flash of common-sense in connection with the ordinary concerns of life is quite refreshing. Here is a man who, from the head of the toad adversity, has plucked a jewel of wisdom, and will hand over his money (which he would certainly squander) to the careful, if unclever housewife, of whom we think the more favourably because her name is so rarely mentioned.

Liszt accepted the commission as salesman, and replied to Wagner in a mildly jocular strain, hoping soon to "get a little Rhine copper for the 'Rhinegold.'" After an interview with Härtel, he wrote again stating that the publisher, who, it appears, had made an offer previously, now seemed disposed to draw back from it, because "The turn given by you to the matter in your second letter has almost offended him." There is reason to think that Wagner should have handed all his business over to Mrs. Wagner, along with the family purse, but Liszt could only continue giving common-sense counsel. Write again to Härtel, and do so a little politely: such was the advice, which Wagner at once accepted and acted upon. Härtel's reply leaving the matter still in suspense, Liszt received a splenetic outburst from Zurich, expressed in the now old and familiar style:—

"It is a sad thing that, in order to have a *certain* income for the next few years, I am compelled to offer my work for sale in this manner, and in different circumstances I should calmly bide my time in the firm hope that people would come to me. As it is, I am compelled to try everything in order to tempt the Härtels to this purchase. *Above all, I perceive that your time and occupations will not allow you to acquaint those gentlemen thoroughly with my music.* I have, therefore, invited them to come here this summer, and to meet Klindworth, who has announced his visit to me. With his aid I shall give them a piece of my 'Nibelungen' which will convey some notion of it."

The uncalled-for and ungenerous reproach of Liszt which we have put in italics was more than even that faithful and self-sacrificing friend could stand. He answered firmly: "You seem to think that I have not had time and opportunity for determining the Härtels to a different and better proposal, *but there you are very much mistaken* (these italics are Liszt's), and you may be quite certain that I should have remained at Leipzig for a month or longer, and should have played, and sung the 'Rhinegold' to the Härtels several times, if I had had the slightest hope that our purpose would in that manner have advanced by a hair's breadth." The further advice was given not to be irritable, avoid rash words, and keep quite quiet. Meanwhile the Leipzig publishers would do no more than offer "an eventual honorarium *after* the publication of the work, and after the expenses of that publication have been covered." The effect of these circumstances upon Wagner was just what might have been expected. In a paroxysm of disgust he affected to believe that the "Nibelungen" was impossible and resolved to abandon it forthwith:

"I shall have no further trouble with the Härtels, as I have determined finally to give up my headstrong design of completing the 'Nibelungen.' I have led my young *Siegfried* to a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears. He will be better off there than elsewhere. If I were ever to resume the work someone would have to make it very easy for me, or else I should have to be in a

position to present it to the world as a *gift*, in the full sense of the word. These long explanations with the Härtels—my first contact with that world which would have to make the realisation of that enterprise possible—were quite enough to bring me to my senses, and to make me recognise the chimeric nature of this undertaking. . . The Härtels . . . are, no doubt, quite right in believing the performance of the work impossible, as the author did not even see his way to its completion without their help."

The "Nibelungen" put aside, Wagner resolved to finish "Tristan," which, being a "thoroughly practicable" work, he looked upon as a surer means of making money: "For so much I may assume, that a thoroughly practicable work, such as 'Tristan' is to be, will quickly bring me a good income, and keep me afloat for a time. In addition to this, I have a curious idea. I am thinking of having a good Italian translation made of this work, in order to produce it as an Italian opera (O Richard! O mon Roi!) at the theatre of Rio Janeiro, which will probably give my 'Tannhäuser' first. I mean to dedicate it to the Emperor of Brazil, who will soon receive copies of my last three operas, and all this will, I trust, realise enough to keep me out of harm's way for a time." Here the master turned fondly to his "Nibelungen": "Whether after that my 'Nibelungen' will appeal to me again I cannot foresee; it depends upon moods over which I have no control. For once I have used violence against myself. Just as I was in the most favourable mood, I have torn *Siegfried* from my heart, and placed him under lock and key as one buried alive. There I shall keep him, and no one shall see anything of him, as I had to shut him out from myself. Well, perhaps this sleep will do him good; as to his awaking I decide nothing."

Let us here note, in parenthesis, a passage in the letter from which we have just quoted, which goes to show that Wagner took the true measure of the sycophants who, even at that time, began to gather round, seeking to shine by reflected light: "Some unfortunate person has again sent me a whole heap of ridiculous nonsense about my 'Nibelungen,' and probably expects an approving answer in return. With such puppets have I to deal when I look for human beings; these are the kind of people who continually trouble themselves about me with astounding faithfulness and constancy. Good Lord! it is very well for you to talk."

Liszt approved the idea of "Tristan," but lamented stoppage of work upon the "Nibelungen," and finished with words of hope as well as counsel: "A more favourable hour will come and must be waited for, and in the meantime I can only ask you not to be unjust to your friend, and to practise the virtue of the mule, as Byron calls patience."

Towards the close of 1857 Wagner had "Tristan" still in hand, but not much money. His business matters—royalties, &c.—were all at sixes and sevens, his wife's housekeeping cash was in the last stage of consumption, and Christmas bills were just ahead, while he wanted to look after his interests in Paris, but had not the means of travel. In short, he stood in need of at least a thousand francs. To whom could he apply but to Liszt? "By Easter, at the latest, and perhaps sooner, I shall ask Härtel for a considerable sum on account of the first act ('Tristan') and promise faithfully to return the money then. Please consider from whom, and how, you can get the money for me. Send me the money and let me know at the same time where you can meet me, at Strassburg or in Paris." The Job of Weimar answered uncomplainingly that he could not raise ten thalers there just then, but he had written to Vienna, and the thousand francs would be ready for Wagner at the house of

Liszt's son-in-law, Emile Ollivier (the man of the "light heart" in 1870), then residing in the Faubourg St. Germain. The money was duly received and acknowledged as thus: "It was a real shame that I was once more compelled to take money from you, but this time it is quite certain to be a loan, which I shall repay to you in any circumstances. . . . As to the employment of what you sent me, and for which also I thank you cordially, you must please set the mind of the good Princess at rest. I am sorry that this also should trouble her." The inference is that Wagner was cautioned not to squander the cash.

Wagner's business in Paris was connected with an enterprise suggested to him by a M. Leopold Amat, who asked for authorisation to procure the performance of "Tannhäuser" at the Grand Opéra. In a letter to Liszt the master said:—

"I informed him that my only and indispensable condition would be that an exact transcription of the opera, without omission or alteration, should be given. Soon afterwards, a M. de Charnal, a young littérateur without reputation, applied to me, asking permission to publish a good translation in verse of the "Tannhäuser" poem, in one of the first *Revue de Paris*. That permission I granted him on condition that the publication in the review should not imply any further copyright. . . . The management of the Grand Opéra has made no move, but M. Carvalho, of the Théâtre Lyrique, seems to be lying in wait for me. In case I should do anything with him, I am determined, as I said before, to leave 'Rienzi' to his tender mercies; first, because that work causes no anxiety to my heart, and may be transmogrified a little for all I care; second, because the subject and the music are less strange to the Paris public than are my other works. What do you think of it? To me the whole thing would be purely an affair of money, and as such it would no doubt turn out well."

Meanwhile, Emile Ollivier was very kind and attentive, especially in advancing Wagner's interest with his friend, Carvalho. Berlioz, too, renewed his intercourse with the German master, while in other ways the brief sojourn in Paris did not lack amenities. Then there was the further gratification that Härtel consented to publish "Tristan," not exactly on the composer's terms, but under conditions which Wagner confessed he could not do better than accept. The clouds were breaking a little at this moment, with the drawback, however, that nothing immediately came of the Paris journey as regards the introduction of Wagner either to the Grand Opéra or the Lyrique.

In the course of the ensuing summer Wagner again settled down at Zurich, and received a visit from Carl Tausig, who brought an introduction from Liszt. The master's description of Tausig to his Weimar friend is one of the few passages in his letters through which runs a vein of genuine humour. It must be transcribed here:—

"He is a terrible youth. I am astonished, alternately by his highly developed intellect and his wild ways. He will become something extraordinary if he becomes anything at all. When I see him smoking frightfully strong cigars and drinking no end of tea, while as yet there is not the slightest hope of a beard, I am frightened like the hen when she sees her young ducklings take to the water. What will become of him I cannot foresee, but whiskey and rum he will not get from me. I should, without hesitation, have taken him into my house if we had not mutually molested each other by pianoforte playing. So, I have found him a room in a little hole close to me, where he is to sleep and work, doing his other daily business in my house. He does, however, no credit to my table, which, in spite of my grasswidowerhood

(Mrs. Wagner was then at some baths, undergoing a "cure"), is fairly well provided. He sits down to table every day saying he has no appetite at all, which pleases me all the less because the reason may be found in the cheese and sweets he has eaten. In this manner he tortures me continually, and devours my biscuits, which my wife doles out grudgingly even to me. He hates walking, and yet declares that he would like to come with me when I propose leaving him at home. After the first half-hour he lags behind, as if he had walked four hours. My childless marriage is thus sadly blessed with an interesting phenomenon, and I take in, in rapid doses, the quintessence of paternal cares and troubles. All this has done me a great deal of good; it was a splendid diversion, for which, as I said before, I have to thank you. You knew what I wanted. Of course the youth pleases me immensely in other ways, and, although he acts like a naughty boy, he talks like an old man of pronounced character. . . . As a musician he is enormously gifted, and his furious pianoforte playing makes me tremble."

It is clear from the foregoing that Tausig had contrived to make Wagner very fond of him, but the fact stands out much more conspicuously in a subsequent letter, written to Liszt after the Weimar musician had taken his pupil severely to task over a transaction in which a third person, spoken of as X., was concerned. Wagner was quite upset by the charges against his new favourite. He spoke of them as "absolutely terrible," and declared that he looked with horror "upon the cares of this world, where everything is ruled by confusion and error to the verge of madness." He made, moreover, a spirited defence of Tausig, whom he looked upon as a victim of perverted judgment, albeit accustomed to "speak of God and the world in the most ruthless manner." No particulars of the matter are given, and, after a reply from Liszt in which he justified his action, the correspondence contains no further reference to it.

In August, 1858, the holiday thoughts of Wagner turned to Venice, the city in which he was doomed to breathe his last. But before he could go there some assurance from arrest and extradition by the Austrian authorities was necessary. The Austrian minister's *visé* Wagner had no difficulty in obtaining, but that was hardly enough security, and he begged Liszt to move the Grand Duke of Weimar as an intercessor with the Viennese Court. Liszt's reply was not satisfactory, but Wagner was bent upon Venice: "One of the interesting large cities of Italy is what I want. In such surroundings one can most easily keep to oneself, for every walk presents objects of an important kind and satisfies the want of men and things. But in large towns the noise of carriages is absolutely unbearable to me; it drives me wild. Venice is notoriously the quietest—i.e., the most noiseless city in the world, which has decided me in its favour." For these reasons the idea was not lightly to be given up, and Wagner returned to the charge: "Listen, therefore. Kindly ask the Grand Duke in my name, for the special favour of securing for me, by his intercession in Vienna, an undisturbed sojourn in Venice. This is indispensable for my future, for such a permission would permanently open to me Venice and Austrian Italy generally. Let, therefore, the Grand Duke show himself my well-inclined protector, and do all in his power to comply with my wish."

Liszt spoke to the Grand Duke, who was decidedly against Wagner's stay in Venice, and recommended Genoa or Sardinia as being safe. From Dresden, too, came reports showing that the rebel and traitor of 1849 was still unforgiven, and putting this and

that together Liszt counselled prudence. But the impetuous Wagner did not wait for a reply. He was actually in Venice when Liszt's letter reached Geneva, where he had been staying, and so faced the risk, whatever it might prove to be. As it happened, there was no risk at all, and the Venetian police, who had informed Wagner that they knew nothing to prevent his quiet stay in the city, were not called upon to be less polite. Of course the master housed himself to taste—"in a stately palace with large rooms" filled with the "melancholy silence of the Grand Canal." He seems to have enjoyed himself there. We find him expressing hope of "calm, clear, quietly active years" and of music "flowing from his spirit like a gentle stream." Moreover, he had begun to pity the suffering world, and in that feeling extinguished his own sorrows. "Venice continues to be most sympathetic to me; my choice was guided by instinct and has turned out well. This kind of retirement is most pleasant to me; I see just enough to occupy my fancy agreeably; nothing disturbs me."

Even a genius cannot occupy a Venetian palace without prosaic means in the form of coin, and we soon find Wagner writing to Liszt: "I want money, much money, in order to get honestly through my difficult position, and am looking out everywhere for a little business. I have just offered my 'Lohengrin' to the Cassel management. If you can help me there, do so." A little later the master enters more fully into this ever-recurring matter. He began with the usual jeremiad: "My affairs are in a somewhat miserable condition. 'Rienzi' is not getting on. . . The first disappointment came from Munich, where I had expected to get an honorarium of fifty louis. They wrote to me that the reading committee objected to the subject on religious grounds. I pity that dear religion. It is partly your fault that it is put to such uses now; why do you write beautiful Masses for the parsons?" And so on, and so on, till we come upon the following outburst in a subsequent letter: "Good Lord! it is miserable that one has to take all this trouble for a little money. I am once more confined to my room, and cannot even get up from my chair; a neglected abscess in my leg causes me terrible pain; sometimes, in the middle of my music, I call out loudly, which has a very fine effect." There is a postscript to this showing how the yells came in, and one is glad to find Wagner with spirit enough to joke under such circumstances: "Have I really to wait for the wretched twenty-five louis d'or—oh!—till after the performance? Lord, only knows when that will take place—oh!"

No; "Rienzi" did not march, and its composer grieved thereat because of lacking royalties, but, as an artist, he professed to be content; looking upon the whole thing as an anachronism. By this time, moreover, he had turned again to the "Nibelungen." "Whether or not I perform my 'Nibelungen' at some future time is, at bottom, a matter of indifference to me; I shall complete it in any case, for my enthusiasm and strength for such works I do not derive from any hopes for the realisation of which I should require certain people. All that the world, and my 'admirers' and 'worshippers' of whom I have to hear so much, can do for me is to look upon my whole situation in a serious and sympathetic spirit, and to do all in their power to ease my heavy cares, and to preserve to me the pleasure and leisure which I require for my work. Beyond this I want nothing, but to attain it very different efforts are necessary from those which have hitherto come to my knowledge." The pecuniary trouble in the Venetian palace came to a head in January, 1859, when Wagner addressed to Liszt

another of his exhaustive and exhausting letters on the question of ways and means. He wrote then "for the last time." Utter disgust had once more supervened, and with it indifference to life and its interests. He had got to care little about a return to Germany, and even the idea of conducting his own works gave small pleasure, while "my ideal demands have increased, compared with former times, and my sensitiveness has become much more acute during the last ten years, spent in absolute separation from public life." Under these circumstances there was only one reason for living—the desire to create works, therefore he demanded this and no more: "A settlement upon me of an honourable and large pension, solely for the purpose of creating my works of art undisturbed and without regard for external success." Wagner further intimated that the necessity of trading with his operas ought not to rest upon him: "This necessity has already filled me with much painful bitterness," besides which the receipts fluctuated. At one time there was a "certain tempting plenty" (we know what that expression means) and then a sudden dearth, which, no provision having been made to meet it, brought "want, care, and tribulation." What the poor composer needed was a substantial, fixed income and then the royalties as they came in could be used in adding "certain comforts to my existence." Taking all this into account, Wagner reverted to his old idea of an allowance from sympathetic German princes.

The master was good enough to indicate the minimum sum required—2,000 or 3,000 thalers. This sum he did not blush to name because his "some-what refined and not altogether ordinary wants" must be satisfied. "My experience of what I want in accordance with my nature, and, perhaps I should add, the nature of my works, teaches me that I cannot well do with less; and, on the other hand, it is well known that artists like Mendelssohn (although he was rich) have received equally large honorary salaries from one single quarter."

Would Liszt take the matter up and lay it before the sympathetic German princes? If not, why not? All other means failing, he would himself become a petitioner. Were we sure that Wagner had exercised common prudence in money matters, it would be easy to pity him as this "last" cry arose out of the depths. Speaking of his condition on New Year's Eve, he said: "My money was all gone; my watch, the snuff-box of the Grand Duke, and the *bonbonnière* of the Princess, the only valuables I possess, had been pawned, and of the money I had got for them only one and a half Napoleons remained."

(To be continued.)

A FAMOUS FIRST NIGHT.

THE history of opera contains many points of singular interest, but not one perhaps more remarkable than the frequency with which the verdict of a first night audience is subsequently reversed. Nothing is more usual—at any rate, in France or Italy—than for an opera to be received on its first performance with tempests of applause, and to be played for a season or so to crowded houses, then gradually to appear less and less often till in the course of a couple of years or so it has sunk into the limbo of oblivion. A striking instance of this was recently afforded by M. Massenet's Opera "Le Cid," which was produced late in the autumn of 1885 at the Paris Opéra. It was performed no less than forty-five times in 1886, a fact which would seem to intimate that its popularity was assured; it is with some surprise, therefore, that

we observe that in 1887 it was performed only thirteen times, and in 1888 only eight. These figures speak for themselves, but it is strange that the French, who are good critics as a rule, though they have the reputation of fickleness to a certain extent as well, should change their minds so soon about an opera which had been received with every possible manifestation of enthusiasm.

The reverse, however, occasionally happens, though not so frequently as upon the dramatic stage. There, indeed, it is not very unusual for a play, which a first night audience has greeted with coldness, not to say contempt, to turn out a great popular success. This was strikingly exemplified in London a few years ago by the brilliant triumph which attended the career of the "Private Secretary," though I believe the critics were unanimous in condemning it after the first performance. Still, we can find instances quite as surprising in the history of opera. "La Traviata," which, though now rather out of fashion, has been one of the most universally popular of Verdi's operas during the last thirty years, achieved a terrible fiasco on its production in Venice in 1853. This indeed was largely, if not entirely, due to the mediocrity of the singers, and the physical disability of one of them to impersonate a heroine in the last stage of consumption; and in the hands of more sympathetic interpreters "La Traviata" soon won its way to popularity.

It is often amusing, and always interesting, to turn to the criticisms of the original production of an opera with which all the world is now familiar. With this view we append a translation of the criticism which appeared in the columns of *Le Figaro* on March 24, 1859, a few days after the first performance of "Faust" at the Théâtre Lyrique, Paris.

This article is perhaps not a very good illustration of a mistaken first night verdict; indeed, the criticism throughout is singularly just and temperate, but "Faust" is now so universally popular that any records of the opening scenes of its career seem to possess an intrinsic interest, apart from any question of literary merit whatever.

M. Gounod was at this time by no means in his first youth; in fact, he was forty years old, and was already known to the world as the composer of "Sapho," an opera which, without taking Paris by storm, had achieved a fair measure of success; "Le Médecin malgré lui," a comic opera, which, though containing much graceful and charming music, was found to be lacking in *vis comica*; the incidental music to Ponsard's "Ulysses," and "La Nonne Sanglante," an opera founded on a ghastly tale by "Monk" Lewis, which was so severely handicapped by its gloomy libretto that it failed to make any impression upon the Parisian public. In spite of these failures, or at any rate only *succès d'estime*, M. Gounod was looked upon as one of the leading men among the younger French musicians, and his "Faust" had been awaited with considerable interest. We will now plunge in *medias res*, omitting the critic's introductory paragraph, which contains nothing of interest.

"I will not insult my readers by supposing them unfamiliar with Goethe's *dramatis personæ*, and will, therefore, refrain from analysing MM. Carré and Barbier's libretto any more than is necessary to follow the developments of M. Gounod's score.

"The scene opens in *Doctor Faust's* laboratory. The instrumental introduction appears to me to be a vague, undecided affair; for the composer seems to have attacked his opera as though it were a symphony, which is always a mistake. . . . These weird harmonies fading away in the orchestra like the ripples on troubled water, these mysterious phrases, in which

no distinct melody is perceptible, may no doubt express very well up to a certain point *Faust's* vague aspirations after happiness and the disappointment he experiences when wearied by the toils of science; but all this is too metaphysical for the stage, and properly belongs, I repeat, only to the sphere of the symphony; so, following the example of the public, which believes fully in M. Gounod's great talents, I postpone any decision till the second act.

"Our confidence is not abused. In the course of the second act (a superb one!) M. Gounod pays in full all the arrears owing to the public and himself. The act opens with three choruses of equal beauty, linked together but contrasting well in rhythm, colour, and subject. A chorus of soldiers is the first, then comes a chorus of old men, and lastly a chorus of girls and women. The soldiers sing of war and love, the old men praise the good Rhine wine, while the women pick quarrels with the girls. The drinking, dancing, and love-making go merrily on, till at length the merry-makers have to throw themselves between the fair combatants, who have rushed upon each other tooth and nail. The composer has rendered this scene with a brilliancy of colour which does not fail him for a moment. The old men's chorus was encored, and with good reason; but the choruses which precede and follow it are fully equal to it in power and originality. I feel rather uncertain, in speaking of individual numbers of the score, whether I mention them in the proper order; one's memory may be pardoned a few slips when it is a question of a five-act opera. Only to mention one instance, I entirely forget at what point in this act the waltz, which is both sung and danced, ought to come, although it was this, together with the old men's chorus, that took the fancy of the audience more than anything on the first night. A waltz, you say! Can you seriously be praising the man who wrote the *Finale* to the first act of 'Sapho' for having composed a waltz? Yes, most certainly. Beethoven wrote waltzes, Weber too; it is not so easy either, at any rate, to compose one which becomes a household word almost before the ink on the score is dry. I hardly dare to predict so glowing a future for the waltz in 'Faust,' but it certainly has melody enough to make it popular, and—which is all-important for small works as well as great—style.

"*Margaret* now issues from her house on her way to church. *Faust* approaches, and pays her, though in different words, the compliment which *Don Juan* paid to *Zerlina*. The composer has set these words, the first that the lovers exchange, to a *mezzo-voce* phrase, sustained by a flowing accompaniment in the orchestra. Nothing could possibly be fresher or more charming than this melody a few bars long; it steals through the mirth and bustle of the village *fête* like a fragment of celestial music soaring upward to its native spheres. I had almost forgotten one scene in this act, which was much applauded, though, indeed, the effect is due rather to the stirring situation than to the music. *Mephistopheles* has been plying the soldiers with liquor, and at length provokes them to violence by his ribald taunts. They throw themselves upon the demur, with *Valentine* at their head, sword in hand, but the blade breaks off short as though it had struck against an invisible cuirass. 'It is Satan!' they cry; and presenting the handles of their swords, which form a cross, they compel the spirit of darkness to grovel at their feet.

"It is not without a certain amount of hesitation that I approach the third act of 'Faust.' I see at once that the composer has put forth his utmost power in order to keep at Goethe's level. After a detailed examination of the score, number by number, I am bound to admit that I think he has succeeded.

The ballad of the *King of Thule*, with *Margaret's* delightful *asides*, is charmingly smooth and graceful, yet I confess I thought the tune somewhat vague and undecided; in a word, rather a feeling after melody than melody itself. But Gounod is one of those musicians who, if they cannot always be melodious, at any rate are never common-place; he would disdain any inspiration but the loftiest. This lack of melody is again apparent in the air sung by *Margaret* over the casket, with which *Mephistopheles* supplements *Faust's* pleading. Save for one little flash of tune in triple time, the air has not the passion which the situation demands: we look for less purity and more fire; we ought to hear in it the last despairing cry of *Virtue* as she retreats vanquished from the struggle with *Coquetry* and *Love*. This act I thought long and rather monotonous. The unity of colour is no doubt scrupulously observed; but this is a quality which, if employed in excess, soon becomes a fault. The authors, too, gave the composer a chance of introducing a little variety into the uniformly elegiac tone of this act in the quartet, in which the passion of *Faust* and *Margaret* should contrast with the comedy of *Martha* and *Mephistopheles*. Unfortunately this is just where M. Gounod breaks down, and that, too, simply on account of his own artistic inclinations, which lead him in the direction of austerity and even asceticism. The difficulties of the quartet lie in the contrast on which I have already commented. The situation demands an unusually plastic genius; the musician must turn to Weber for inspiration in writing for the two lovers, and to Rossini for the burlesque courtship of *Martha* and *Mephistopheles*.

"The church scene has inspired the finest page of the score, and gives us besides, in the fourth act, an extremely picturesque incident. *Margaret*, dishonoured and abandoned by *Faust*, and despised by her associates, has taken refuge at the feet of God. Like a sinner who has forfeited the right to cross the threshold, she sinks exhausted at the church door, mingling her timid and despairing prayer with the ringing accents of the choir within. The incense mounts upward, the organ peals, and in this atmosphere of celestial peace the sorrows of the repentant *Magdalene* are lulled to rest. Suddenly *Mephistopheles*, visible to the spectators alone, rises close by her side. His metallic voice, his blasphemous laugh, and his infernal threats combine to stifle in her bosom the new-born hopes of pardon. I need not enlarge upon the beauties of this magnificent scene. For once, at any rate, the musician need not fear to challenge comparison with the poet, for that which the latter merely indicated the former has endowed with life and passion.

"I see too late that, in speaking of the fourth act, I have begun at the wrong end, following, though unconsciously, the order originally designed by MM. Carré and Barbier. *Margaret*, however, insisted upon having the last word, so *Faust's* duel with *Valentine*, his mistress's brother, which originally brought down the curtain, was put earlier in the act. *Valentine*, who dies cursing his sister, has not been well treated by the composer, but the *Soldiers' Chorus*, which precedes the duel, is quite one of the best things in the opera; there is really a splendid ring about this number. The house rose at it, and insisted on hearing it a second time. I wish I could say as much for *Mephistopheles' Serenade*, which comes immediately after, but good-will must yield to honesty. As a matter of fact, *Faust's* mentor, when he is in the comic vein, is a very doleful devil indeed. He thrums away at his mandoline after the manner of *Don Juan* under *Elvira's* window; he racks his memory for a few of the weird notes out of *Caspar's* song in 'Der Freis-

chütz,' but in vain; Weber and Mozart both turn a deaf ear.

"The last act consists of four scenes, which follow each other without having any very obvious connection. First *Faust* is conducted by *Mephistopheles* into the witches' valley, then to a palace inhabited by some of the ladies of the nether regions, and the next moment to the prison where *Margaret* lies, condemned to die on the morrow for the murder of her child, while the final *tableau* represents the apotheosis of *Margaret*. My recollections of the closing scenes of M. Gounod's opera are a trifle confused. In the prison scene I was chiefly struck by the felicitous use made of the phrase which occurs at the lovers' first meeting in the second act, and is here gently murmured by *Margaret* in her madness. The chorus of witches, armed with the traditional broomstick, has no particular character, while the orgies of *Lais* and her friends have inspired the composer with a chorus undeniably pleasing, though far from original.

"If I have in anyway conveyed my own impressions to the reader, he will have gathered that M. Gounod's score, though a trifle monotonous in colour, contains many beauties of the highest order which are likely to survive the hothouse atmosphere of a first night, and bring him finally both fame and fortune; but, though I am ready to admit the undoubted merits of 'Faust' up to a certain point, I should be sorry to have to predict precisely the amount of success which will fall to its lot. The whole of the second act and the greater part of the fourth are calculated to impress and interest any audience; the rest of the opera is so far more subdued in style, and so evidently demands a certain measure of previous acquaintance, that it will probably have to wait some time for the sweets of popularity. But whether 'Faust' be destined to renew at this theatre the extraordinary success of the 'Marriage of Figaro,' or only to pursue the even tenour of an ordinary operatic career, its author remains, none the less, what he was before—the pride and hope of the rising generation of the musicians of France.

"The scenery, costumes, and so forth, of 'Faust' are worthy of the German poet and the French composer; would that I could say as much of the execution! There is too much shouting and too little *mezza-voce* in the rôle of *Margaret* to suit Mde. Miolan-Carvalho, and, in my opinion, the great singer made a mistake in undertaking the part. Barbot accomplished a *tour de force* in learning, rehearsing, and playing a part destined for another tenor in three weeks. Criticism in his case would, of course, be out of place, so I have only to congratulate him on his amiability, his good musicianship, his chest-notes, and his yellow wig. Balanqué, as *Mephistopheles*, is somewhat wanting in style and poetic feeling; his fiend is less of a fallen angel than a tavern bully, but he has wit and intelligence, and uses an unpleasant voice with considerable skill."

The favourable opinion here expressed of M. Gounod's opera was, on the whole, echoed by the Parisian press, consequently "Faust" was soon launched on the successful career which has extended to the present day. England was not slow to make the acquaintance of the new masterpiece. "Faust" soon became as popular here as on the other side of the Channel. Readers of Colonel Mapleson's amusing memoirs will not have forgotten that versatile impresario's account of the first performance, and the various expedients to which he had recourse in order to ensure the success of Madame Nilsson and her associates. His strategy resulted in a triumph. "Faust" was the success of the season, and has been one of the chief attractions at the opera house from that day to this.

It is the privilege of those who live in this age of change to be perpetually revising the verdicts not merely of our ancestors, but of ourselves. It was a common habit of the past generation, a habit which has not wholly passed out of vogue in the present day, to associate pianism with effeminacy. The logic by which this conclusion was arrived at was somewhat of the following sort: All musicians are effeminate. A pianist is a musician; therefore a pianist is effeminate. This syllogism, however, will no longer work in the face of the battery of facts brought to bear upon it by Dr. Otto Neitzel, of Cologne. Dr. Neitzel, struck, as many of us cannot fail to have been struck, by the prodigious power displayed by many of our latter-day pianists, has devoted his leisure to an exhaustive investigation of the subject. He has based his calculations on the minimum weight necessary to depress completely one of the keys of the pianoforte so as to produce a *pianissimo* sound. Having settled this, and all the other degrees of expression up to *fortissimo*, Dr. Neitzel advances to the consideration of particular works. For example, he takes a passage from the Funeral March of Chopin, the prevailing *nuance* of which is *pianissimo*, and discovers that if faithfully executed—for Dr. Neitzel is a musician as well as a man of science—it will demand from the executant the expenditure of a force equal to about seven and a half cwt. Etude 12 (Op. 25), by the same composer, contains a passage the performance of which lasts two minutes five seconds, and which, so to speak, weighs upwards of two tons. Rubinstein or Madame Carreno, according to our doctor, play at the rate or the weight of 100 tons in the hour. Evidently the strong man is to be met with in the concert, as well as the music-hall, and when might is right, under the new socialistic *régime*, the pianist, in the opinion of Dr. Neitzel, will not share the fate of those who have neither toiled nor spun. On the contrary, he pictures the revolutionary, torch in hand, pausing before the door of the musical athlete and saying: "You are safe. You earn your bread by the strength of your hands and the labour of your thews. Come to my arms, citizen pianist!"

THE February number of the *Brighton Magazine* contains a very thoughtful and intelligent article headed "Are the English musical?" It is difficult to say anything new on this threadbare controversy, but the anonymous author is both acute and impartial. He points out, for example, how hard it is to select a satisfactory test. On one occasion he was present "at a Gewandhaus Concert during a performance of that remarkable orchestral storm in which Liszt has depicted the shrieks and curses of the dying Huns. There was a sudden hush from *fff* to *ppp*, when the voice of a female, raised to its highest pitch, was heard finishing a sentence—'I always fry them in butter.' It was unmusical no doubt, but one would scarcely have thought of quoting it as proof that the Germans are not a musical people." Even more to the point is the following paragraph: "The fact seems to be that music in London is not decaying but decentralising. The city and its surroundings have grown too vast to be any longer treated as a unit. This, no doubt, is the main factor in the decline and fall of music as measured by the statistics of St. James's Hall. The newspaper correspondents who have recently engaged in the controversy on our national character, appear to have ignored this great fact of decentralisation, while they have directed attention to minor points. One complains that St. James's Hall is badly ventilated. Another points out that the English public requires individuality in an artist

or a conductor. Another pleads that good music is now cultivated at home. Many lay the blame on the climate. There is some truth in each of these excuses; one or other of them could, no doubt, be pleaded by many who absent themselves from orchestral concerts at St. James's Hall; but the important fact is that the growth of population is splitting up metropolitan music lovers into sections, and that, in future, such a thing as a London audience will be possible only on special occasions."

THE action of the directorate of the Berlin Opera in announcing their intention of commemorating the forthcoming hundredth anniversary of Meyerbeer's birth by a series of performances of his works has called forth the following comment from the *Ménestrel*: "We must admit that the German Wagnerians are less irreconcilable and more intelligent than their excellent French brethren. Whilst the latter, in their fanatic exclusiveness, in their wild desire to destroy every vestige of the past so as to leave nothing standing but the statue of their idol, have nothing but contempt and insult to heap upon the memory of Meyerbeer, we find the management of the opera at Berlin, so far from forgetting the existence of this famous artist, preparing to celebrate in fitting fashion the hundredth anniversary of his birth, which falls on September 5, 1891. On this occasion they propose to revive his principal works, and to give at the outset of the forthcoming season a cycle of representations of "Les Huguenots," "Le Prophète," "L'Étoile du Nord," "Le Pardon de Ploërmel," and "L'Africaine." Good heavens! what groans and gnashing of teeth there would be if such an audacious scheme were to be mooted in Paris!" Our contemporary is probably right in crediting the Germans with greater magnanimity than his own compatriots. But it is, we fear, only a question of degree. The Germans—or, to speak more correctly, the German critics—"are sadly to seek," to use Porson's phrase, where they are called upon to pronounce judgment on foreign works which come into any sort of competition with the productions of native pens. Writers like Otto Lessmann are unhappily the exception rather than the rule. And in the case in question Meyerbeer, by birth and training, belonged to Germany, although his greatest successes were achieved in Paris.

HERE is a little fact worth noticing, as bearing upon our *status* as a musical nation. We have in England—that is, in London—some half-a-dozen periodicals devoted to the art of music. Although in the columns of each articles of an educational purport may be found, these are not relied upon as a popular or "selling" feature. We have no purely technical journal of music. In unmusical America, on the other hand, there are numerous papers, such as *The Etude*, *The Boston Musical Herald*, and the like, which appeal entirely to the music-teaching class. And from the contents of these journals we are induced to believe that the American music-teacher must be a far more earnest-minded person than his brother on this side of the Atlantic. *The Etude* for February, for instance, contains thirty articles, of which no less than twenty-three are upon various matters connected with pianoforte teaching and technique.

ON the other hand, the American musician, though he may be more earnest, is certainly far more ignorant than his English brother. The correspondence columns of his journals betray this fact at every sentence. Here are a few samples of questions,

coiled almost at random:—"Does it hurt a vocalist to lunch at night?" "What is the meaning of the figures enclosed in circles found in reed-organ (harmonium) music?" "Please name the subject of Mozart's Twelfth Mass." "I would like some information about Saint-Saëns. Are his works classical?" (Editor gravely answers, "His works are *not yet* classical.") "Should the minims which come at the end of a chant be sung in time?" (Editor: "They should. You were right and your choir was wrong.") Enquiries as to the pronunciation of foreign names and terms are incessant. The poor editors endeavour to spell the words phonetically, but not always with complete success. *Träumerei*, we are told, is to be pronounced Troy-meh-ryé; Mr. Randegger's name "has the *a* almost like *u* in *fun* and each *g* hard." *Musculé* "has become pretty well Americanised: Mew-zy-cahl is about right." And here is a curiously naive enquiry. "What is sentimental music and playing, and why is it condemned?" The editor's best answer would have been to give as a shocking example the four or five awful compositions (with directions for playing) given away each month with his paper.

MESSRS. SAMPPSON LOW, MARSTON AND CO. have issued a new publication, entitled *The Early English Musical Magazine*, with the object of "stimulating a renewed regard for the gems of British Song" of the sixteenth, seventeenth, and eighteenth centuries, of which the editors possess a goodly store. From this collection they present in the Magazine certain specimens, together with biographies of early English composers and short musical stories. The pictorial illustrations are only poor and feeble, while the biographies are not always marked with that accuracy which would render them classical. For instance, Playford was not the inventor of the "new ty'd note," it was William Pearson. It is, moreover, injudicious to have rewritten the words to certain of the songs reprinted when there is no justification for such a proceeding as the original is far superior and more in accordance with the plan of the publication. The new accompaniments are doubtless very clever, though not always suitable to the spirit of the work.

At the hundredth performance of Millöcker's "Poor Jonathan" the other day, musical boxes playing the principal airs in the operetta in question were distributed amongst the audience. The management thoughtfully printed a notice at the foot of the programmes for that evening respectfully begging the audience not to set the musical boxes going during the performance. There is only one country in the world in which such an episode could have occurred, and that is America, where side by side with splendid performances of Wagnerian opera and first-rate Orchestral Concerts one jostles against such astonishing specimens of taste as that which we have just noticed. At one moment one is tempted to say *Delenda est Chicago*, at the next one is fain to recognise in the heart of Porkopolis the existence of a spirit of artistic enterprise which puts us in London to shame.

Wise words from the *Boston Home Journal*: "It is to be wished that more of the music of the eighteenth century could be heard in our Symphony Concerts. It would not only give pleasure to the audience, it would also serve as an education. It would show what men of genius could do with simple means. In these days a young composer is too apt to think that the expression of even the simplest musical idea demands the resources of the complete orchestra with all the percussion instruments."

Sonnets to the Masters.

GLUCK.

Thy feet long wandered in degenerate ways,
'Mid rankest weeds that from corruption spring,
And foul with growth that to decay doth cling
(So Time shall work on all that now we praise);
But out the tangled maze in ripened days
Thou didst emerge, with high intent to bring
From Ruin's grasp the lyric stage, and bring
As gifts unto its altar deathless bays.
Vain Artifice and Sound divorced from Sense
Thy course opposed with clamour loud and strong,
But soon Alcestis' sorrow, Iphigénie's wrong,
With his great passion who e'en Hell's defence
By Music's charm brake down, them banished hence:
Such might was in thy pure, expressive song.

HAYDN.

I.

'Twas he who sang Endymion that said
"Lo! Haydn is a child, and none can know
Where next his artless fancy may outflow."
A child, indeed, by God's own right hand led
Among the Doctors, as once He who fed
The multitude with simplest words, aglow
With more than heavenly beauty, and did show
The secret of true life unto the dead.
I love to look upon thy gentle face,
Yet some there be who heedless turn away,
Indifferent to sweet, unstudied grace
'Mid purposed antics of a nearer day.
These do not know child-likeness hath a place
Where'er the lamp of art sheds purest ray.

II.

"Laus Deo!" thou didst write on finished page,
Ascribing thus the glory of thy skill;
So sings unweariedly each babbling rill
To its Creator, who in long-gone age
Devised such charmed beauty to assuage
The fever of the world, and give it fill
Of subtle influences which should still
Disturbed longings and impatient rage.
O Fount of Music that, with artless art,
Flows on through bosky shade and sunlight gleam,
I ask no richer blessing than, apart
From madding strife, to drink of thy pure stream,
And cry "Laus Deo!" with a thankful heart:
Nor would I wake if this it is to dream.

JOSEPH BENNETT.

FACTS, RUMOURS, AND REMARKS.

THE present is an age of discovery, and some persons have found out that "The Redemption" is not a fit work for *Lenten* performance. This cannot be because its subject is unsuited, and the objection applies, if to anything, to its *quasi-dramatic* treatment, or to its musical style. There is no accounting for taste, and nothing can be gained by arguing with it; but we may say, as regards dramatic quality, that the public long ago began to see how sacred themes, even of the most solemn kind, can be treated as drama without offence to reverential feeling. In so far as Gounod's work is dramatic and pictorial, it comes into the category of things at which none but the hypercritical and those who object for objection's sake can take umbrage. Indeed, the recommendation of "The Redemption" to most people is its profoundly religious feeling. As to Gounod's style, insular judgment may be reminded that what English people know as sacred music is not the only possible form. M. Gounod has written, like Rossini in the "Stabat," according to a style which the feeling of his nation approves, and from which English amateurs, while cherishing their more austere expression, may derive no small benefit.

AN English writer has lately described Mendelssohn as the "last of the Titans," and an American scribe speaks, almost at the same moment, of the "innocent respectability of Mendelssohn's music." At this a lot of thoughtless people laugh, and want to know what is the good of criticism which flatly contradicts itself. They do not know, perhaps, that even the masters of music have differed just as much from each other, and from the verdict of public opinion. Here are a few examples:

Wagner upon Schumann: "He has a certain tendency towards greatness."

Schumann upon Wagner: "Wagner is, to tell the truth, no musician. His music is hollow, disagreeable, and often amateurish."

Mendelssohn upon Wagner: "A talented dilettante."

Beethoven upon Weber: "He never could attain more than the art of pleasing."

Weber upon Beethoven: "Now quite ready for the lunatic asylum."

Handel upon Gluck: "He knows no more of counterpoint than my cook."

The list might be extended indefinitely.

THE *Globe* makes merry over the unique position of the amateur composer: "Since time out of mind much sympathy has been expressed with the man who has a literary mission, but who cannot wriggle his way into print: who writes ream after ream of papers, poetry, or novels, only to be 'declined with thanks.' The case of the unacted dramatist, also, has appealed, and not in vain, to the sensitive popular heart. The unprejudiced have felt it to be a hard case that a man should rack his brain in the creation of characters and situations, and wear out his shoe leather in trotting round to stage doors, where he frequently catches cold, but never the attention of the manager. But the unhappy man who spends his days in spoiling the geometrical symmetry of five ledger lines has been passed over well-nigh unnoticed. You never see him patted on the back; he never has the fable of Bruce and the spider quoted for his encouragement; nor, on the other hand, is he told pointedly that carpentry or bricklaying is an occupation which both benefits the worker and replaces the capital it

consumes. The amateur composer never hangs himself in a pathetic tale, nor do his friends apply to the First Lord of the Treasury for a pension."

WE take the following, with reference to the Bristol Festival of October last, from a Bristol paper: "The Committee are pleased to report that the attendance was much larger than that of 1888. The Festival of 1888 consisted of seven Concerts, and the total attendance was 7,973. The Festival of 1890 consisted of six Concerts, and the attendance amounted to 9,190, showing an increase of 1,217, or an average attendance of 1,531 persons at each Concert, as compared with an average of 1,139 at each Concert in 1888. The total expenditure for two years since 1888, including the Festival of 1890, amounted to £5,745 3s. 2d., as against £8,151 3s. 10d. in respect of the three years which terminated with the Festival of 1888. The total receipts have been £4,882 1s. 1d., showing a balance due to the treasurer of £863 2s. 1d. A call of £2 13s. 6d. on each guarantor will have to be made to cover this deficit." Inasmuch as the calls upon the guarantors during the Society's existence average only ten shillings per annum we do not think they have much reason to complain.

WE cannot express much satisfaction with the decision of Judge Lloyd in the dispute at Carnarvon over the now famous gold *bâton*. "The gift was to the choir," said the legal luminary, whereupon he ordered it to be sold and the proceeds divided among the members, so that the coveted treasure belongs now to a stranger. There is something Irish rather than Welsh about this. It seems to us most regrettable that the matter was ever taken into a court of law. It surely might have been arranged on some equitable basis, having regard to the custom which ordains that when a *bâton* forms part of a prize it falls to the Conductor. We can understand that the choir wished to preserve so unique a symbol of prowess in competition, and a reasonable compensation to the Conductor might have been agreed upon. As it is, neither the choir nor the Conductor possesses the trophy, and the "prize" resolves itself into ten or fifteen shillings per head. Most lame and impotent conclusion!

A SAN FRANCISCO journalist has the following comparison between the Wagnerian tenor and him of Italian opera:—"The Wagner tenor is a man with a blonde beard and a German accent, who is apt to wear spectacles when out of opera, and whose romance is solemn and serious. The Italian opera tenor is an excitable gentleman with a black moustache, twisted fiercely to two points, who talks as if he had great difficulty in keeping down the high C, and who walks as if he were a denizen of some celestial world down among mere mortals for a brief visit. The two schools of music, if they ought really to be called schools, are illustrated by these two personages. The blonde-bearded gentleman with the spectacles could no more throw his torso back, stand on his toes, wave his hand, and be the hero of an Italian opera than the moustachioed gentleman could plant himself squarely on the stage and sing a sermon."

WHATEVER opinions may be entertained upon the advisability of including music in a theatre exclusively devoted to the drama, there can be no question that all attempts to elevate such music to a higher standard than that which is allowed to pass current at many theatres deserves a special mark of recogni-

tion. At the St. James's Theatre, since it has passed into the hands of Mr. Alexander, a selection of music is nightly played by a small, but thoroughly efficient, orchestra, under the direction of Mr. Walter Slaughter, which, instead of being, as usual, an accompaniment to the buzz of conversation, is listened to with pleasure and warmly applauded. A few evenings ago the programme included Mozart's Overture to "Zauberflöte," Moszkowski's "Spanish Dances," and the *Minuet* and *Finale* from Mozart's Symphony in E flat.

MR. ARTHUR F. FROGATT has sent us the following Sonnet on Beethoven, suggested by the Sonnets from Mr. Bennett's pen in our last issue:—

Was it not fitting, that fair stream beside,
Which echoes, as its waters roll along,
The distant swell of mediæval song,
The Master should have spent life's morning-tide?
Ah! dreary after-years! He was denied
The chiefest bliss creative power can know—
Fruition of its work: yet even so,
He laboured on; he was the heav'n-sent guide
To lead his brethren to the promised land,
Whereon himself might never hope to stand.
He wrote: "I do not shun death's fatal dart;
Only for this I'd join his silent band—
It seems impossible I should depart
Until I've uttered all that fills my heart."

THE *Daily News* gives the programme of the Hereford Festival as at present arranged:—September 8, Mendelssohn's "St. Paul." In the evening a secular Concert, programme not yet chosen. Wednesday morning, September, Mozart's Requiem, Beethoven's "Eroica" Symphony, a new Motet "Praise to the Holiest," by Dr. H. J. Edwards, of Barnstable, the Vorspiel to Wagner's "Parsifal," and Sir Arthur Sullivan's "Festival" Te Deum. Wednesday evening, Stainer's "St. Mary Magdalen" and Mendelssohn's "Lobgesang." Thursday morning, a "De profundis," by Dr. Hubert Parry, for soprano soloist, triple chorus, and orchestra; Bach's "Blessing, Glory," and Spohr's "Calvary." In the evening "Elijah." "The Messiah" on Friday morning, and the Festival will conclude in the evening with a Chamber Concert in the Shire Hall.

THE *Melbourne Argus*, writing of Dr. Mackenzie's "Cotter's Saturday Night," observes: "Dr. A. C. Mackenzie's setting of Burns's homely story, 'The Cotter's Saturday Night,' though originally intended for the Birmingham Festival of 1888, was first produced in Edinburgh on December 16, last year. It is written for chorus and orchestra throughout, but owing to the skilful way in which the chorus is handled, there is never the slightest tendency to monotony. The music is essentially Scottish, and the master hand is easily distinguishable from the first note to the last. The limits of space prevent our giving a detailed analysis of this, which deserves to take a foremost place amongst modern compositions of its class."

MR. STEPHEN SHANNON writes to us from Euston Square as follows:—"Having just seen your famous paper for this month, I beg leave to state on behalf of inhabitants of 'Isle of Wight' that blunders of musical critics are not confined to the dear little (summer-sought-by-Londoners) isle alone, by any means. The performance of 'Israel in Egypt' by the R.C.S., at Albert Hall, was written up by one of the renowned illustrated weeklies, and its readers informed that Mr. Edward Lloyd sang 'Sound an alarm' so well as to please his hearers. Now as Mr. Lloyd

always does this, there was no necessity to substitute that fine solo for 'The enemy said.' "A hit! A palpable hit!"

THE "well-known lady pianist" who presented Miss Gladstone with a "magnificent grand piano-forte," in honour of her father's eighty-first birthday, has no doubt by this time repented of her rash act, for an evening contemporary tells us that it would be dangerous if this should lead to a more close association of music with politics—if, indeed, "our popular vocalists, and other musical executants, took it in their heads to be political propagandists." Considering that these remarks occur in a journal of wide circulation, it seems strange that the writer of this article should begin by regretting that the circumstance commented upon should "get into the papers."

It appears that civil marriages accompanied with music are growing in Paris, for at a recent wedding of this kind the bridal procession was welcomed by a performance of Mendelssohn's "Wedding March" on the organ, an address was given to the happy pair by the municipal functionary, and a madrigal and a serenade were played by the orchestra. Music was also an interesting feature at another civil marriage which has lately taken place in the French capital, so it is probable that such weddings will become popular, especially with the working classes, who are fully alive to the importance of good music in all organised ceremonies.

MANNERS and customs of the English, or some of them:—Country composer shows a song in MS. to a London traveller. Traveller thinks very good song; will print 500 copies and give composer royalty, provided composer takes 100 at £4 10s. the lot. Composer consents; copies and bill come in. Lady enquires for song at London house, cannot get it; writes composer so. Composer writes publisher; publisher answers knows nothing about it, but wants his £4 10s. Composer asks for plates; publisher promises but does not send them. The rest is silence. Is this "all in the way of business"?

THE *Boston Musical Herald* says, referring to Mackenzie's "Rose of Sharon": "We fully agree with one critic who says of Mackenzie's best work: 'The character of the oratorio itself we need not discuss, seeing that most people agree to recognise in it a work which has entered only the first stage of a career destined to be both brilliant and enduring.' And we may add that the longer choral societies in this country neglect 'The Rose of Sharon,' just so long will they deprive themselves of an acquaintance with the strongest work in the oratorio manner since 'Elijah.'"

We have long known that aspiring composers may have their manuscripts corrected and prepared for publication; but a recent announcement, from a "Royal Academician," tells us that "Academy students" who reside and board with the advertiser, "can have their work, practical and theoretical, supervised." This is of course very convenient, but why should those who avail themselves of such a privilege remain "Academy students"?

We quite agree with the remarks in our contemporary the *Referee* as to the anomalous character of the entertainment given at the Royal Society of British Artists in Suffolk Street. Surely when high-class painters assemble their friends in a picture

gallery for the performance of music, something a little in sympathy with the works which appeal so powerfully to the eye should be provided for the occasion. Bohemianism suggests Bohemian surroundings.

THE *Muswell Hill Advertiser*, noticing the performance, by Miss Amy Makeham, of a song called "Darby and Joan," remarked that she showed "a heart-felt appreciation of the tenderness engendered by a long life of complete trust and mutual affection." Very pretty, and every well-regulated mind must rejoice that the young lady has the potentiality of a Joan. We trust, however, that the result has not been to embarrass her with offers from potential Darbies.

COMMANDER CAMERON has contradicted the report that the body of Sir Richard Burton was brought to England in a pianoforte case. The remains, as a matter of fact, were coffined, and then enclosed in a deal box, so as not to attract the attention of superstitious sailors and others. Most likely the originator of the report had been reading "Pickwick," and retained in his mind the sage proposal of Mr. Tony Weller to smuggle Sam's master out of the Fleet inside a "pianner."

AN American poet gushes over the late Emma Abbott:—

"Because thy life is beautiful and fair,
I write to thee, thou peerless bird of song,
Whom God hath given wings to cleave the air,
And soar and sing above the common throng,
Not that the world applauds thee, though it must,
And the applause is in itself most good;
Such things as these are very common dust
Beside the jewel of thy womanhood."

There are three more verses, but probably the foregoing will suffice.

HERE are some words of absolute truth from the *New York Musical Courier*: "Music critics are about the worst abused lot of people on the globe. If they write favourably of an artist it is because they 'have to,' 'could not help it,' 'only doing their duty,' and a dozen other pat phrases. If they are at all unfavourable, lo! the wrath of many is aroused. Favouritism, ignorance of music, bribery, &c., are laid at their door. Such a thing as a conscientious, honest criticism is never taken for a moment into consideration."

No "vagrom" musician can show his skill in the streets of King's Lynn without a police permit in the following form: "Street music.—The bearer — has permission to perform in the streets of the borough for — days, viz., —, except Norfolk Street and High Street, on condition that no obstruction, annoyance, or danger to the residents is caused. George Ware, Chief Constable." Happy King's Lynn! Happiest Norfolk Street and High Street!

A FAIR critic: Miss T. (*trapturously*)—"Oh, I do think Wagner is just too lovely for anything! Mamma thinks he is too noisy, and says that as a matter of enjoyment she would prefer to hear the college boys yell at a football game, because their yells mean something. But mamma is horribly old-fashioned, you know; and besides, music always gives her a headache. The doctor says her nerve-centres are anti-melodic, or something."

REPORT states that "The Messiah" has been removed from the programme of the Covent Garden Lenten Oratorios to make room for "The Golden

Legend." Well, *chacun à son gout*, even in Lent. By the way, we hear that disaffection exists among the chorus, who complain that the arrangement of the orchestra does not allow the male voices to do themselves justice.

IT was sharp practice of Madame Patti's Russian would-be *impresario* to impound her goods and chattels at Berlin pending decision of the action he has brought for breach of engagement. *Prime donee* are not used to such treatment, and if Madame Patti, the *Diva*, now thinks that the time is out of joint, it must be confessed she has had some provocation thereto.

POOR Mr. Ravelli! According to an American paper he was crushed in London last season by the "better advertised" De Reszke. Yet our contemporary is informed that "the one is a howler, the other an almost perfect singer." We did not know of this, but the Americans certainly should be judges of what advertising can do.

SOME time ago we reproduced a statement to the effect that Miss Kellogg, having set out on a Concert tour of thirteen weeks' duration, closed up at the end of eight. We now learn the reason. Mr. Carl Strakosch, the lady's husband, protests that in the shorter time they had made as much money as was wanted!

THERE will be an important musical "function" in Paris on the 26th inst., when M. Gounod will conduct a performance of his "Mors et Vita" on behalf of the Hôpital des Jeunes Filles Tuberculeuses. An interesting charity will surely benefit by an interesting occasion.

A WRITER in the *Globe*, referring to a proposed performance of Bach's B minor Mass at Paris, remarks that "oratorio has never appealed to the Parisian concert-going public." True enough, but the work in question is a Mass, and, as such, may be heard with interest, however foreign in style.

A CRITIC of a recent Concert at Barton-under-Needwood has some curious notions about "The Messiah." He said that, certain solos having been well rendered, "the choir gave the portion of the 'Hallelujah' chorus beginning 'And the glory of the Lord.'"

THE *Standard* had some loose reporting of doings at the meeting of the National Society of Professional Musicians. According to our contemporary a paper was read by "Miss Oliveria Prescott Aram." Miss Oliveria Prescott, A.R.A.M., will smile.

A NEW use for the phonograph. An applicant for a post in an opera company writes: "I have been singing for the Edison Phonograph Company, and, with your permission, will send you a cylinder from which you can judge near enough to place me in chorus."

THE first performance of Verdi's "Falstaff" will take place, it is stated, at Genoa during the approaching *fêtes* in honour of Columbus. May we be there to see.

THE work of the ordinary chorus singer must be "something tough," says the Chicago *Indicator*, because a lady vocalist has just taken the first opportunity of going back to her divorced husband.

ROYAL CHORAL SOCIETY.

THE popularity of Gounod's "Redemption" was unmistakably manifested at the Royal Albert Hall on the night of Ash Wednesday, when, under the direction of Mr. Barnby, a fine performance of the sacred trilogy took place, in the presence of a very large and distinguished audience. It would be difficult to discover any absolutely new argument either for or against a work which, in more than one respect, stands alone among nineteenth century sacred compositions. The enthusiasts and the objectors have each been heard at such length that there is probably little further to be said on either side. It is certain, however, that the general public have not cooled in their regard for the trilogy, for whenever presented amid surroundings that warrant hopes of justice being done to the choral portions and to the moving solos, the support given is, as a rule, highly gratifying. There were no shortcomings at the performance under notice. Madame Nordica, whose proficiency as an oratorio singer has for some time been acknowledged, was in full possession of her exceptional vocal means, and exerted herself with such good effect in the grateful air with chorus "From Thy love as a Father," that an encore was insisted upon. Such a proceeding, whilst open to condemnation, must be accepted as proof positive of the extreme pleasure derived by the listeners. Miss Kate Flinn was the second soprano, and Madame Belle Cole, the contralto. Mr. Watkin Mills gave the very expressive music of the *Saviour* with unexaggerated feeling, and the somewhat trying tasks devolving upon the tenor and bass Narrators were carefully discharged by Messrs. Iver McKay and Henry Pope. Both the dramatic and more religious choruses were superbly sung by Mr. Barnby's admirable choir, and the band furnished its quota to a success upon which all concerned may be congratulated.

COVENT GARDEN ORATORIOS.

ALTHOUGH oratorio in an opera house to a seated and duly respectful audience is not "a new thing," it is sufficiently unfamiliar to musical life of the present day to evoke curiosity. It was scarcely surprising, therefore, to find Covent Garden Theatre crowded on Saturday night, the 14th ult., when Mr. Augustus Harris embarked upon his fresh venture admirably equipped in all important particulars. History records that we owe several sacred masterpieces to the official reprobation in a squeamish age of opera performances during the Lenten season. It was over 150 years ago—or, to be exact, in March, 1737—that public announcement was made of Mr. Handel being engaged in preparing the Oratorios of "Esther" and "Deborah," and other works thought fitting for a period of sackcloth and ashes. It would be the grossest ingratitude to ridicule or find fault with the species of Puritanism then prevailing, since it was the means of giving to the world year by year some of the peerless works of which the nation has reason to be proud. "Samson," "Saul," "Israel in Egypt," "Judas," "Belshazzar," "Joshua," and, of course, "Messiah," became in course of time popular features of the Lenten proceedings. It was not deemed more inconsistent to go to a theatre to hear an oratorio than it is now to attend a Sunday service of praise in a like building. The custom was maintained until this century was far advanced, when the prejudices against theatrical performances in Lent declined, and oratorio began to flourish at Exeter Hall and elsewhere. Mr. Harris selected "Elijah" for his first performance, and by increasing the orchestral space on either side of the proscenium opening contrived to obtain room for a band and chorus numbering 600. The spectacle presented to the audience was of a pleasing description, and throughout no serious complaint could be laid against either the singers or instrumentalists. What Miss Anna Williams, Mr. Edward Lloyd, and Mr. Watkin Mills respectively did with the chief soprano, tenor, and bass airs will be readily guessed when it is stated that these true artists sang as efficiently as is their wont, leaving nothing undone that could help the general effect. The contralto airs—with the exception of "Woe unto them," effectively sung by Miss Lizzie Neal—were entrusted to Miss Marian McKenzie, whose fine voice was displayed to great advantage by her artistic singing, notably

in "O rest in the Lord," which was one of the successes of the evening. It is needless to add that Mr. Randegger's skill and experience enabled him to direct both choir and orchestra to a successful issue.

Mr. Harris followed custom by combining Rossini's "Stabat Mater" with the "Hymn of Praise" on Saturday, the 21st ult., and again there was a large attendance. Madame Nordica sang the soprano solos in both works with well controlled energy, and was compelled to repeat the "Inflammatum" of the Latin Hymn; whilst, in the same composition, Mr. Franco Novara was quite equal to the bass solos, only narrowly evading the demand for an encore of "Pro peccatis." Miss Dews and Mr. Maldwyn Humphreys exhibited much promise in the contralto and tenor portions. The chorus made some calls upon the nerve and readiness of Mr. Randegger in the "Stabat Mater," but sang steadily in Mendelssohn's noble work. The band must be once more commended.

"IVANHOE."

THOUGH not published in book form, volumes have been written, since the date of our last issue, upon the subject of Sir Arthur Sullivan's opera. Rarely has interest in a new work been so carefully—we will not say artfully—developed and stimulated as in the case of "Ivanhoe." Paragraphs appeared long ago, like single spies, and then as whole battalions. As the day of production drew near the morning papers opened with their big guns, and the climax came at last with a packed crowd inside the theatre, a noisy mob outside, and general huzzing to the glory of composer, librettist, and manager. We do not complain in the least of all this enthusiasm, whether prepared or spontaneous. In so far as spontaneous it showed healthy zeal for a work of art by one of our own musicians; in so far as prepared, it amounts to nothing worse than the use of innocent, if calculated, means towards a desirable end. Anyhow, we are unable to see why Mr. George Augustus Sala should express himself so splenetically on the matter. In his "Echoes of the Week" he has penned quite a fierce paragraph about the shameless puffery amid which "Ivanhoe" was introduced. Gently, thou fiery G. A. S.; puffery never deceived the public yet, or gained for a bad work the honours which should be reserved for a good one.

It is no part of our present purpose to follow in rear of dailies and weeklies with minute description of the story, music, and performance of "Ivanhoe." On these matters the public have been sufficiently enlightened already. But the duty of criticism is imperative, and to points of criticism we shall confine ourselves, thus turning to, we hope, best account our limited space. But first a word as to the Royal English Opera—the house which "Ivanhoe" so auspiciously opened. London now has a theatre for which it need not blush when the stranger within our gates goes on a visit of inspection. The unloveliness and discomfort of metropolitan theatres as compared, say, with those of the United States, have long been a cause of reproach and provocative of many disparaging remarks from "Mr. Bird-o'-freedom Saurin." That cause of annoyance is now to some extent removed. Through Mr. D'Oyley Carte we have at least one house which is a match, in point of beauty and convenience, for the best of those under the flag of Uncle Sam, and though "one swallow does not make a summer" it shows that summer is coming. The Royal English Opera has given our public a new conception of what such a place should be, and the next theatre built in London will have to rival it or start under a cloud. It would be easy to descant upon the taste and splendour of the new edifice, but we prefer to dwell for a moment upon its convenience. The architect seems to have been governed by the uncommon notion that when people go to a theatre they want a good view of the stage under circumstances admitting of bodily comfort. These advantages the new house confers, and, without reflecting in the least upon magnificence of decoration, which we would encourage and promote, we must say that they are worth all the rest combined. Here arises a question whether the building can be retained for English opera, or whether, like others that could be named, it will become an ordinary theatre. To attempt an answer would be rash. Time will settle, and we must wait and hope.

The libretto of "Ivanhoe" is, as all the world knows, the work of Mr. Jufian Sturgis, a gentleman whom Americans claim as one of themselves. A previous opera-book, that of "Nadesha," had prepared the public for a work of adequate merit; and, on the whole, expectation has not been disappointed. Mr. Sturgis is at his best in the lyrics. He has a pretty knack of versifying, and we may give a few lines as a sample:—

"Fair and lovely is the may,
Blushing 'neath the kiss of day;
Lovelier, fairer blooms the rose,
Dreaming in the garden close;
Fairest, loveliest is the bloom
Of the golden-gloried broom."

Sir Arthur, Sullivan's librettist can go on rhyming thus to any extent, embodying in musical verse many a pleasant and dainty idea. We like Mr. Sturgis's blank verse much less, even when, as is often the case, it has the merit of appropriate language. Like David in Saul's armour, Mr. Sturgis, in the "heroic measure," is cumbered and not at ease. Moreover, he gives way to considerable irregularity without apparent reason. But it is scarcely justifiable to cavil, seeing how very far superior to the general run is the book of "Ivanhoe" in all that concerns literary quality. We recognise this fact with much pleasure, as another proof that the day of the old libretto, with all that made "Poet Bunn" ridiculous, has passed away. In framing an opera out of Scott's novel, Mr. Sturgis had a difficult task—so much so, that we doubt if he has thoroughly satisfied many of his critics. For ourselves, we hold that the scenes are well-chosen, though some of the incidents are unnecessary to the completeness of the argument. Such is the King's interview with and dismissal of *De Bracy* in the last act. This has no importance whatever, and should be excised forthwith. As just stated, the scenes are well-chosen, but their sequence might be improved and their details revised with advantage. In the duet for *Rebecca* and the *Templar* there is an anti-climax after the Jewish girl has threatened to hurl herself from the tower. Why should the situation, having reached its proper crisis, be tamely prolonged? Then the scene of the destruction of Torquilstone Castle is risky and only saved by the fineness of the picture. What force is it that sends the roof of *Ivanhoe's* chamber skyward? and why, when the walls collapse, is the castle seen burning a long way off? These doubtful points in the staging of the piece do not stand alone, but we must admit, on the other hand, that non-critical eyes are dazzled by a brilliant series of varied pictures, changing frequently from one sort of interest to another, and keeping attention not only alive but alert. All blemishes notwithstanding, the literary and dramatic parts of "Ivanhoe" are a success in a degree for which well-wishers to English opera cannot be sufficiently thankful.

Coming to the music, it is evident that certain good features were assured beforehand. It was perfectly well-known that Sir Arthur Sullivan would write an orchestral score full of charm, in which the genius of each instrument would be carefully studied, and every resource turned to musicianly account, in the style of the greatest masters of the art. In modern opera, even as here modified, this is a most important advantage, appreciable not only by the connoisseur who knows why he is gratified, but by the many who are gratified and don't know why. The orchestral score has, further, the now rare merit of keeping in its proper place and discharging its rightful function of attending upon and ministering to the effect of the voices. While the stage-song continues the orchestra does not dispute its pre-eminence or divide interest and attention by starting along in an independent line. In other words, it is "symphonic," in the Wagnerian sense, only when working alone. It uses recurring themes sparingly, and that is another advantage. Being so few the subjects are readily identified, and their significance understood whenever they appear. "Leading themes" they can hardly be called. The vocal music is perfectly characteristic of the composer. Everybody familiar with "The Golden Legend" knows the stamp of it, and can recognise as Sullivanesque the easy, flowing tune, refined, yet adapted to popularity; the instinctive—at any rate, unlaboured—fitting of melody to the spirit of the words, so that the poet's thought

and its musical expression seem exactly to suit each other; and the all-pervading sense of beauty, of which this composer never loses sight, even when dealing with sentiments and situations that painfully jar upon feeling. But the "Ivanhoe" music makes a revelation, which adds materially to our knowledge of the composer, and raises him to a higher level than, in public consciousness, he has ever before occupied. All Sir Arthur Sullivan's works earlier than "Ivanhoe" had left in doubt the important point whether he could deal adequately with a strong dramatic situation. Neither the "Martyr of Antioch" nor "The Golden Legend" had given satisfactory evidence upon this point, and the whole matter was in suspense till the first performance of "Ivanhoe" set it at rest. Doubt is possible no longer, if only because we have heard the masterly and exciting duet for *Rebecca* and the *Templar*—one of those operatic numbers that leave their mark on all who hear them. Here the level of a fine and strenuous situation is easily reached by the musician, nor are there wanting other examples, albeit the opportunities afforded by the last scene of the final act were not fully utilised by the weary and time-pressed composer. We do not understand why Sir Arthur avoided that fine operatic means, a fully developed *ensemble*; but he has chosen to do so, and put his strength into the lyrics, which, it may be, the public most appreciate. These are of many kinds and varied merit, two standing out conspicuously—the "Sleep" song of *Ivanhoe* and *Friar Tuck's* "Ho, jolly Jenkin!" than which, in its way, nothing could be happier. Our space is nearly exhausted and our remarks must draw to a close, with congratulations addressed to all who had part in the production of a work destined to exercise great influence upon the future course of English opera.

Few words must suffice for the performance, which now has settled down upon a high level of merit, having regard to the inexperience of many among the artists. The orchestra, chorus, and stage effects are excellent, while of the principal artists let us mention with honour the names of Mesdames Macintyre, Thudichum, Palisser, Lucille Hill, Messrs. Ben Davies, O'Mara, Oudin, Frangcon Davies, Franklin Clive, Burgon and Avon Saxon.

THE BACH CHOIR.

Two Church Cantatas, an eight-part Motet, and a couple of instrumental pieces, on Tuesday evening, the 17th ult., constituted a fair specimen in different branches of composition of the genius of the master from whom this Society derives its title. In days when solid worth is often thrust aside for what may be more showy but less valuable, it is perhaps not possible to satisfactorily balance the financial account by trading solely in articles that will bear the closest scrutiny. The large attendance at St. James's Hall on this occasion testified, however, that now and again a programme comprising works by Bach alone may be offered with more substantial advantage than sometimes accrues from the conviction of having done what is right and seemly. The Cantatas selected for this Concert, "Ich hatte viel Bekümmerniss" and "O ewiges Feuer," combine the purest expression of religious feeling with the soundest artistic qualities; the first-named gives, indeed, such excellent opportunities for choir and orchestra that only the custom of travelling in a beaten track explains why it is not more frequently presented by English societies in which the spirit of emulation is not wholly extinct. With Professor Villiers Stanford at the conductor's desk both works were very creditably sung and played. Equally praiseworthy was the performance by the choir of the fine Motet "Singet dem Herrn," not a work to be lightly undertaken. The soloists who took part in the Church pieces were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Plunkett Greene. Mr. Morrow, who played with skill on the special trumpet made for performance in Bach's works, is entitled to honourable mention for his successful efforts on this occasion. Another interesting composition was a Concerto for violin, two flutes, and strings, one of a set written by Bach in 1721 for the Margrave of Brandenburg. This form of work has not such vigorous vitality as the choral compositions, though still tendering a valid claim to be reproduced from time to time. It was now given as near perfection as possible by Dr.

Joachim, Mr. Barrett, and Mr. Tootill. The other instrumental piece was the *Partita* in E, for violin, played by Dr. Joachim with that finish and classic taste in which he is still unrivalled.

LONDON SYMPHONY CONCERTS.

To what extent the large attendance at St. James's Hall on January 29 was due to the engagement of Madame Albani as solo vocalist it is not necessary to enquire. Enough that Mr. Henschel's enterprise was well rewarded and that every piece in the programme seemed to afford the utmost satisfaction. Mozart was represented by his G minor Symphony (the earlier version), conducted with much tact and decision by Mr. Henschel; the votaries of Wagner were accorded the "Kaiser Marsch," and for the faithful followers of Mendelssohn there was the picturesque "Hebrides" Overture. Nor was the vocal music less agreeable. Madame Albani gave the scena from "Der Freischütz," known in English as "Softly sighs the voice of evening," in her most finished and dramatic manner, and subsequently, in *Isolde's* death song, by the intensity of feeling the *prima donna* has always at command, gained more friends for the most elaborate of Wagner's operas. The novelty of the evening was a Symphonic Poem by Mr. Percy Rideout, composed during his course of study at the Royal College of Music, and avowedly suggested by Shelley's "Epipsychidion." By Mr. Rideout's express desire no printed analysis or description of the work was provided. Having stated the source of his inspiration he preferred that his composition should make an unaided appeal to the imagination of the listeners. In other words, he left it to them alone to say how far he had succeeded in musically illustrating the sentiment of the lines having their origin in the fact of a young and beautiful Italian lady being thrown into a convent. The degree of taste, and still greater measure of promise, evinced in this production secured a favourable verdict altogether independent of acknowledgment or recognition of the composer's meaning in every particular. All the instrumental pieces were worthily interpreted.

With the exception of one important work the programme of the 12th ult. was devoted to a selection from Wagner, it being the eve of the anniversary of the composer's death. That the policy thus pursued by Mr. Henschel was judicious from the managerial point of view was proved by an assemblage sufficiently numerous to fill St. James's Hall, and by the warmth of the applause honestly earned by the band in their performance of the glowing Prelude to "Die Meistersinger," of the beautiful Introduction to "Parsifal," and of the spirited "Walkürenritt." In the vocal department there was very much to commend in Mr. Henschel's firm delivery of the familiar monologue of *Hans Sachs* and in Mr. and Mrs. Henschel's quietly dramatic reading of the immediately succeeding duet from the same opera between the Cobbler Poet and the naive *Eva*. The last-named piece was a great success. The exception above referred to was the "Eroica" Symphony of Beethoven, in conducting which Mr. Henschel exhibited the same artistic sympathy for the work in hand as for the compositions of the Bayreuth master. Stimulated under such circumstances to manifest all their wonted intelligence as well as unquestioning obedience, the members of the orchestra again merited the spontaneous approval awarded without stint to their conscientious treatment of an instrumental treasure. The *Scherzo* was particularly well given.

SIR CHARLES HALLÉ'S CONCERT.

THE splendid audience which assembled in St. James's Hall, on the 20th ult., must have afforded Sir Charles Hallé some consolation for the apathy previously displayed by the London public towards his Orchestral Concerts, even though many came chiefly, perhaps, on account of the advertised presence of the Prince and Princess of Wales. However, now that the ice has been fairly broken, the Manchester Conductor may reasonably look for a larger measure of support should he venture upon another series of Concerts next season. The programme on the present occasion need not be criticised at length, as it consisted of

attractive and familiar masterpieces. In no work is the Manchester band heard to more advantage than in Cherubini's brilliant Overture to "Anacreon," and a remarkably vigorous performance was also given of the "Tannhäuser" Overture. Though suffering from illness Madame Néruda played Mendelssohn's Violin Concerto with her customary refinement and charm. Beethoven's Pastoral Symphony, which went exceedingly well as a matter of course, and the delicious Romanza from Mozart's "Eine kleine Nachtmusik," repeated by desire, completed the scheme. At the end of the performance, which was heard in its entirety by the Royal party, Sir Charles Hallé was the recipient of immense applause.

CRYSTAL PALACE.

THE Saturday Concerts at the Crystal Palace were resumed on the 14th ult. Mr. Manns, in returning to his wonted duties, was received by the very large audience assembled with every demonstration of hearty welcome. The most prominent novelty in the programme was the Dramatic Overture by Rosalind Frances Ellicott, which was composed for the Festival of the Three Choirs at Gloucester, in 1886, and attracted a considerable amount of attention at the time. The gift of melody which Miss Ellicott possesses is turned to valuable account by her in the construction of her themes, and the scholarlike treatment of the harmony and orchestral effects made due impression upon the minds of an audience who may be said to be well experienced in judgment. No less gratifying was the well-balanced *ensemble* playing of the orchestra in Schumann's Symphony in D minor, the fourth and last of those noble efforts of genius of this particular form of expression associated with his name. The earnest attention with which every note was heard was a high tribute to the success of the educational mission of these Concerts, for it was chiefly through their means that the Schumann Symphonies have been made popular in England. That this especial work was presented in a fashion as nearly perfect as possible those who know the capabilities of the orchestra and the painstaking care of the Conductor need not to be told.

Mr. Stavenhagen was the solo pianist on this occasion, and his delicate, refined, and appreciative reading of Beethoven's Concerto in B flat (No. 2) added to the number of his many admirers those who had not heard him before. His performance of Liszt's Hungarian Rhapsody was distinguished by the necessary fire and vigour needful for its complete interpretation. The concluding orchestral work was also in some sense a novelty, inasmuch as it was an arrangement of melodies from the opera "Carmen," arranged in the form of an Orchestral Suite by the composer, George Bizet, himself. It is an admirably arranged *résumé* of the chief themes in the ever-welcome opera.

The vocalists were Miss Fanny Moody (Mrs. Manners), who sang the Jewel Song from "Faust" in a brilliant fashion, and with her husband, Mr. Charles Manners, the fine duet "Caro Alicia," from "Roberto il Diavolo." Mr. Manners selected Gounod's fine scena "She alone charmeth my sadness," from "La Reine de Saba," as his solo.

Madame Néruda (Lady Hallé), who was announced to appear on the 21st ult., was unfortunately unable to fulfil her engagement in consequence of illness. Her place in the programme was taken at the last hour by Miss Ilona Eibenschütz, the young and gifted pianist, who made so promising a *début* at the Monday Popular Concerts a short time before. The Concerto in F minor of Chopin, though not great as a means for orchestral display, offers very many opportunities to the well-trained pianist for the exhibition of *technique*. The solo part was well and intelligently brought out, and Miss Eibenschütz was heartily applauded at the conclusion. Later in the programme she gave some pieces for pianoforte alone, and further confirmed the good impression she created on her *début* here.

The performance of the orchestral works selected for the day's programme was in every way equal to the high standard attained by the band. Sir Arthur Sullivan's fine dramatic Overture "Macbeth," an earlier effort of that

earnest spirit which produced the most remarkable of his operatic productions "Ivanhoe," was performed with fine power and expression; Beethoven's Symphony in F (No. 8), well known to the patrons of these Concerts, and Wagner's Overture to "Tannhäuser" were presented in the most sympathetic and artistic style, as usual with the band under the able direction of Mr. Manns.

Miss Rosina Isidor, who made her first appearance here, displayed a voice of fine resonant quality in some songs by Donizetti and Maggi.

MONDAY AND SATURDAY POPULAR CONCERTS.

IN order to make the record complete, we must go back to the Concert of January 26, when an interesting novelty commenced the programme. This was Brahms's Sonata in C (Op. 1), which, so far as we are aware, had only been performed once before in London—namely, at Mr. Schönberger's first Pianoforte Recital at the Princes' Hall. Schumann's enthusiastic opinions on Brahms, written in 1853, led to the publication of this and the next two Sonatas (Op. 2 and 5). Certainly the present work is a remarkable effort for a youth, and for strong individuality may compare with the early compositions of Mendelssohn. We note in every movement the same masculine force and striking subjectiveness that are so conspicuous in Brahms's ripper works, and there is no sign whatever of immaturity in any of the movements, though there is reason to believe that the *Andante* with variations, based on an old German ditty, was penned when Brahms was only fourteen years old, as at that period he played such a piece at a Concert at Hamburg. Mr. Schönberger was the executant on the present occasion, and his masterly performance was received with much applause. Some little pieces by Beethoven ended the programme, the central portion of which was occupied by Schubert's Octet, which was performed for once without break. Mr. Braxton Smith contributed airs by Handel and Sterndale Bennett.

Schumann's justly popular Quintet in E flat (Op. 44) was no doubt mainly instrumental in drawing the immense audience on the following Saturday, and the work was magnificently rendered with Miss Ilona Eibenschütz at the pianoforte. The young lady was also heard to much advantage in Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1), which she selected as her solo, and Madame Néruda was simply faultless in a Gondoliera and Moto perpetuo from Franz Ries's Violin Suite in G (No. 3), the former being an extremely pleasing movement. Beethoven's String Trio in G (Op. 9, No. 1) completed the instrumental part of the programme. Mr. William Nicholl's songs were too familiar to need mention.

The memory of Gade was honoured on Monday, the 2nd ult., by the performance of his Octet for strings, in F, which had never been heard at these Concerts for thirteen years. It is an early effort of the Danish composer, and may be described as pleasing, but certainly not great. The second movement was unmistakably written under the influence of Mendelssohn, but the third has some characteristic Scandinavian touches. Miss Ilona Eibenschütz further improved her position by her interpretation of Beethoven's Sonata in C minor (Op. 111), which she had played at a previous Saturday Concert. On the present occasion she gave a remarkably fine, we might almost say inspired, rendering of the work, and her share in Schumann's Pianoforte Quartet in E flat (Op. 47) was also perfectly done. Mr. Orlando Harley being unable to appear as the vocalist, an acceptable substitute was found in Mr. Hirwen Jones.

Schubert's Octet was repeated on the following Saturday, and room was found in the programme for a Sonata in C minor, for pianoforte and violoncello, by Mr. Emanuel Moor (Op. 22). The young composer was born in Hungary in 1863, and studied at Prague, Vienna, and Buda Pesth, but he has now settled in England. His present work is dedicated to Mr. Piatti, by whom, with Mr. Schönberger, it was played at this Concert. It is thoroughly well written music, but without a trace of individuality, or even of national colouring. Brahms would appear to be the master with whom Mr. Moor is most fully in sympathy at present, but perhaps in due course he will develop a style of his own. Mr. Santley, whose voice was obviously affected by

the black fog, sang Sullivan's "Thou'rt passing hence" and Schubert's "Der Schiffer," and Mr. Schönberger completed the programme with some pianoforte trifles, the Nocturne by Chopin which he played being that in G major, and not the more familiar piece in G minor quoted in the programme.

A great crowd assembled on Monday, the 9th ult., to greet Dr. Joachim, who evidently retains his hold on the public notwithstanding the lapse of time and the appearance of younger violinists of phenomenal ability. This is as it should be, for the services rendered to musical art of the loftiest character for more than a generation by Joseph Joachim are inestimable, and as an executant he is still unsurpassed alike as a soloist and a leader. There may have been perhaps some slight faultiness of intonation in his playing of the romance from his own Hungarian Concerto and in Brahms's Hungarian Dance in F, which he gave as an encore, but in every other respect the execution was as grand as ever, and the same remark will apply to his leading of Beethoven's Septet, and Brahms's Trio in E flat, for pianoforte, violin, and horn (Op. 40). The last-named work, now that it has been added to the repertory of the Popular Concerts, is likely to be heard frequently, for it is one of the composer's most thoughtful and beautiful additions to chamber music of the highest class. The pianist of the evening, Miss Fanny Davies, modestly contented herself with two trifling pieces by Schumann and Madame Schumann. Madame Bertha Moore displayed a pretty voice and refined method in songs by Schumann and Mr. Henschel.

Mr. Max Pauer appeared for the first time this season on Saturday, the 14th ult., and played Chopin's Allegro de Concert in A (Op. 46) with much executive ability, though he did not succeed in making this not very characteristic work wholly interesting. A truly magnificent reading of Bach's Chaconne was given by Dr. Joachim, and the concerted works were Mozart's Quintet in C and Rheinberger's Pianoforte Quartet in E flat (Op. 38). Mr. Orlando Harley was remarkably well received in Mr. Oliver King's effective song "By Northern seas."

Scant notice is required of the remaining Concerts which took place during the month. On the 16th ult. Beethoven's Quartet in E minor (Op. 59, No. 2), Mendelssohn's Trio in C minor (Op. 66), and two movements from Spohr's Duet in D, for violins (Op. 67, No. 2), in which Mr. Strauss joined Mr. Joachim, were the concerted pieces, and Mr. Max Pauer introduced a Toccata in G major and minor, by Rheinberger. With regard to this piece, the remark of the programme annotator that it seems principally designed to illustrate the composer's fine technical musicianship is apt. There is plenty of scholasticism, but little inspiration, in the Toccata, and the audience was glad when the pianist, in response to the inevitable encore, gave Beethoven's familiar, but welcome *Andante* in F, which he played with Mozartean grace and delicacy. Mr. Hirwen Jones sang an air from Gounod's "Le Médecin malgré lui" and Schubert's "Good Night" in an agreeable manner.

Brahms's comparatively early and comparatively simple Sextet in B flat (Op. 18), Schubert's Fantasia in C, for pianoforte and violin (Op. 159), and Beethoven's Sonata in C (Op. 2, No. 3) constituted the scheme on Saturday, the 21st ult. Musicians do not need critical remarks concerning these works, and it need only be said that the Sextet went with wonderful spirit, and that Miss Zimmermann played the Sonata with quiet, chaste expression. Mr. Braxton Smith's light tenor voice was displayed to advantage in Handel's air "Where'er you walk" and Kjerulf's song "My heart and lute."

The programme of the Concert of Monday, the 23rd ult., certainly had the merit of brevity, the concerted works being Haydn's Quartet in G (Op. 17, No. 5), Sterndale Bennett's Trio in A, and Bach's Sonata in E (No. 3), for pianoforte and violin, all of which are concise and unpretentious. Of the Sonata, a splendid performance was given by Miss Fanny Davies and Mr. Joachim. The pianist gave a beautiful delivery of Chopin's *Andante Spianato* and *Polonaise* in E flat, a piece, however, which has become somewhat hackneyed. The vocalist was Miss Bremer, a mezzo-soprano with a powerful voice. She created a decidedly favourable impression in *Lieder* by Schubert, Grieg, and Brahms.

MR. ALBENIZ'S CONCERTS.

MR. ALBENIZ, or those who are acting for him, cannot be accused of any lack of enterprise. On January 27 a fresh series of no fewer than ten Concerts was commenced at St. James's Hall, the programmes to consist of chamber music. It would have been, perhaps, advisable to have secured a smaller room, for empty benches, of which there have been many so far, have a depressing effect, and, moreover, music of the class represented loses some of its effect in a large hall. The first Concert was specially interesting owing to the first appearance of a Spanish violinist, Mr. Arbos, who, it is understood, occupies a leading position both as a teacher and performer at Madrid. He is an exceedingly able executant, though his tone is not very powerful nor his style very vigorous. But his playing is free from trickery of every description, and he has evidently graduated in a good school. Beethoven's "Kreutzer" Sonata, in which he was of course joined by Mr. Albeniz, was carefully though certainly not powerfully interpreted. Mr. Arbos showed unflinching technical ability in Bach's Chaconne, and Mr. Albeniz displayed his light, delicate style of playing to perfection in one of Mozart's Sonatas in C. Mr. Max Heinrich sang Schubert's fine song "Die Allmacht" with much expression, and joined Miss Zippora Monteith, who sang in place of Madame Valda, in a portion of the duet from "The Flying Dutchman."

At the second Concert, on the afternoon of the 12th ult., Mr. W. H. Squire was added to the list of instrumental executants, and a good performance was given of Schubert's Trio in B flat (Op. 99). Mr. Squire displayed remarkable ability as violoncellist in a Gavotte of Bach, but Mr. Albeniz was not at his best in Beethoven's so-called "Moonlight" Sonata. There was again a change of vocalists, Mr. Courtice Pounds being unable to sing; but Mr. Hirwen Jones made a highly acceptable substitute.

HERR STAVENHAGEN'S RECITAL.

THE materials for this able pianist's Recital on the afternoon of the 10th ult., at St. James's Hall, were drawn from various sources, and, whether purposely or by accident, had the semblance of chronological order. Beginning with Haydn's Variations in F minor, the programme included Beethoven's C sharp minor Sonata (Op. 27, No. 2), Schubert's Impromptu in A flat, Schumann's "Papillons" (Op. 2), Chopin's Nocturne in F major and Polonaise in A flat, and was brought to a termination with pieces from Stavenhagen's own pen and that of Liszt, the mentor who introduced him to this country. It is only reasonable to suppose that this pianist has a strong predilection for the modern school, but as he seems invariably willing to adapt himself to the ideas formulated by an earlier generation his performances generally amply repay the attention bestowed upon them. His version of the Beethoven Sonata was clear and precise, exhibiting, as was of course essential, much poetic feeling and delicacy. In the richly melodious Impromptu by Schubert he was also not lacking in refinement. Herr Stavenhagen appeared still more at ease in Schumann's brisk piece, recalling the boisterous mirth of the Carnival. The Chopin and other pieces were played with the spirit required and did not fail to gain for Herr Stavenhagen the most flattering tokens of appreciation.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

THE charm of novelty, comparative if not positive, is never likely to be absent from the performances of an association that fosters compositions in which the resources of wind instruments have been specially consulted. A stranger wandering into the Concert-room of the Royal Academy of Music on Friday evening, the 20th ult., might have asked questions concerning at least two of the composers mentioned on the programme without being accused of indefensible ignorance of musical matters. Only one name appeared that is frequently met with in such a connection, and even that was attached to a work written partly for an instrument that cannot be considered common.

The piece in question was Mendelssohn's Concertstück (Op. 113, No. 1) for the clarinet and bassethorn, containing many delightfully melodious passages, and with its interest fairly divided between the two instruments. Messrs. G. A. Clinton and J. A. Park played it in a masterly manner, and could not have had more sympathetic listeners. The Concert began with the skillfully written Quintet in F major, by Charles Wood, to which the Society's prize was last year awarded. To this, Messrs. Frederic Griffiths (flute), Malsch (oboe), G. A. Clinton (clarinet), Borsdorf (horn), and Thomas Wotton (bassoon) lent all their judgment and manipulative dexterity. By no means the least taking composition was the last, Verhey's spirited Quintet in E flat (Op. 20), for pianoforte, oboe, clarinet, horn, and bassoon. In the course of the evening Messrs. Borsdorf and Septimus Webbe gave an Adagio in D flat, by Oskar Franz, for horn and pianoforte, and Mr. Frederic Griffiths played in brilliant fashion Joachim Andersen's "Ungarische Fantasia" (Op. 2) for flute, with Mr. Webbe again at the pianoforte.

AMATEUR ORCHESTRAL CONCERTS.

THE record of these performances becomes one of increasing importance every season. During the past month three of the most important bodies gave Concerts at St. James's Hall. The Royal Amateur Orchestral Society, which may be counted the pioneer in the movement, secured an immense audience on Saturday, the 7th ult. The programme was certainly not ambitious, but whether its unpretentiousness was due to limited rehearsals or the desire of its patrons we are not in a position to determine. Goetz's Symphony in F was represented by the first movement only, and musicians will echo the hope expressed in the programme-book that the entire work will be performed on some future occasion, as it is scarcely artistic to present masterpieces in fragments. Mr. George Mount's players were rather tame in Liszt's Rhapsody in D and G (No. 4), but they rendered an excellent account of themselves in the Overture to "Maritana" and two movements from Delibes's "Sylvia" ballet suite. Miss Marie Curran was acceptable in her songs, and Miss Kate Flinn had a warm reception after her rendering of Rossini's scena "Bel raggio." A capital performance of the first movement of Rubinstein's Pianoforte Concerto in D minor was given by Miss Jeanne Douste de Fortis, and the audience would not have complained had she played the entire work.

As comparisons are odious we will not say that the Stock Exchange is the best of the amateur orchestral societies, but it is certainly one of the best, thanks in part to the admirable training it receives from its Conductor, Mr. George Kitchen. The programme of the Concert on Wednesday, the 18th ult., was a model of its class. Sterndale Bennett's Symphony in G minor has dropped out of performance of late years—perhaps because it is not highly seasoned enough for present tastes. It was rendered with much refinement, and even better was the performance of Cherubini's "Anacreon" Overture and Francis Thomé's pretty and humorous Suite "Les Noces d'Arlequin." Gade's Violin Concerto in D minor (Op. 56) was played with much vigour by Miss Emily Shinner. It is one of the Danish composer's best instrumental works, and has a considerable amount of national colouring. In saying that it has probably not been performed before in London, the programme annotator does not perhaps include the Crystal Palace, where it was played by Mr. John Dunn, on November 13, 1886. Some part-music was well rendered by the male voice choir and songs were contributed by Mrs. Helen Trust.

On the following Saturday the Strolling Players gave their second Concert for the present season. As the event clashed with the second Oratorio performance at Covent Garden we can only refer briefly to the programme, which included Beethoven's Symphony (No. 2), Svendsen's Rhapsody Norvégienne (No. 2), Cherubini's Overture to "The Water Carrier," and some of Moszkowski's Spanish Dances, a sufficiently ambitious scheme. The vocalists were Mr. Reginald Groome and Madame Rolla, the latter taking the place of Madame Pauline Featherby at a moment's notice.

HAMPSTEAD CONSERVATOIRE.

THE Orchestral Concert of the 23rd ult. at this Institution deserves special recognition on account of the performance of no less than four important compositions by British composers. It commenced with Mr. J. F. Barnett's graceful and fluently-written Overture to "A Winter's Tale," originally composed in 1873 for the short-lived British Orchestral Society. The most important piece in the programme was Professor C. V. Stanford's Symphony in F (No. 4), first produced at the Concert which the composer gave at Berlin two years ago, but which has not been heard in London since it was played at the Crystal Palace on February 23, 1889. It is difficult to account for this neglect of a fresh, melodious, and often impressive work, the slow movement of which is perhaps the most elevated piece of writing which the Cambridge professor has given us. Mr. Hamish MacCunn's graphic, concise, and finely-contrasted Ballad-Overture, "The Dowie Dens o' Yarrow," completed the purely orchestral pieces.

Professor J. Bridge played a new and cleverly written Concertstück for organ and orchestra, composed for and dedicated to him by Dr. F. J. Sawyer. The work is in three movements, of which the melodious *Andante* is likely to be considered the most interesting, although the stately *Finale (Allegro pomposo)* will not fail to make a great effect whenever the solo part is interpreted by a player of such exceptional abilities as Dr. Bridge, and on such a splendid instrument as that of which the Conservatoire boasts. All the above works were conducted by their respective composers, and were played in capital style. Mr. Geaussen conducted Saint-Saëns's Concerto in G minor, (pianist, Miss Bartlett), and Madame Clara Samuëll sang.

ROYAL COLLEGE OF MUSIC.

THE College Concerts follow each other in such quick succession that we can only notice a few of the more promising performances. To these belonged, at the Concert on January 29, Miss Martha Hughes's singing of Cowen's "O peaceful night" from "St. John's Eve." Miss Hughes is gifted with a mezzo-soprano of considerable power and singularly sympathetic *timbre*, and she sings with such ease and displays so much intelligence in the management of her voice as well as in the treatment of the words, as to warrant the hope that further careful study, if pursued with thoroughness and artistic earnestness of purpose, may enable her, in due course, to justify the high expectations which a performance such as the one under notice raises. Efforts of similar promise were Miss Cecile Elieson's rendering of the violin parts in the "Kreutzer" Sonata, and, at the following Concert, on the 12th ult., Brahms's G minor Quartet (Op. 25). Her full, pure tone and great facility of execution enabled her to do a surprising amount of justice to her difficult task, while her broad, almost masculine style suited Brahms's noble music admirably. We have rarely heard so deep and difficult a piece of concerted music "led" by a student with so great a measure of success. The production of students' compositions being a rare occurrence at the College, some interest attached to the Concert of the 12th ult., at which two songs from the pen of a young student, Miss Ella Overbeck, were sung. Of these an impressive and unconventional setting, in the appropriately sombre key of B minor, of Shelley's lines "On F. G." ("Her voice did quiver") is the better one, the sentiment of the sad little poem having been caught in the most creditable manner. In Hood's "I love thee I" Miss Overbeck is less happy, for although her music is full of the requisite joyousness and *abandon*, it bears more evident signs of inexperience. Miss Minnie Chamberlain lent the charm of her voice and manner to the interpretation of her fellow-student's songs and did so both sympathetically and effectively. At the same Concert a very young pupil, Miss Gwendoline Toms, gave a remarkable rendering of Mendelssohn's F sharp minor Fantasia, the strength of the little lady's left wrist being not the least astonishing feature of a singularly finished and intelligent performance. Miss Edith Green played Chopin's Ballade in G minor with commendable accuracy and spirit, and the latter part with energy and passion.

The most charming feature of the Vocal Recital of the 19th ult. was the singing of the first three numbers of Brahms's too rarely heard Op. 44—"Zwölf Lieder und Balladen für Frauenchor." The fresh, well-trained voices of the ladies of the choral class told with delightful effect in these lovely pieces, especially in the wholly beautiful "Minnelied," with its quaint, fascinating three-bar rhythm.

ROYAL INSTITUTION.

PROFESSOR C. HUBERT H. PARRY commenced at the above Institution, on the 12th ult., a series of three Lectures entitled "The position of Lulli, Purcell, and Scarlatti in the history of the opera." At the first Lecture, which was very numerously attended, the Professor said composers might be broadly divided into two classes—the practical-minded, who wrote with their finger on the pulse of the public, the character and style of whose music was consequently greatly owing to the tastes of the period in which the music was produced; and Idealists, who defied the prevalent fashions and modes of expression of their time, and only struggled to come up to a self-criticising standard. To the former belonged such men as Handel, Meyerbeer, and Mendelssohn; to the latter Bach, Beethoven, and Schumann. Lulli was an interesting example of the practical school, and of how circumstances influenced the art productions of such worldly wise temperaments. The national characteristics of French opera were the ballet and spectacular display, hence Lulli's choice of mythological subjects for his operas. The form of his operas was founded on that of the "Mascarade," in which Louis XIV. was very fond of taking part and with which Lulli commenced his career as a Court composer. Lulli had been accredited with having invented the form of overture, but those of his predecessor in court favour, Cambert, were cast in precisely the same mould, although less developed. There was a remarkable dignity and seriousness about Lulli's overtures which pointed to the frivolity of the court being more a fashion than the outcome of shallow natures. His vocal writing was greatly superior to his instrumental, being remarkable for its declamatory and expressive power. In the vocal parts his dramatic instinct led him to adopt a form of accompanied recitative much more frequently than set tunes. These he chiefly reserved for his ballet music, with which his operas abounded. A good many of these tunes were heavy and disappointing, although several were quite admirable, and others possessed Italian characteristics. By the preservation of the ballet, a clear connection was maintained with the old mascarades with dialogue, which were the penultimate step to the complete French opera form. Lulli's operas showed great constructive skill and appreciation of climax, and such as Lulli made French opera in design and object, such it had remained to the present day.

At the second Lecture, delivered on the 19th ult., and devoted to the surroundings and influence of Purcell, Professor Parry combated the opinion held by many musicians that the Puritanical influence had been detrimental to the progress of music in this country, and that they had destroyed the old English polyphonic school. This school, the Professor said, attained its highest pitch of perfection in the latter part of Elizabeth's and the beginning of James I.'s reigns, and its last and greatest representative, Orlando Gibbons, died the same year that Charles I. ascended the throne—viz., 1625, twenty-four years before the Commonwealth. The ideas of the Italian reformers had penetrated to England long before the time of the Puritans, and the taste for the grand old polyphonic style was on the decline at the beginning of the seventeenth century. The Puritans, in fact, admirably prepared the way for the new school, and gave an impulse to its development by their at first retarding its progress. Charles II., by his French tastes and preference for music of light and expressive character, did more to destroy the grand polyphonic style than all the Puritanical repressions. Charles II. quickly surrounded himself by musicians who could perform and write in the new style, which was taken up by all the well-to-do classes with the enthusiasm which a new departure in art commonly excited. Such were the influences at work when Henry

Purcell was born in 1658. He was admitted as chorister to the Chapel Royal at the age of six, in which capacity he remained for eight years, subsequently, at eighteen, being appointed Organist to Westminster Abbey.* His first compositions were anthems, which he commenced to write while yet a choir boy. There were no models for church music in the new style, and thus the sacred music of Purcell's time was based on the model of Lulli's French operas. There was, however, so much that was solid and earnest in this music that its style could be adopted for sacred music without jarring on those sensitive to the fitness of things. Purcell's next efforts were in the direction of incidental music to masques and plays, in which his genius found its most congenial field. In 1680 Purcell wrote the music to a little play called "Dido and Æneas," which was, for the period in which it was written, a marvel of expressive power. From this and from other similar works which followed, there could be little doubt but that had another Englishman arisen of sufficient genius to carry on Purcell's work, we should have had an important school of national opera; as it happened, however, Handel came, and diverted it into the channel of oratorio. One of the most striking of the characteristics of the English masque, which was so greatly favoured by the Stuarts, was its great literary merit: it followed, however, that people were content to hear the fine roll of the spoken lines, and only desired the music to be incidental. Purcell's choral writing was far in advance of Lulli's, and a very remarkable characteristic of Purcell's works were the efforts, often highly successful, to depict expression by the harmony. In this he showed distinct affinity with the Teutonic races. Purcell also possessed great melodic gifts. The tunes were frequently unvoiced and angular, but possessed great definiteness and strong individuality and were highly expressive. His dance music was generations beyond that of Lulli, and overflowed with bright, vigorous melody and quaint and charming fancy. In short, Purcell's music, considering the standard of art of his period, was marvellous and without parallel.

The illustrations, performed by the students of the Royal College, comprised two vocal excerpts by Miss Richardson, and one from "King Arthur" by Mr. McGrath, a "Curtain Tune" by Lock, from "The Tempest," and seven of Purcell's dance tunes, which, played by the string band with great spirit, were much applauded.

GRESHAM COLLEGE LECTURES.

PROFESSOR BRIDGE commenced his second course of Gresham Lectures on the 3rd ult., when he chose for his subject, "Italian and English Madrigals, from 1560 to 1612." The Professor said that considerable difference of opinion existed concerning the origin of the word Madrigal; but it was probably first used in reference to short poems of an amatory character, and subsequently became applied to the music to which they were set. One of the most remarkable but least known of the composers of these pieces was Orazio Vecchi, born at Modena in 1551, and died 1605. His works presented the rare combination of deep contrapuntal learning and remarkable dramatic expression. His epitaph, in a Franciscan church at Modena, ran: "He was the first to bring harmony and comedy into connection. He won for himself the admiration of the world." In his preface to what seemed to have been an "opera comique," entitled "Amfiparnasso," he says: "This union of comedy and music not having, as I believe, been hitherto attempted by others, nor even thought of, it would be easy to suggest many improvements; but if I am not to be praised for the invention, let me at all events not be blamed." Editions of his works were published in Antwerp and Nuremberg, a proof of the esteem in which his music was held by his contemporaries. It was in the writings of Vecchi, the Professor added, that when searching for the most abstruse kinds of counterpoint with which to illustrate his text-book on double-counterpoint he had found his best examples. Some madrigals were admirably sung during the Lecture, under the direction of Mr. McNeil Donnavan.

The Lecture on the 4th ult. was specially designed for students, a large number of whom were present, the subject chosen being "Sonata-form." Form, the Professor said, was plan or design, and he thought this important branch of musical art had been greatly neglected. Until recently there was no real text book on the subject. It was true Macfarren had written on the Sonata, and Miss Prescott had contributed some admirable articles which were now published in book form. There were also Baunister's chapter on Form in his Harmony Book, Dr. Harding's Analysis of Beethoven's Sonatas, and Sir John Stainer's Primer, but with the exception of the latter these were all treatises, and treatises were of very little use to the student. The explanations of sonata-form were greatly assisted by the exhibition of prepared diagrams and the highly intelligent playing of examples by Mr. Landon Ronald, of the Royal College.

The following evening was devoted to the theoretical writings and instrumental compositions of Thomas Morley, special reference being made to the Gresham College copy of his great treatise, "Introduction to Practical Music," published in 1618, on a blank page of which is an autograph letter from Sir Henry Bishop. Two fantasias by this old master for viola da gamba and viol were admirably played on these instruments by Mr. and Miss Dolmetsch, and an intricate movement for harpsichord by Professor Bridge upon a fine specimen of this instrument lent by Mr. Dolmetsch. Considerable interest was also aroused by the singing by one of the Westminster choristers of "It was a lover and his lass," and a six-part Dirge composed by Weekes (1608), scored from the original part books by Professor Bridge, and effectively sung by members of the choir from St. Peter's, Eaton Square, conducted by Mr. W. de Manby Sergison.

The final Lecture, entitled "A Second Glance at the Viols," included the performance of several most interesting specimens of old viol music, amongst which were a remarkably graceful and pleasing "Pavin in Five Parts," by Thos. Tomkins, and the "Four-note Pavin," by Ferrabosco, so called from its being built on four notes (Fa, Sol, Do, Re), which were constantly repeated in various rhythms in the upper part, forming, as it were, an inverted ground bass. Other remarkable examples were a "Division on a Ground," by Chris. Simpson, brilliantly played by Miss Dolmetsch on the viol da gamba; a Galliarde, by the same composer, for four viols, remarkable for its cross accents and Hungarian character; and a six-part "Plain-song," by Matthew Lock. All these pieces were performed by Mr., Mrs., and Miss Dolmetsch and pupils, upon fine specimens of the instruments for which the pieces were originally written.

LONDON INSTITUTION.

ON the 16th ult. Dr. W. A. Barrett lectured at this Institution upon the subject of Folk-Songs. The lecturer, in giving the history of collecting folk-songs, said that such songs are found scattered over various parts of the country, and exhibited the prevalence of a love for music often in unexpected places—places where culture has not reached, and where the shyness of the inhabitants towards strangers is often construed into an insensibility to the charms of musical art. They are only to be heard at times of festivity—at sheep-shearing, harvest-homes, Christmas revel, or the like. Dr. Barrett expressed his regret at the decline of these songs among country people, as it had become the general idea with some people that these songs were unworthy to be uttered. Now-a-days, the rural singers troll out some blatant nonsensical ditty which had its origin in the music hall, and is dependent upon the irritating iteration of some catch-word with a concealed meaning for its chief effect. These so-called songs are often so utterly devoid of humour that it is difficult to believe that the opportunities for culture have ever been embraced by the denizens of large towns, and that, as far as the appreciation of a popular song is concerned, the people have not passed beyond the rudimentary stages of art development. Dr. Barrett further expressed the shame he felt for those country folk who neglect their own substantial homespun to flaunt in the shoddy of the music hall. Many songs of all characters and all

* Purcell was appointed copyist, not organist, at Westminster Abbey, in his eighteenth year. See Cummings's "Life of Purcell."—ED. M. T.

sentiments were sung by the lecturer in illustration of his remarks, the form and mode of some of which serve as a striking proof of their antiquity as well as of their purely natural origin. Many of the folk-songs, still occasionally to be heard in rural places, possess charms of melody and expression which warrant the attempts made to preserve them while the opportunity lasts. In the course of his Lecture Dr. Barrett very wisely suggested "that as many of these lovely flowers of poetry and music have exercised no small influence in forming the character of the people, and as, moreover, they are remarkable as being most truly expressive of the feelings, aspirations, and sentiments of those among whom, for the most part, they have originated, it is certain that the task of collecting, collating, and carefully preserving them should be a matter not for private enterprise, as it has hitherto been, but one which should be confided to experts encouraged and supported by the Government." The songs chosen as illustrations, all of which were sung by the lecturer himself in an excellent manner, were, for the most part, selected from the volume of Folk-Songs recently published by Messrs. Novello, and among those that are even more striking than the others may be mentioned "The Cuckoo," "The Seasons," "The Country Lass," "The May-Songs," "John Barleycorn," and "Polka-Mad." The accompaniments have been cleverly devised so as to preserve the quaint spirit of the melody, and, at the same time, support the voice without being unnecessarily prominent. The audience, which occupied every available seat in the theatre, listened to the Lecture with great attention, and evinced the utmost interest in the very able discourse.

OBITUARY.

WITH much regret we announce the early death, at the age of 31, of Mr. **FREDERIC WILLIAMS-WILLIAMS**, on the 7th ult., at Hastings. He was a Bachelor of Music of Toronto, a Fellow of the Society of Antiquaries of Scotland, and the author of a History of Music for Students.

JAMES LAMBORN COCK died on January 30, aged eighty-two. He began his career in the music trade in 1820. He was chiefly known and will be remembered as the original publisher of Sterndale Bennett's compositions. Mr. Lamborn Cock was at one time connected with the famous Antient Concerts, and for a long series of years took an active interest in the Royal Academy of Music, of which institution he became honorary treasurer in 1868, holding the post until within a few days of his death. Singularly enough, a formal expression of gratitude and regret from the committee of the Academy reached Mr. Cock's residence an hour after he had gone beyond the reach of human sympathy. He was also at one time a Member of the Committee, and subsequently auditor of the Choir Benevolent Fund, and gave valuable help in both capacities.

The death of **EDWARD FREDERICK MAMMATT** (aged 47), elder son of the late Edward Mammatt, the composer and organist, took place after a short illness at Ashby-de-la-Zouch, on the 5th ult.

THOMAS MOLYNEUX, well known in connection with the pianoforte trade, died on January 31, aged 88. He was one of the original directors of the St. James's Hall Company, and a liberal supporter of the Royal Society of Musicians, to whose funds he made large contributions from time to time.

We regret to announce the sudden death, on Wednesday, the 18th ult., of Mr. **E. A. SYDENHAM**, Organist and Director of the choir of All Saints' Church, Scarborough, a church well known for its high-class musical services. Mr. Sydenham as a choirboy at Stratford-on-Avon showed great musical ability; he studied at the Leipzig Conservatorium, and subsequently held important appointments in Dorking, Farnham, Bury St. Edmunds, &c. He was the composer of many anthems, which have attained great popularity; also of the popular part-song "The Maiden of the Fleur-de-Lys," which appeared in an early issue of this journal.

We have also to announce the death of Mr. **FRANK AUSTIN**, which occurred on the 16th ult., at the early age

of forty-four. He began his musical career as a chorister at Lichfield Cathedral, and was subsequently attached to the musical department at Rugby School. His compositions include glees, songs, pianoforte and organ music. He was a contributor to many magazines on music, and kindred subjects.

The death of **GIULIO ROBERTI**, composer and professor of choral singing, took place on the 14th ult., at Turin. He was born at Barge, in the province of Salugia, on November 14, 1823, and made his *début* as a dramatic composer at the Théâtre Carignan, at Turin, in 1849. One of his compositions, a fine Mass for four voices, was performed at the Brompton Oratory. The success achieved by this induced the composer, who had hitherto been an amateur, to follow music as a profession and to settle in London, where he published several works. After a few years he returned to Italy, and founded a free school for singing in Florence, and evening classes for adults on the model of those he had learned to admire in England. His other writings relate chiefly to the enterprise he had so much at heart, and form standard references on the subject. He was a Doctor of Laws and a Chevalier of the Order of the Crown of Italy.

MDLLE. ROSINE BLOCH, the well-known French *prima donna*, died at Nice on February 1, aged forty-two. She was a pupil at the Conservatoire, and having obtained a first prize at that Institution (together with Mdle. Marie Roze) in 1865, she made her *début* at the Opéra in the same year as *Asmeca* in the "Trovatore," and at once established herself as a favourite with the Parisian public. Although her repertory never became very extensive, it included admirable impersonations of the rôles of *Fides* in the "Prophète," of *Leonora* in "La Favorita," and of *Aida* in Verdi's opera of that name. Some years ago Mdle. Bloch withdrew from the operatic stage, but re-appeared quite recently at the Théâtre Lyrique, during the short-lived management of M. Verdhurt, in M. Saint-Saëns's "Samson et Dalila," when both her vocal powers and commanding presence appeared to have lost none of their previous charms.

EMILE BLAUWAERT, the excellent *Gurnemann* of the "Parsifal" performances of two years ago, an artist not unknown also in this country, died after a short illness on the 3rd ult., at Brussels, aged forty-eight. Blauwaert was a native of Belgium, and began his musical career as an orchestral violinist at the Théâtre Flamand, of Brussels, a position which his fine baritone voice, admirable physique, and other natural qualifications enabled him eventually to exchange for the more attractive and remunerative one of a justly appreciated operatic singer. M. Blauwaert took part in the memorable single performance of "Lohengrin" at the Paris Eden Theatre last year, and was cast for the parts of *Kurvenal* in "Tristan and Isolde," and of *Landgrave* in "Tannhäuser," in the forthcoming Bayreuth Festsplele.

The death is announced, at Helsingfors (Finland), at the mature age of eighty-two, of **FRIEDRICH PACIUS**, an able musician and popular composer of songs. A native of Hlamburg, Pacius studied the art under Spohr, at Cassel, and Hauptmann, at Leipzig, and having obtained an appointment at Helsingfors established himself there for the remainder of his useful career. Pacius, it may be added, was the composer of the Finnish National Hymn.

M. PHILIPPE RÜPPEL, for many years a much esteemed Professor of Pianoforte and Harmony at the Conservatoire of Liège, died at that town on January 30, aged eighty-one.

At Paris there died recently an aged pianoforte tuner, of the name of **BONARDIN**, whose proud boast it was that he had been employed as tuner for a number of years by the great Beethoven.

We have to record the death last month, at Stuttgart, of **JOSEPH ARENHEIM**, musical director at the Royal Orchestra of that residential town, and composer of a number of entr'actes, overtures, popular pianoforte pieces, and songs. He was born at Worms, in 1804.

The *Journal de St. Petersburg* announces the death, at the age of sixty-nine, of **M. OSCAR KLEMM**, General of Infantry in the Russian Army, and a very gifted and distinguished musical amateur. A number of musician-like songs, well written for the voice, have proceeded

from his pen, amongst them being the charming and popular "Air Russe," transcribed for the pianoforte by Henselt, and frequently sung in the Concert-room by Madame Christine Nilsson.

FRIEDRICH STORCK, one of the oldest resident musicians of New York, died there some weeks since, aged eighty-five. He was a native of Grünstadt, South Germany.

Another veteran connected for many years with musical art, the operatic bass-singer BOUCHÉ, died last month at Nogent-le-Rotrou (France), in his eighty-fourth year. The deceased was some forty years ago one of the most popular members of the *personnel* of the Paris Opéra, and undertaking, subsequently, a series of highly successful engagements at Florence, Milan, Vienna, Lisbon, Madrid, and elsewhere, his name became widely known in the operatic world at the time. Bouché is also the author of "L'Art du Chant," published in 1872.

We have also to record the death last month, at Vienna, of JULIUS SULZER, the distinguished orchestral Conductor of the Burg-Theater, who has written overtures, incidental music, &c., to numerous dramas performed here, notably to the historical plays of Shakespeare and to Goethe's "Faust." He was the son of Salomon Sulzer, the reformer of the Israelitic liturgy, whom he survived by only one year.

With reference to our statement that Mr. JOHN KINROSS died of diphtheria at the house of Mr. J. S. Curwen, we are asked to say that he did not contract the disease there, but arrived complaining of sore throat and took to his bed almost immediately.

A NEW ELECTRIC ORGAN.

IN 1886 it was deemed advisable to remove the organ—a large two-manual instrument by Jackson—from the West gallery to the chancel of St. John's Church, Birkenhead, and Mr. Hope-Jones, a consulting electrician by profession, and an enthusiastic musical amateur, who was honorary Organist and Choirmaster of the Church in question, undertook to carry out the work, provided he was allowed *carte blanche* in regard to his method of procedure. This was accorded by the vicar and churchwardens, and after a period of four years and a half spent in patient and persistent experimenting, the instrument to-day stands undoubtedly a confessed triumph as a new departure in the electrical world, and one which can hardly fail to revolutionise organ building.

The advantage of a console, the whole of which does not take up much more room than an ordinary harmonium, with twelve or fourteen sets of reeds, and which may be moved at pleasure from one part of the church or orchestra to another, is by no means inconsiderable, and further, there is no difficulty in effecting a change of position, the sole connection between the keys and all the appurtenances of the organist's work proper and the organ itself being a set of wires enclosed in a casing the diameter and general appearance of which is similar to that of an ordinary one-inch rope. And at whatever distance the player sits from the pipes the speech of the latter is instantaneous with the touch. The latter is easier than anything of the pneumatic order, there being less resistance than that furnished by the lightest pianoforte action. For the rest, the keys are arranged similarly to other clavier instruments, the swanbill pattern, and so also may be the composition pedals and draw-knobs. But a feature of the invention is the replacing of the latter by small tablets not unlike an ordinary toy domino, each being an inch and a quarter in length and half-an-inch in width. These may be placed over their respective keyboards, or all in one row—as is the case in St. John's organ—above the swell clavier and below the book-desk. The new stops, or whatever they may be called, act on a central swivel, and with the least touch may be thrown on or off, the angle to which they spring being almost infinitesimal and striking or partial drawing being impossible; for when once displaced by a flip of the finger to the extent of little more than the thickness of a sheet of paper a magnet does the rest and throws on or off the particular register of pipes required. Thus by a *glissando* action, as rapid as that which would

cover a couple of octaves or less on a pianoforte keyboard, every stop in the organ can be "drawn" or closed at will. The labels are coloured so as to afford a guide for the eye, and there is no difficulty in learning their locality further than can be overcome in a very brief period of practice.

A "stop-switch" is another important factor of this invention, and this is simply a domino-like tablet, by means of which any change may be effected in any of the stops while the whole organ remains in *statu quo* and undisturbed. That is, to draw a familiar parallel, just as the *Grand Jeu* or knee-pedal of a harmonium or American organ allows the player to move his draw-knobs while the full organ appliance is on without disturbing the effect, so anything may be added to or taken off any clavier while the stop-switch is set, the unsetting of the latter effecting the new registering at the moment required by the performer. And an equally great advantage lies in the fact that any stop may be turned on to any set of keys. For instance, the "great" trumpet may be instantaneously transferred to the choir or swell manual, or a stop from one of the claviers, or the whole for that matter, to another; while yet one more novelty is the adoption of a plan whereby a suitable pedal bass may be applied to each manual without interfering with that governed by the others.

Such a brief outline as the present must read almost like a tale of the improbable or impossible to the bulk of those interested in organ work, but "facts are stubborn things," and this is an accomplished "fact" at the Church of St. John, Birkenhead.

That which concerns the visible and outward part of Mr. Hope-Jones's inventions has been dealt with here, as being of greater interest to musical readers than would be a description of the ramifications of the electrician's art; but with regard to the latter, it may be said that the whole of the work seems to be as simple in detail as it is effective in result, and further, the cost of applying the power promises to be not greater than that of the tubular pneumatic action. It only remains to be added that the inventor is open to treat with any organ builder for the use of his patents and that the latter have been already adopted by at least one firm of high standing, and has received the approval of a very well-known patron of art, Mr. Thomas Threlfall, who has personally viewed Mr. Hope-Jones's work.

MUSIC IN SCHOOLS.

WE have received from Australia the 1888-89 Report of the Minister of Public Instruction to the Government of Victoria. We are gratified to observe that the subject of singing in the ordinary State-supported schools is receiving a large amount of attention. A good deal of the teaching of singing is done by special teachers who devote most or all of their time to the subject. In 1889 there were 281 schools in which lessons were given by teachers of the "first," "second," and "third" class. There were employed during the year twenty-three first-class teachers (those who give all their time to singing), twelve second-class (those who give a portion of their time), and 104 third-class (members of the school staff who receive £10 a year for giving two lessons each of three-quarters of an hour per week). The cost of the instruction thus given to 37,851 children was £8,043 16s. 1d. The department hope that ultimately the singing will be wholly taught by members of the ordinary staff, and they express their opinion that singing should be as much a part of the school life as any of the other subjects that have hitherto been included in the programme of instruction. They are bringing in a Bill which, if passed, will make a portion of the income of every head teacher and assistant depend upon satisfactory instruction being given in singing.

The Inspector of Singing, Mr. Summers, submits a special report on singing and music—a nomenclature that uncomfortably suggests some want of connection between the former and the latter. Dr. Summers finds that the songs are well prepared, but he adds an ominous warning that in future he intends to note the rate of performance of the songs by a metronome. There is probably more in this than meets the eye, but in

any case it strikes us that such a use of the metronome is out of place. As to sight singing, the inspector states that in many districts he was "agreeably surprised with the firm bold attack and success attained in singing moderately difficult tests from the staff without numbers or sol-fa syllables affixed." He remarks that the recommendation made by a great authority that singing should take place at all changes of lessons is all very well in theory, but the horrible attempts he has heard have distracted him beyond expression. We have perused Dr. Summers's account of the ability of the Victorian children to word dictate or ear exercises with unusual interest. On the occasion of this gentleman's visit to England in 1887 we were considerably astonished to hear from his lips that the Victorian school children were generally able to tell absolute pitch in dictation exercises. That is, *without any key being named*, the children could write notes sung, giving the necessary sharps and flats to show the absolute pitch. As we knew from experience that this feat could not be accomplished in any degree worth mentioning in even the best taught schools on the Continent or in this country, it was startling and, of course, gratifying to find that our own kith and kin were in possession of such exceptional powers. We regret that Mr. Summers, during his stay here, was unable, owing to numerous engagements in other quarters, to spend much time in our schools or with the specialists connected with them. It would have been interesting to learn whether this faculty of fixing pitch was one gained by superior teaching or a natural gift. With all this in our mind we turn to Dr. Summers's report of the results of his examination in dictation, and are greatly disappointed to find that the tests quoted as having been given to the highest classes are written in C major, without qualifying sharps and flats. If this is all that was meant we are bound to say that Dr. Summers's public statement—made on his return to Victoria—"that London children were not equal to Victorian State School children, and could not do such work," is altogether unjustified, and, further, we must say that his experience of what is done in London schools was far too slight to enable him to form an opinion, disparaging or otherwise. We make these remarks in justice to the great body of London teachers who have brought school singing to a remarkable state of perfection. We sincerely hope that the Victorian legislature will be stimulated by their undoubted success to persevere in their encouragement of school-singing. We are glad to observe that throughout this report there is no indication of a feeling that, as the old country is so far behind, the Victorians should rest and be thankful.

At present the whole of the music-teaching in London Board Schools is done by the ordinary school staff as part of their ordinary duty. What would the opponents of the introduction of pianofortes into Board Schools say—if they have not already exhausted their vocabulary—if it were proposed to engage special teachers as they are engaged in Paris and elsewhere? In the French capital £10,000 per annum are paid to special music-teachers who visit about 120,000 children. At this rate we should require to pay at least £30,000 per annum for London Board Schools. The Victorian payment of £8,000 for the instruction of 37,000 children would mean about £80,000 for London schools. Verily we ought to be grateful to our teachers for relieving us of this great expenditure!

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. STOCKLEY'S second Orchestral Concert was given in the Town Hall, on Thursday, the 5th ult. An *In Memoriam* performance of Gade's Symphony in C minor (Op. 5) was a fitting tribute to the great Danish composer, so closely connected with Birmingham. The Overture "Froissart," written by Mr. Edward Elgar for the last Worcester Festival, was included in the programme and another novelty presented was the Ballade in A minor, for orchestra, by Charles Stewart Macpherson, who conducted the work himself, and was accorded a very hearty reception. Mr. Johannes Wolff played the Canzonetta from Godard's

Concerto Romantique, and also a beautiful Reverie by the lately deceased Netherlander, Eugène Ten Brink. Mr. Philip Newbury created a very favourable impression in Gounod's "Salve Dimora," and Madame Belle Cole charmed every one by her delicate delivery of the beautiful "Slumber Song" (Op. 1, No. 10), of Robert Franz, a name almost unknown—to our shame be it said—in local programmes.

Master Max Hambourg gave a Pianoforte Recital in the Town Hall on Monday, the 9th ult. He had previously created some interest at Messrs. Harrison's Concert; but a programme sustained entirely by himself exhibited his faults as palpably as his merits. He was heard at his best in the first movement of Mozart's Concerto in D minor and the F minor Variations of Haydn.

On the Thursday following Mr. Sims Reeves gave his Farewell Concert, when the Town Hall presented an appearance only witnessed on occasions of such historic interest. The veteran tenor was in fairly good voice, but apparently felt himself unequal to the great recitative and air from "Jephtha," substituting for it Dibdin's "Tom Bowling." He also sang "The Garden of Roses," A. S. Beaumont; Balfe's "Come into the garden, Maud," and "The Bay of Biscay." With such a liberal contribution to the programme, encores were not to be thought of; but in response to the prolonged applause which greeted his last effort, Mr. Sims Reeves came forward, and when the enthusiasm of the audience was in a measure hushed, bade his friends farewell in a tasteful and touching little speech. The scene altogether was one that will long live in the memory of all present. At this Concert Master Jean Gérardy made his first appearance, and at once vindicated his claim to the term artist, in the highest sense of the word. Mr. Percy V. Sharnan proved himself a violinist of the highest rank, and Mr. Douglas Powell made a favourable impression as a vocalist. In addition to these, aid was given by Mrs. Hutchinson, Miss Alice Gomez, Miss Marian McKenzie, and Mdlle. Janotha. The same evening the Aston Choral Society gave a Concert in the Victoria Hall, when Cowen's "Sleeping Beauty" was well performed, under the direction of Mr. J. H. Adams.

The Midland Musical Society (Conductor, Mr. H. M. Stevenson) gave a performance of Mendelssohn's "Elijah," in the Town Hall, on Monday, the 16th ult. The soloists were Miss Rose Long, Miss Minnie Hackett, Mr. W. Halward, and Mr. W. Evans. There was the full band and chorus of the Society, with Mr. C. W. Perkins at the organ. Being an Artizans' Concert, at nominal prices of admission, the hall was crowded.

Miss Fanny Davies gave her annual Concert at the Masonic Hall, on Wednesday, the 18th ult. With her was associated the famous violinist, Dr. Joachim, and, notwithstanding the dense fog prevailing in Birmingham that day, the hall was filled to overflowing, even the small platform being encroached upon.

The third Concert of the Festival Choral Society took place in the Town Hall on Thursday, the 19th ult., when two of the novelties of the last Leeds Festival were produced here for the first time. Tennyson's ballad "The Voyage of Maeldune," as set by Professor Stanford, was given, under the conductorship of the composer, the vocal principals being Miss Macintyre, Miss Eleanor Rees, Mr. Barton McGuckin, and Mr. Andrew Black. The band and chorus was full and complete, and this beautiful work, in which the composer has almost equalled the overflowing imagination of the poet, was given in a manner to place its beauties fully before the audience. It was listened to with the most rapt attention throughout, and at the close the composer was the recipient of every kind of appreciative demonstration. Dr. Hubert Parry's "Ode on St. Cecilia's Day" formed the second part of the programme, and under Mr. Stockley's watchful beat was given in grand style. The massive choruses suited the singers, and Miss Macintyre and Mr. Andrew Black were most effective in the solos. "Descend, ye Nine," and "By the streams that ever flow" were choral triumphs, and the *Finale* went with immense breadth and grandeur. The work was understood at once and received with every mark of favour. Merkel's Adagio for violin and organ was played before the commencement of the "Ode," by Mr. T. M. Abbott and Mr. C. W. Perkins, and afforded much pleasure to the audience.

Adieu, sweet Amarillis.

March 1, 1891.

MADRIGAL FOR FOUR VOICES.

Composed by JOHN WILKIE (1596).
Edited by J. F. BRIDGE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 60 & 61, QUEEN STREET (E.C.); also in New York.

Andante moderato.

SOPRANO. *mf* A-dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma -

ALTO. *mf* A-dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a -

TENOR. *mf* A - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma - ril - lis! a -

BASS. *mf* A - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma -

PIANO. *mf* *Andante moderato.*

$\text{♩} = 76.$
(For practice only.)

pp *cres.* *f*

- ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

- dieu, a - dieu, a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

- dieu, sweet A - ma - ril - lis! a - dieu, a - dieu, sweet A - ma - ril -

- ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

p *pp* *cres.* *f*

p *pp* *cres.* *f*

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - lis! For since . . to part, to part . . your will . . is. The music includes dynamic markings *p* and *cres.* and a key signature of one flat.

Second system of the musical score. The lyrics are: A - dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma - A - dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a - A - dieu, sweet A - ma - ril - lis, a - dieu, sweet A - ma - ril - lis! a - A - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma - The music includes dynamic markings *mf* and a key signature of one flat.

Third system of the musical score. The lyrics are: - ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril - - dieu, a - dieu, a - dieu, a - dieu, a - dieu, sweet A - ma - ril - - dieu, sweet A - ma - ril - lis! a - dieu, a - dieu, sweet A - ma - ril - - ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril - The music includes dynamic markings *p*, *pp*, *cres.*, and *f*, and a key signature of one flat.

f *dim.* *p*

you, Yet once a - gain, yet once, yet once a - gain, Ere that I part with you,

f *dim.* *p*

you, Yet once, yet once a - gain, Ere that I part with you,

f *dim.* *p*

you, Yet once a - gain, yet once yet once, a - gain, Ere that . . I part with you,

f *dim.* *p*

you, Yet once, yet once a - gain, ere that I part with you,

Poco meno mosso e sostenuto. *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu, a - dieu! a - dieu, a - dieu,

Poco meno mosso e sostenuto. *pp* *cres.* *pp*

rall. al fine. *ppp*

a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu, a - dieu!

rall. al fine. *ppp*

The Saturday evening Concerts go on as usual. On January 31 one was given by Miss Edith St. M. Powell, whose singing, with that of some of her pupils, greatly pleased the audience. The programme included a new part-song, "Cupid's darts," the composition of the Concert-giver, and a Gavotte for orchestra, "Zelie," by Miss Rosa Ascough. On Saturday, the 7th ult., the Birmingham Choral and Orchestral Association produced Gaul's Cantata "The Ten Virgins," for the first time. The solos were taken by Miss Lizzie Preston, Mrs. Walters, Mr. W. Molineaux, and Mr. Percy Taunton. Mr. G. Halford conducted. The performance was a good one, and the work was warmly received by the immense audience, the composer being vociferously "called" at the close. On the 14th ult. Mr. W. J. Evans gave a Concert, and, with Mrs. Richardson (pianoforte), Mr. F. Ward (violin), and Mr. J. Owen (violinello), produced a new Trio by Mr. A. E. Daniels. Two pupils of Mr. Evans, Miss Freda Griffiths and Mr. Edmund Edwards, were highly successful as vocalists. The Concert on the 21st ult. was given by the Birmingham Amateur Orchestral Society, a feature in the programme being Dr. Mackenzie's Violin Concerto, not heard here since its production at the Festival of 1885.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Ladies' Night of the Bristol Orpheus Glee Society took place, according to long established rule, on the 5th ult., when the usual large and brilliant company of amateurs assembled in Colston Hall to hear the perfection of glee-singing. English composers were well represented in the programme, and their works contrasted very favourably with those from the pens of musicians of other countries. A composition in five parts, entitled "Peace," specially written by Mr. C. Lee Williams for the Society, and dedicated to Mr. Riseley, the Conductor, was the chief novelty. It is a charming, graceful, and melodious composition, and contains much excellent workmanship. Mr. W. H. Cummings was represented by his "Tears, idle tears," now brought forward for the first time in our city. Both compositions were excellently sung, and were received with hearty manifestations of pleasure on the part of the assemblage. Among the other pieces worthy of notice were Dr. J. Clarke-Whitfield's "Wide o'er the brim," a descriptive composition, which was now first heard in Bristol; Sir Arthur Sullivan's "The long day closes" and "The Besieged," and Dr. J. F. Bridge's humorous part-song "Bold Turpin." The singing of the choir was beyond praise. No variation in the high standard of excellence was observable. The voices were resonant and admirably balanced, the clearness and intonation of the altos being marvellous. The interpretation of every piece was a feat of finished vocalisation—the blend of voices, the marking of light and shade, the enunciation, and the phrasing being perhaps unsurpassable. The soloists of the evening were Mr. John Bridson, who sang creditably, but seemed to be suffering from indisposition; and Mr. S. Evans, a member of the choir, who achieved success. Mr. Riseley conducted with sound judgment.

Miss Florence Eyre, a resident of Clifton, gave her Annual Concert of Classical Chamber Music on the 2nd ult. The lady, who studied the pianoforte under Dr. Carl Reinecke at the Leipzig Conservatoire, was assisted by Professor Brodsky, a violinist of high repute on the Continent. Miss Agnes Jansen was the vocalist, and Mr. J. H. Fulford the accompanist.

Miss Lock's popular Chamber Concert, on the 16th ult., was attended by a much larger assemblage than usual. The chief work brought forward was Schubert's Quintet in A (Op. 114), for pianoforte, violin, viola, violinello, and double-bass. The executants—Miss Lock, Messrs. Theo. Carrington, Gardener, E. Pavey, and Bourke—gave a most praiseworthy interpretation of the work. Beethoven's sonata in G (Op. 96), for pianoforte and violin, and a couple of movements from Sterndale Bennett's Trio in A (Op. 26) were the other principal compositions in the scheme. Mr. Montague Worlock was the vocalist.

A Concert given by the Bristol Society of Instrumentalists—the largest body of amateur players in the Kingdom—was well attended on the 9th ult. About 170 members took part in the performance, and less than half-a-dozen professionals were employed, chiefly to complete the brass and wood-wind parts. Haydn's Symphony in D was the most noteworthy work embraced in the programme, and it was played in a manner that betokened long, careful, and intelligent rehearsal. Mozart's "Zauberflöte" Overture, Reissiger's "Felsenmühle" Overture, and Boieldieu's "La Dame Blanche" Overture were the other compositions the performance of which is deserving of remark. Mr. Theo. Carrington's playing of Ries's "Moto perpetuo" was a feature of the Concert. Miss Eleanor Rees contributed songs. Mr. Riseley was the Conductor.

At the Saturday Popular Concert, on the 7th ult., the choir sang creditably a number of part-songs, the band played overtures, and Miss Ethel Bauer and Mr. Harold Bauer made their first appearance in Bristol. Mr. Gordon, the Conductor of the Society, was the recipient of a handsome present on January 22.

Miss Fanny Davies gave a Pianoforte Recital in Clifton on the 10th ult.

We have had plenty of the best of music in Bristol during the past year, but, financially, local societies have never been so unfortunate. At a meeting of the guarantors of the Musical Festival, on January 28, a call of £2 13s. 6d. on each member was made. The Monday Popular Concert Society's balance sheet shows a deficiency of about £490, and at a public meeting held on the 16th ult. it was resolved to make a call of 18s. 6d. on each guarantor. The accounts of the Bristol and Clifton Public Band, presented at the annual meeting on the 18th ult., showed an adverse balance of £289. It was resolved not to make a call for the present. Each society decided to continue its work. It is most discouraging to the committees of these excellent institutions that they are not better supported financially, particularly so when a little time since a public hall was crowded by an audience who, in the aggregate, paid nearly £900 to hear a favourite vocalist sing half-a-dozen ballads.

Dr. H. J. Edwards's new Church Cantata "The Epiphany" was produced for the first time in the West of England at St. Mary's Church, Bath, on the 9th ult. A large congregation was attracted by a notification of the presentation of the work. The simple and effective composition was given in a befitting and worthy manner by the choir, and its several beautiful numbers made a deep impression. The more striking sections were the chorus "Thou, O God, art our Father," the solo and aria "Dry was the land" and "O heaven-sent star," the evening hymn "O God of heaven," the carol "Awake, O Zion," and the closing "Nunc dimittis." Messrs. Moody, Hood, Mather, and Poole were the soloists, and Mr. A. W. Huff most ably filled the duties of Organist. Frequent musical services of this character are a marked feature of divine worship at St. Mary's, and they are generally attended by large and devout congregations.

An exceptionally fine performance of Mendelssohn's "Elijah" was given by the Bath Choral Union on the 23rd ult. The principal vocalists were Messrs. Hutchinson, Madame Belle Cole, Mr. Orlando Harley, and Mr. Santley. Band and chorus were alike excellent, except that the former was occasionally too demonstrative. Mr. Sondermann conducted with judgment.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

ON Saturday, the 14th ult., Dr. Collisson's series of Popular Concerts was resumed. A very large assembly was gathered in the Leinster Hall on that evening to greet Madame Albani and a talented Concert party. One of the most interesting numbers of the programme was an instrumental Trio by Gade (Op. 29), which was played with much skill and finish by Miss Kate Chaplin (violin), Mr. Rudersdorf (violinello), and Dr. Collisson (pianoforte). The same performers gave the *Præsto* from Beethoven's Trio in G (Op. 1) at the end of the Concert, and each contributed a

solo. The great soprano sang the scena from "Der Freischütz," well known as "Softly sighs," and in response to an encore "The Last Rose of Summer"; also "Ombra mai fu" from "Xerxes," the Jewel Song from "Faust," the Valse from "Romeo and Juliet," and Gounod's "Ave Maria," from Bach—a liberal display of her artistic gifts. Signor Abramoff was heard with great pleasure in the scena from "Robert le Diable," "Le rovine son queste," and later on in the Serenade from "Faust." Madame Joyce-Maas completed the list of vocalists. Beethoven's Sonata in A flat received able treatment at the hands of Dr. Collisson, who divided the duties of accompanist with Signor Bisaccia.

At the sixth Concert of the series, which took place on the 21st ult., Dr. Collisson provided a rich treat for his subscribers. Miss Alice Gomes made a complete conquest of her Dublin audience. Her songs were "The Enchantress" (Hatton), "A Cuban hammock song" (Paladilhe), and a song of Gluck's, in each of which she was recalled and again delighted her hearers with a simple ballad. Her pathetic singing of "Home, sweet home" will be long remembered here. Signor and Madame Ciampi, Mr. Charles Chillely, Signor Papini, and Dr. Collisson were the other performers.

The Sandford Choral Society, which has had a most successful season, gave an extra Concert on the 9th ult., in the Parochial Hall. Mrs. Fanny Robinson's Cantata "God is Love" and Mendelssohn's "Hear my prayer" were performed under the direction of Mr. W. R. Wolesley.

Roeckel's operetta "La Gitana" was produced at the Molesworth Hall on the 9th ult. Amongst the principal vocalists were Miss Connell, Miss O'Hara, and Mr. W. P. French.

The Chamber Music Recitals which are given on Monday afternoons in the Theatre of the Royal Dublin Society, Kildare Street, are a centre of attraction to a very considerable section of musical amateurs. On Monday, 9th and 16th ult., the programme was as follows: 1. Mozart's Trio in B flat, for pianoforte, violin, and violoncello; 2. Beethoven's Trio in D, Op. 8 (Serenade), for violin, viola, and violoncello; 3. Ravi's Quintet in A minor (Op. 107), for pianoforte and strings. The executants were Messrs. Papini, Bell, Rawlingson, Rudersdorf, and Esposito.

Mr. Alex. Billet commenced a series of three Classical Pianoforte Recitals on the 5th ult. in the Lecture Hall, Molesworth Street (the other dates announced being the 19th and 26th ult.). This veteran pianist, who dates his experience of Pianoforte Recitals from the palmy days of Henri Herz and Thalberg, is a most able exponent of both the classical and romantic styles, and examples of every age and school of pianoforte compositions from Couperin to Rubinstein are included in his programmes, and treated by him with an artistic feeling that makes his Recitals not only a source of pleasure but of profit to his listeners.

The Golden Jubilee of St. Andrew's Church, Westland Row, was the occasion of a very grand and solemn celebration in that Church on January 29, when Mr. J. Seymour's prize Mass and Te Deum were performed in presence of the Archbishop (the Most Rev. Dr. Walsh) and the Chapter of the Diocese.

The Dublin Musical Society puts forth a most appetising bill of fare for the coming season, under the conductorship of Dr. Joseph Smith. Dvorák's "Stabat Mater," with the second part of Gounod's "Redemption," Sullivan's "Golden Legend," and Verdi's "Manzonni" Requiem are promised, if the subscription list be adequate. So brilliant a prospect should produce a ready list of new subscribers from amongst the lovers of music and supporters of musical art in Dublin. The first Concert for the season will take place on the 12th inst.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

AT the sixth and last of Messrs. Paterson's Orchestral Concerts a large audience listened to a sympathetic interpretation of Cliffe's interesting Tone-picture "Clouds and Sunshine," an indifferent performance of Mozart's E flat Symphony, and the "Oberon" and "William Tell"

Overtures, in both of which the characteristics of the orchestra were fairly brought out. The pianist was Miss Pauline Hofmann, whose youth and careful technique won her great applause for a scholastic reading of Mendelssohn's G minor Concerto.

The series has been more than ordinarily important this season for the programmes presented and the keen interest taken in the performances. A deep debt is due to the enterprise which secured such artists as Madame Nordica, Miss Macintyre, Mr. and Mrs. Stavenhagen, and Mr. Ysaye, and which in face of certain pecuniary loss engaged the Choral Union to co-operate with the orchestra in a splendid performance of "The Golden Legend." Mr. Paterson's annual statement was eagerly awaited and frequently applauded. He announced the general success of the scheme, and the firm's intention to carry on a similar set of Concerts next season. The smallness of the Music Hall greatly hampers Mr. Paterson in his desire to improve the performances and lower the subscriptions. The programmes, edited and to a large extent written by Mr. J. C. Dibdin, were in great demand.

It was a great treat to hear again Sir Charles Hallé's magnificent band at the Reid Concert (23th ult.) and at the supplementary Concert on the following day. It would be difficult to over-estimate the value of the services which his orchestra has rendered to musical taste and education in Edinburgh these last twenty-six years; and Sir Herbert Oakeley, who made his last appearance in his capacity of Reid Professor, will be remembered at least for this. The Symphony at the "Reid" was Beethoven No. 2, and a fascinating performance almost silenced those who would have wished to hear a later composition. The scholarly "Anacreon" and the romantic "Freischütz" Overtures showed the many-sided qualities of the band to perfection. The Reid Professor was represented by three numbers (Pastorale, Sarabande, and Gavotte) from an Orchestral Suite, neatly written, beautifully played, and warmly applauded. Lady Hallé was unfortunately prevented by a serious illness from fulfilling her engagement, but her place was more than creditably filled by Mr. Willy Hess, who at two days' notice undertook all Lady Hallé's solos—a notable feat and well performed. He gained quite an ovation. Madame Nordica was the vocalist, and in *Donna Elvira's* great aria "Mi tradi" and "Dich theure Hallé" (from "Tannhäuser") she showed her absolute command of herself, vocal technique, and the audience. On Saturday afternoon a "monstre" programme was presented. Schubert's long Symphony in C, three overtures, two concertos, and several other smaller pieces! The Symphony was perfection, but in the Overtures to the "Flying Dutchman" and "Coriolan" the orchestra excelled itself. Sir Charles Hallé paid his usual homage to Beethoven in a sympathetic reading of the romantic Concerto in G. Mr. Hess won a warm encore for Lady Hallé's own particular property—the *Vieuxtemps Fantaisie Caprice*. Madame Nordica sang a beautiful aria from Gounod's "Reine de Saba" and two songs by Sir Herbert Oakeley. The enthusiastic applause which greeted Sir Charles Hallé after the closing number of "Semiramide" expressed a distinct hope—"Auf Wiedersehen."

At the third Edinburgh Classical Chamber Concert the chief interest centred in Brahms's fine Trio in E minor, which was not very equally played by Mr. Della Torre, Madame Hamilton, and Mr. McNeill, and a Trio by Goldmark, also in E minor (given here for the first time), which was more fortunate in interpretation though a much inferior work. The other numbers were Schubert's Rondo for pianoforte and violin, well played by Madame Hamilton; Moszkowski's Berceuse and Davidoff's "Am Springbrunnen," in which Mr. McNeill had an opportunity to show off his ever-improving technique and style; and Chopin's "Funeral March" by Mr. Della Torre.

DUNDEE.—Herr and Madame Stavenhagen gave a Recital before a large audience in the Kinnaird Hall, and the pianist was encoored for his grand performance of Chopin's A flat Polonaise.

ALLOA.—The Orchestral Society gave its seventh annual Concert, on January 29, in the Town Hall. The programme was not quite so high class as on some former occasions, but Haydn's Second Symphony was a pleasant remembrance of the standard the Society usually attains.

Madame Middleton sang "Should he upbraid," "Maydew," and "Listen to the voice of love." Mr. Davie played a cornet solo, and the orchestra of forty members was directed by Mr. F. W. Smallwood.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

LAST month's miscellaneous Concerts were numerous. They were auspiciously led off by Mr. Bernhard Stavenhagen's Pianoforte Recital on the 2nd ult., when this gifted artist—who was worthily assisted by his wife—submitted a strong programme, familiar enough in several respects, but always replete with interest in its interpretation. A night or two later the Woodside Musical Association gained considerable credit by its performance of Stainer's "Daughter of Jairus," thanks to the training of Mr. Sharpe, the new Organist of Woodside Church, a gentleman who came to Glasgow with excellent credentials.

On the 10th ult. the Glasgow Quartet gave its fifth Concert of the series, and on the 12th ult. Madame Trebelli had a hearty greeting on her appearance with her touring party. Notwithstanding a programme of rich material, the audience attending the Quartet Concert was not very large. Schubert's famous posthumous Quartet in D minor and Beethoven's Quartet in A major (Op. 18, No. 5) have been heard here before, and, it must be said, under better conditions as regards balance and refinement of tone. The Quartet Party is none the less a welcome organisation in Glasgow musical life, and led as it is by Mr. Maurice Sons—who gave a remarkably able performance of Beethoven's Romance in F—a more perfect *ensemble* may only be a question of a little time.

On the 19th ult. little Max Hambourg gave a Pianoforte Recital in the Queen's Rooms, but as the prodigy game is evidently attending the attendance was very poor indeed.

Dr. W. A. Barrett's Lecture to the Pollokshields Society of Music and Literature, on the 2nd ult., was delivered before a crowded and highly appreciative audience. The text, "English Folk-Songs," is well known to be a favourite one with Dr. Barrett, and it need not, therefore, be said with what felicity he treated his subject.

At Sir Charles Hallé's third Orchestral Concert the band consisted of seventy-eight performers, with Mr. Willy Hess as solo violin in place of Lady Hallé, who was unfortunately too ill to appear. The programme, carried through in admirable style, contained Beethoven's A major Symphony, Spohr's Concerto in A minor (the "Dramatic"), the "Freischütz" Overture, and a couple of movements from Tchaikowsky's second Pianoforte Concerto. The fourth and last Concert of the series was announced for the 28th ult., with the full Manchester orchestra of upwards of 100 performers, and Miss Füllinger as vocalist.

Rumour is still busy with plans, more or less Utopian, concerning the future of the Winter Orchestral Concerts in Glasgow. It may, however, be taken that the executive of the Glasgow Choral Union is perfectly alive to the requirements of the times, and, given the sinews of war, there will be no difficulty whatever in strengthening the band. Up to the dispatch of this letter nothing definite has been fixed, but everything points to a largely increased orchestra against next season's operations. The expense will be, of course, very considerable. Nevertheless, a great many of the present guarantors will face it cheerfully.

MUSIC IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

THE third Leeds Subscription Concert of the current series was given on the 4th ult., when Sir Charles Hallé and his ubiquitous orchestra appeared here for the last time this season. Beethoven's Pastoral Symphony occupied the place of *pièce de résistance*, and was accorded satisfactory treatment at the hands of the instrumentalists. The other orchestral numbers were Mendelssohn's "Athalie" Overture, Nicolai's "Merry Wives" Overture, and Liszt's fourth Hungarian Rhapsody. Sir Charles Hallé played Schumann's Pianoforte Concerto in a style that left nothing to be desired, either as regards execution or poetic expression. Madame Fanny Moody was the vocalist,

and materially enhanced her popularity here by successful vocalisation in the "Swallow Song" ("Esmeralda"), "Know'st thou the land" ("Mignon"), and "Deh vieni" ("Figaro").

Mr. Heinrich Dittmar's Violin and Pianoforte Recital, though taking place too late for notice last month (January 27), must not be left without record here, it having served to re-introduce Mr. Fred. Dawson to his admirers in this his native town, after his artistic success in Manchester and elsewhere.

A miscellaneous Concert of an unusually important character was given in the Town Hall on the 17th ult., when Madame Nordica, Mr. Edward Lloyd, Mr. Santley, Mr. Alfred Hollins (pianoforte), and the members of Mr. Broughton's Select Choir kindly gave their services in aid of the Orphan Fund of the Amalgamated Society of Railway Servants.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THREE Concerts of the Liverpool Philharmonic Society are entitled to notice in the present column, but of the two first of these but little need be said. On January 27 Mr. Ysaye gave a fine performance of Mendelssohn's Violin Concerto and Mr. Barton McGuckin sang in place of Miss de Lussan, who was unable to appear through indisposition. The Symphony was Schubert's "Unfinished" in B minor. At the following Concert, on the 10th ult., Mendelssohn's "Scotch" Symphony was given, and Bizet's familiar "L'Arlesienne" Suite also found a place in the programme. Gade's "Ossian" Overture was played *In memoriam* of the late composer, and a shadow was also cast across the proceedings by the untimely death of Mr. Blauwaert. The Belgian vocalist had been engaged to replace Mr. Santley, who was in the original instance announced, but the singers who actually appeared were Mesdames Kate Rolla and Helen von Doenhoff.

Meanwhile, at Birkenhead, Mr. Carrodus has been once more delighting the frequenters of the Subscription Concerts with his own unexcelled technique and the excellent playing of his string quartet.

At Liscard Messrs. Heinecke and Argent presented a programme of orchestral music to their subscribers at the third Concert of the present series, Mr. H. S. Welsing being solo pianist and Miss Kate Mitchell vocalist. At the fourth Concert of the same series Mendelssohn's "Elijah" was announced, with orchestra and chorus, with Mr. F. H. Burstall at the new organ.

At the Bootle Concerts the second of the series brought again to the front Mr. E. de Jong as solo flautist. In the absence of Mr. A. E. Workman, through illness, Mr. J. W. Collinson conducted the orchestra.

At Ormskirk an excellent Concert was given on the 6th ult. by a double quartet of the pupils of the Blind School, under the direction of Mr. W. D. Hall.

At Southport, on the 7th ult., Sullivan's "Golden Legend" was conducted by Mr. H. Hudson. The same work formed the programme of an open rehearsal of the Rock Ferry Amateur Musical Society, on the 9th ult.

The Gordon Choral Society is continuing a series of cheap Oratorio Concerts at the North End of Liverpool, and the results of a performance of Handel's "Judas Maccabaeus," on the 9th ult., were encouraging.

On January 28 Cowen's "St. John's Eve" was given at Wigan, with complete orchestra, by the local Philharmonic Society, under Mr. J. W. Potter.

The Carl Rosa Opera season closed on the 21st ult., after a course of eight weeks. The revival of the past month was Meyerbeer's "Huguenots," and the novelty F. H. Cowen's "Thorgrim," produced on the 2nd ult., under the conductorship of the composer. The work has undergone but little recent alteration, the only new numbers being a solo for Olaf at the end of the duet in the second act and a few added recitatives. The first act has been much shortened by omitting the killing of *Stacy* by *Thorgrim*. Unfortunately the manner of the production has been the cause of a passage at arms in the local newspapers between Mr. Cowen and the managing director of the Carl Rosa Company, Mr. H. Bruce, and his stage manager, Mr. T. H. Friend. The grievances thus ventilated relate to

the first performance of the opera. The work itself, however, has been received with every mark of approval by those who have witnessed its very few performances.

Nothing definite has so far been announced regarding the proposed testimonial to Mr. W. T. Best. Mr. J. B. Brook, of Chester, however, who took the initiative in the matter, has issued a second circular, suggesting that the thing should not fall through.

The regular monthly meeting of the National Society of Professional Musicians was held at Chester, on the 21st ult., Dr. Hiles being in the chair. The chief feature of the agenda paper was a description, by Dr. J. C. Bridge, of the Records, or Ancient Flutes, exhibited in the Grosvenor Museum of this interesting and unique old city.

The Liverpool Musical Club has been re-constituted on its original basis. It was in the first instance established as a purely professional institution, but later on lay members were introduced. This was not found to work as well as was anticipated, and a return to its former condition has been brought about. Dr. W. H. Hunt has been elected president for the current year, and on the 21st ult. read a paper on electricity in organ building.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Thursday evening Concerts it is Sir Charles Hallé's plan to draw occasional soloists from the chief players in his orchestra, and on the 5th ult. Herr Carl Fuchs displayed considerable vivacity of execution, but a tone scarcely adequate to so large a room, in Eckert's very weak Violoncello Concertstück (Op. 26). On the same evening Miss Amy Sherwin sang: the Pastoral and Gavotte from Sir H. Oakeley's Suite in D were introduced, and Weber's "Oberon" Overture was played in a style challenging competition.

The following Thursday the elaborate funeral service known as Brahms's "German Requiem" was given for the first time since 1874. The Cantata is now too well known to need any remark beyond the plea that it cannot be fairly judged in a Concert-room, where the tone and treatment of its more solemn portions appear quite out of place. It has become a sort of fashion to extol the choral fugue upon a persistent tonic pedal; but not only are the continued noise and confusion repulsive in themselves, but the whole movement is utterly out of keeping with the words; as, indeed, are the musical settings of many of the Scriptural passages. Again was Mendelssohn welcomed as an alleviator of our gloom, and the "Walpurgis Nacht" gained a brightness and power beyond its natural investment. The soloists were Mdlle. Fillunger, Miss Alice Walker, Mr. Charles Chiley, and Mr. Andrew Black; and it is worthy of note that, ably as were the choral movements sung, the voices betrayed more fatigue at the close of the "Requiem" than they did three weeks before after the enormously more difficult Mass in D, when an admirable spirit seemed to sustain the choir to the very last chord. The excellent programme for the 10th ult., including Beethoven's ever-welcome "Pastoral" Symphony—the most simple but masterly descriptive music ever written—would, doubtless, have drawn a large audience apart from the attraction attending Herr Joachim's annual visit, which is always regarded here as a festival.

Evidently the Symphony and the "Rhapsodie Hongroise" (No. 4) of Liszt had been specially prepared, and their performance was as nearly as possible perfect. In the wildest parts of the Rhapsody every detail was clear and finished, and in the Symphony the shading was exquisitely delicate. If the interpretation in London on the following evening was equal to the Manchester rendering, surely some serious effort must be made to secure the frequent visits to the Metropolis of so highly-trained a band. Herr Joachim's Concerto in G excited great interest, and his playing of Bach's Chaconne immense applause. Madame Rolla was the vocalist.

At the Concert Hall, on the 3rd ult., Miss Fanny Davies gave a Recital, with a bill of fare substantially the same as that she offered at St. James's Hall on the previous Wednesday. Exceedingly clear and decided was the manipulation of all the pieces set down; and if the expression lacked warmth,

it must be admitted that it would be difficult for any pianist so to rise above the depressive influences of a miserably cold night and a most meagre audience as to enwrap herself in a very exalted poetic inspiration.

Two nights before an Orchestral Concert, including Gade's B flat Symphony, was given in the same room, Miss Macintyre singing "L'Altra Notte," from Boito's "Mefistofele," and Cowen's "O peaceful night" ("St. John's Eve"); and Miss Edith Robinson, after some years of study in Leipzig, greeting her friends in this, her native city, with Spohr's Concerto in D minor.

And to Mr. de Jong's ninth Concert another of our young aspirants, Miss Jeanne Bretey, who has been diligently working at the Royal College of Music, came to display her progress. Mendelssohn's Rondo in E flat is by no means an easy work, demanding as it does a very elastic touch and untiring freedom and strength of finger; but Miss Bretey came triumphantly and with perfect self-composure through the ordeal. Little else need be said about the programme, except that the Shakespearian Cantata of Dr. Watson was, for the first time, given with a band and a sufficiently powerful choir fully to display its merits and melodic charm.

At the Town Hall Mr. Pyne's Recitals draw large audiences of lovers of organ music and of skilled exequancy, in spite of the allurements offered on Saturday evenings by Mr. Cross at the Association Hall and by Mr. Barrett (who bids high for public support) at the huge St. James's Hall. On Wednesday evenings Mr. G. W. Lane very frequently crowds the Free Trade Hall with those whom the weekly half-holiday, now pretty firmly established here, leaves free to seek healthy and artistic recreation.

MUSIC IN NOTTINGHAM AND LEICESTER.

(FROM OUR OWN CORRESPONDENT.)

HERR and MADAME STAVENHAGEN appeared at the Drawing-room Concert on the 5th ult.

The Leicester Philharmonic Society gave a Recital of Gounod's "Faust" on the 10th ult. Great disappointment was felt at the absence of Mr. Lloyd and Miss Damian, who were unable to fulfil their engagements, though thoroughly efficient substitutes were found in Mr. Iver McKay and Miss Agnes Jansen. Madame Fanny Moody and Mr. Charles Manners in the parts of *Marguerite* and *Mephistopheles*, and Mr. Andrew Black in that of *Valentine*, were all eminently successful. The orchestra was led by Mr. Beijtemann, and the choruses were well sung by the Society, under the direction of Mr. H. B. Ellis.

Herr Ellenberger's second Chamber Concert was given in the Albert Hall, Nottingham, on the 18th ult. He was assisted by Miss Cantelo, Miss Lilian Tarbolton, Mr. Richardson, and Mr. Edwin Thorpe. Their playing deserves commendation. Beethoven's Quartet (Op. 18, No. 4), Brahms's Sonata for pianoforte and violoncello (Op. 38), and Schumann's ever-welcome Quintet (Op. 44) were the pieces played.

Mr. E. H. Lemare's Organ Recitals continue to attract increasing audiences to the Mechanics' Institution on Saturday afternoons, and are evidence of a growing taste for good music.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE bulk of the local musical societies are busily engaged in preparing for their spring Concerts, and consequently the past month has contained but few fixtures of much interest. Several ballad and students' Concerts have been given and the Saturday Popular Concerts at the Albert Hall have been resumed.

On the 3rd ult. the Sharrow Literary Society gave a Chamber Concert, the performers being Miss Dora Bright, Mr. J. Peck, Mr. Alfred Giessing, and Mr. J. A. Rodgers. Miss Kingdon and the Rev. Mr. Parkin were the vocalists. Mendelssohn's Trio in C minor for pianoforte, violin, and violoncello was admirably rendered, and Miss Bright played with Mr. Peck her Suite for violin and pianoforte. The work had not previously been heard in Sheffield and

its performance aroused considerable interest, Miss Bright being a native of the town. Miss Bright played solos by Beethoven, Liszt, and Grieg, and Mr. Giessing played Goltermann's Concerto for violoncello in A minor.

After an absence of twenty years, Dr. Joachim visited the town on the 12th ult., playing Mendelssohn's Concerto and, with Miss Fanny Davies, Beethoven's Sonata (Op. 30, No. 2) and Hungarian Dances (Brahms-Joachim). Miss Davies played Chopin's Andante Spianato and Polonaise and other pieces, Mr. W. Foxon was the vocalist and Mr. J. W. Phillips accompanied.

On the 12th ult. the St. Cecilia Musical Society gave an admirable performance of "Elijah," under the direction of Mr. Wm. Brown. The chorus singing was excellent and showed a further improvement on previous performances. The quartet of soloists did exceedingly well. Mr. Edward Grime, who sang the part of the Prophet, creating a marked impression. Mr. J. Peck led the band and Mr. J. W. Phillips was Organist.

The promoters of the scheme of Popular Lectures at Fifth College have included therein several on musical subjects, and the wisdom of the step has been proved by the fact that the "musical nights" have attracted the largest audiences. Mr. Henry Coward's discourse on "Musical Compositions and how to enjoy them" was very successful, and equally scholarly and instructive was a Lecture by the Rev. Dr. Hicks on "Music; why we like it and how we came by it."

The Lectures and Concerts given monthly at the Press Club are becoming increasingly popular. On the 7th ult. Mr. R. Watts delivered a highly entertaining Lecture on "Stageland," and at the Concert which followed Haydn's Quartet (Op. 76, No. 3) was played by Messrs. Dean, Barnes, Claxton, and Wild.

The Collegiate Orchestral Society gave the third Concert of the season in the Cutlers' Hall, on the 16th ult. Beethoven's Symphony in A major was capably performed, and the programme also included Mendelssohn's "Military" Overture, Thomé's "Les Noces d'Arlequin," and a selection from "Faust." Ballads were sung by Miss Joy McLean and Mr. W. J. Allen. Mr. Suckley conducted.

On the 24th ult. the Amateur Instrumental Society gave a Concert in the Montgomery Hall, playing Spohr's "Power of Sound" Symphony, a selection from "Les Huguenots," and overtures, under the direction of Mr. H. Coward.

The Uppertorpe Musical Society, of which Mr. J. Beaumont is Conductor, performed Gade's "Crusaders" on the 26th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 10.

THE most interesting event in musical matters in our Metropolis since last writing has been the decision of the stockholders of our Metropolitan Opera House to discontinue German opera, and to lease their house for next season to Mr. Henry Abbey for the performance of grand opera in French and Italian. The cause of this change has undoubtedly been the monotony of the *répertoire* of our German Opera and the unfortunate choice of novelties for this season.

Of all the splendid promises made in the prospectus for this season only a few were kept, and these did not give satisfaction. As a natural consequence the stockholders, who have to pay a large assessment every year for the privilege of being box holders, and who consider themselves therefore part-owners of the house, grew tired of the same bill of fare year after year and decided to have a change. It is very much to be regretted that the change decided upon was a step backward instead of forward—for such the decision to have opera in Italian, and the possible consequent re-installment of the "star" system, must be considered.

The opportunity to establish grand opera in English was overlooked. After having tried opera in Italian and German, and having shown themselves dissatisfied with both, the most natural step for the stockholders to take would have been to give grand opera in English a trial. There is certainly no lack of renowned English and

American solo singers to fill the needs of any opera house; there is enough material in this city for the formation of an excellent chorus, and conductors of ability abound in this country and in England to carry opera in the vernacular to triumphant success. Let us hope, then, that after this renewed attempt to give the general public what they do not want, a step in the right direction will be taken; and that after next season grand opera in English will find a permanent home in the music temple *par excellence* of our Metropolis. In the meantime, Mr. Walter Damrosch, the Conductor of our Oratorio and Symphony Societies, and Assistant-Conductor at the German Opera, has been quietly at work, and has succeeded in securing for New York what Boston has enjoyed for many years, thanks to the liberality of one of her citizens, and what Chicago has also decided to get for the future—*i.e.*, a permanent orchestra. Mr. Damrosch has secured a guarantee fund of \$50,000, and will make the new Camera Music Hall, which is to be opened in May, the home of his orchestra. He proposes to give weekly Popular Concerts besides the annual twelve Symphony Concerts. Mrs. Thurber, the President of the National Conservatory of Music, also promises a permanent orchestra in connection with that institution, and is looking abroad for a famous Conductor for the same. It is said that Max Erdmannsdorfer, of Bremen, will secure the position.

The Handel and Haydn Society of Boston gave a grand and very successful performance of Dvorák's "Stabat Mater," under its Conductor, Mr. Carl Zerrahn. The solo parts were in the hands of Miss de Vere, Miss Winant, Mr. Winch, and Mr. Fischer. This, the first performance of the work by this Society, was so successful that it will find a permanent place in its limited, but strictly classical *répertoire*.

The New York Chorus Society, under Mr. C. Mortimer Wiske, only partly fulfilled its promises for the second Concert of the season. Both Massenet's "Eve" and MacCunn's "Lay of the Last Minstrel" were in the prospectus for this occasion, but it was found necessary to postpone Mr. MacCunn's Cantata to the last Concert, and give only Massenet's "Eve," supplemented with a miscellaneous second part. The chorus is newly organised and could not master both works in so short a time. Parry's "Judith," which was promised for the third Concert, will therefore not be performed until next season. Massenet's work, which was heard for the first time in New York on this occasion, scored quite a success, and made many listeners eager to make also the acquaintance of the other two parts of Massenet's sacred Trilogy, "Marie Magdalen" and "La Vierge." In the realm of instrumental music nothing new has appeared since our last letter, and we have only to mention Mr. de Pachmann's farewell Recital, and the very successful and sensational *début* of the celebrated pianist and composer, Xaver Scharwenka.

THE Annual Meeting of the Choir Benevolent Fund was held at the Chapter House, St. Paul's Cathedral, on the 12th ult. The attendance was small, which may be regarded as a proof that the balance sheet previously circulated had given satisfaction, and that members had no questions to ask. The report presented by the committee made special mention of the very successful Festival held at St. Jude's, South Kensington, in June last, and acknowledged the kindness of the Deans of Westminster, Norwich, Worcester, Peterborough, and St. Asaph in giving offertories to the Fund—an example which others might well follow, considering how small are the pensions which Cathedral authorities are usually able to allow to their aged Lay-clerks. The one unsatisfactory matter in the Society's affairs is that the honorary annual subscriptions are far below what they were a few years back, and do not meet, as formerly, the costs of management. Considering how many people attend and enjoy the services in our Cathedrals, this ought not so to be; and it is hoped that some of those who appreciate and enjoy the singing of our Cathedral choirs will send their names to be added to the list of honorary annual subscribers. All contributions will be thankfully received and acknowledged by the Secretary, Mr. W. A. Frost, 16, Amwell Street, E.C.

THE third performance of Mr. Henry Baker's second season, at the Kilburn Town Hall, took place on Wednesday, the 4th ult., the opera chosen for the occasion being "Guinevere; or, Love laughs at Law," by Stanley Stephens and Henry T. Pringuer, which was originally produced last season. The title-role was impersonated by Miss Kate Johnstone, whose charming voice left nothing to be desired; Miss Hannah Jones was a most vivacious representative of *Selina*; the *Hugo* of Mr. R. E. Fisher was also a capital performance, his fine baritone voice and good acting adding materially to the success of the evening. In addition to his responsibilities as stage manager, Mr. Henry Baker played *Smalls*, the chief of the examining board, and revelled in the humorous capabilities of the part, which he played with admirable discretion. The opera was conducted by the composer, and Messrs. J. M. Coward and Clement Locknane officiated at the Mustel organ and pianoforte respectively. The next performance will take place on April 22, when Planquette's opera "Rip van Winkle" will be performed.

A CONCERT was given on the 18th ult., at the Athenæum, Camden Road, by Mr. Gerald Walenn and Mr. Herbert Walenn, who played remarkably well upon the violin and the violoncello respectively. The feature of the Concert was the playing of Mr. Gerald Walenn, who performed an Andante and Scherzo Capriccioso, by David, in a very excellent manner. Mr. Walenn's technique is good and highly developed, his tone is round and even, and his bowing of the best character. His sole fault is want of delicacy and expression. These will doubtless come with time, and if he will carefully avoid mechanical playing, Mr. Gerald Walenn has a bright future before him. Mr. Herbert Walenn contributed a violoncello solo—a Polonaise, by Popper—with remarkable skill. The remainder of the programme was made up of songs by Mrs. Mary Davies (given in her best style) and by Miss Hannah Jones and Mr. Edwin Houghton. Mrs. Ralph gave the Rondo Capriccioso of Mendelssohn as her pianoforte solo, and Mr. Alfred Izard accompanied.

MR. J. M. COWARD'S second *Matinée* took place on the 14th ult., at St. James's Hall (Princes' Room), when a very varied and interesting programme was presented. Mr. Coward's facility in bringing out every possible effect from the various instruments on which he displays his skill is remarkable, alike on Mustel organ, Liszt organ, or Organo piano, and he has a most able coadjutor in Mr. H. M. Higgs. Among the pieces specially worthy of note were two solos written by the late Prince Consort, an Andante Religioso by J. Barnby, Mr. Coward's own Suite "Algerienne," and Sullivan's "Henry VIII." music. Madame Clara Samuël sang Sterndale Bennett's "Maydew," and "Dawn, gentle flower," with great charm, and was recalled for her expressive rendering of a very effective sacred song, "Weary of earth," by Mr. Coward. The variety of recitation was imparted to the programme by Mr. Charles Fry, whose sympathetic delivery of "The Grey Tower" and a charmingly quaint and poetic "Sextain," both by Henry Rose, was much appreciated.

THE Rev. J. H. Cardwell, the newly appointed rector of St. Anne's, Soho, has adhered to the praiseworthy custom of his predecessor, Canon Wade, of giving Bach's Passion Music according to the text of St. John every Friday evening during Lent. It is so seldom metropolitan lovers of the loftier forms of musical art have the opportunity of comparing the Leipzig cantor's setting of the last hours of the Saviour as narrated by St. Matthew, with the record of St. John, that such occasions as are now offering should not be missed. The fine church of St. Anne was completely filled at the first of these Services (on the 13th ult.) for the present season. The accompaniments were played by a small orchestra, with Mr. Davies presiding at the organ, and, as in former years, the Messrs. Wade contributed valuable assistance. The solo gem of the work, the alto air "It is finished," was sung with such pathos by one of the boys in the choir as to make a most profound impression upon the congregation.

THE Chamber Concert given by the Students of the Royal Academy of Music, in St. James's Hall, on the afternoon of the 16th ult., demands some reference. To begin with, the programme commenced with a fine Motet "Sing

aloud with gladness," by the elder Wesley, whose part-music has been neglected in the Concert-room since the disbandment of the Leslie Choir. Despite the disparity of the male voices in point of numbers, the Motet was effectively given under Dr. Mackenzie's direction. Of the solo performers, the instrumental were decidedly superior to the vocal. Misses Christine Taylor and Edith Purvis showed the results of excellent training in Raff's Chaconne for two pianofortes (Op. 150), and promise as also shown as pianists by Miss Jessie Meadows and Mr. Cuthbert Cronk. The inclusion of such works as Mozart's Quartet in D minor and Mendelssohn's Trio in the same key, may be commended, as concerted instrumental music should always form an important feature in academic studies.

ON the 6th ult. the members of the St. George's Glee Union gave their 264th consecutive monthly Concert in the Pimlico Rooms. The first part of the programme was miscellaneous, and included a song each from Miss Stella Maris and Mr. Holberry Haygard, a pianoforte solo from Mr. J. Henry Leipold, a recitation from Mr. Henry J. Andrew, the trio "O'er the star-lit waters" (Campana), beautifully sung by the ladies of the Society, and two part-songs, "Twas on a bank" (Hullah) and "The shepherd's lament" (Smart), by the whole choir. The Cantata "Endymion," composed by the late Mr. Edwin Aspa, was performed in the second part. The choruses were well sung by the choir, numbering about seventy voices, under the direction of Mr. Joseph Monday. Mr. J. Henry Leipold and Mr. S. H. Lamb at the pianoforte and harmonium respectively, and Mr. Henry J. Andrew as Reader, assisted largely in securing a thoroughly successful rendering of this tuneful work.

A BRANCH of the Mozart Association has been formed in London, and admirers of the great master are earnestly invited to join it, and further the "International Mozarteum Institution" at Salzburg. Its special objects are—To keep up the museum established in the house where Mozart was born, to support the Mozarteum Public School, to give festival performances of Mozart's works, and, if possible, to contribute towards the erection of a special theatre for model representations of Mozart's and other classical operas. Annual subscribers of sums of not less than one shilling are entitled to free admission to the Museum and Zauberflöte House, and have also the privilege of first choice of seats at festival performances. Cards of membership and the statutes of the Association may be obtained of A. Hughes-Hughes, British Museum.

THE striking impression created by the juvenile violoncellist, Master Jean Gerardy, at his first Recital, was fully confirmed at his second, which took place at St. James's Hall, on Friday, January 30. Again the little executant played like a mature artist rather than a so-called prodigy, the depth of expression he threw into his efforts being as noteworthy as his beautiful execution. Especially fine was his rendering of an Aria of Bach, but there was really little to choose, full justice being accorded to two movements from Molique's Concerto in D, Max Bruch's "Kol Nidrei," repeated by desire, and a pretty "Romance sans Paroles," by Théodore Radoux, a Liège musician. The violin solos by M. Johannes Wolf, and the songs excellently rendered by Mr. Plunkett Greene gave the necessary variety to the entertainment.

THE first subscription list of the Sainton Scholarships Fund has just been issued, and exhibits a warm interest in the proposal to commemorate the valuable services rendered to art and to the Royal Academy of Music during the forty-five years of his connection with that institution. The object of the Scholarship, which is "to place within the reach of talented young players of orchestral instruments, who cannot afford a course of academical education, the means of obtaining instruction and advice from eminent masters," should commend itself to all interested in the progress of art, but should appeal with especial force to those who know the great worth of the unselfish devotion of the artist in whose name the Scholarships are to be founded.

THE performance of "The Mock Doctor" by the students of the Royal Academy of Music, at the Avenue Theatre, on Thursday, the 26th ult., occurred too late in the month for detailed notice. The cast was as follows:—*Lucinda*, Miss

Virginie Chéron; *Martine*, Miss Violet Robinson; *Jacqueline*, Miss Hannah Jones; *Leander*, Mr. C. M. J. Edwards; *Gironte*, Mr. Bert Mayne; *Lucas*, Mr. John Fletcher; *Valère*, Mr. Ernest Delsart; *Hellebor*, Mr. C. Leslie Walker; *M. Robert*, Mr. Charles Lewis; *Sganarelle*, Mr. Allen Tausig. Mr. Randegger directed the music, and Mr. G. H. Betjemann lent the benefit of his experience as stage manager. The English version employed was that which Mr. Richard Temple revised for his performance of the opera.

MISS PAULINE BARRETT gave a Dramatic Recital at St. Andrew's, Stockwell, on the 2nd ult. Her programme included many pieces of all schools, in which Miss Barrett showed her versatility by reciting one and all with keen appreciation of the spirit of the writer and with admirable effect. Her interpretation of a scene from the "Taming of the Shrew" was in particular excellent, but the reciter showed she possessed a rare vein of humour by the manner in which she gave a parody ("Only seven") of Wordsworth's well-known poem "We are seven." The Recital was interspersed with violin solos by Miss M. Wingate, pianoforte pieces by Miss May Rody, and songs given by Miss Madge Balcombe and Mr. Ernest Kendall.

MR. A. J. HIPKINS has, during the past month, delivered a series of Cantor Lectures before the Society of Arts on "Musical Instruments: their Construction and Capabilities." The first Lecture was upon the subject of stringed instruments, particularly of the violin and harp varieties; and the second dealt with wind instruments, the lecturer laying special stress upon the improvements which have been effected within the present century. The subject of the last Lecture was keyboard instruments, including the organ from its earliest history, and the precursors of the modern pianoforte, a topic upon which Mr. Hipkins is admittedly one of the greatest of living authorities.

THE Llewellyn Thomas Prize for declamatory English singing, by female students, and the Evill Prize for male students, will be awarded at the Royal Academy of Music on the 19th inst. The competition for the Santley Prize of ten guineas, for the student (male or female) who may be adjudged to be the best accompanist, will take place on the 25th inst., and on the same day the Louisa Hopkins Prize, for female pianists, the gift of Mr. Edward Lloyd, in memory of his mother, will be competed for. On the following day, the 26th ult., the Sterndale Bennett Prize will be awarded to the female pianist who may be judged to be the best player of a composition by Sterndale Bennett.

MISS FANNY DAVIES gave a Pianoforte Recital on Wednesday, January 28, at St. James's Hall, and greatly pleased a numerous audience by her pure, expressive, and thoroughly legitimate playing. The two most important pieces in her programme were Beethoven's Sonata in E (Op. 109) and Schumann's Fantasia in C (Op. 17), the latter of which Miss Davies renders exceptionally well. She was also at her best in pieces by Bach, Scarlatti, Brahms, and Sterndale Bennett. One of the pieces was an Improvvisi in B flat, by Mr. Arthur Somervell. It is a cleverly written piece, showing clearly the influence of Brahms.

MISS WINIFRED PARKER gave her third evening Concert at St. James's Hall, on the 3rd ult. The audience was not as large as could have been wished, but this did not prevent Miss Parker from doing the greatest justice to the songs set down to her, all of which she gave in excellent style, to the evident delight of the audience. Her most successful effort was "Inflammatus," from Rossini's "Stabat Mater," which was beautifully sung. Miss Parker had the further advantage of the assistance of Madame Belle Cole, Miss Rose Williams, Mr. Phillips Thomas, Mr. Hilton Carter, Mr. Plunkett Greene, Mr. Felix Berber (violin), and a choir of 200 voices, under the direction of Mr. William Carter.

THE Preliminary Examinations at the Royal College of Music for the eleven open Free Scholarships vacant at Easter took place on Wednesday, the 4th ult., at sixty-nine centres throughout the country. Five hundred and fifty candidates were examined by 207 of the honorary local examiners acting for the College. The bulk of the examinations were conducted, by permission of the mayors of the various towns, at the municipal buildings. The result will

be made public shortly. The final examination will be made before the Director and Board of Professors at the College, on the 27th and 28th ult., too late to show the results this month.

FOR the Examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music the number of candidates this year is 1,658—greatly in excess of last year. The Preliminary Examinations in the Rudiments of Music were held on the 19th ult., at seventy-five local centres, mostly in municipal or other public buildings. The Local School Examination scheme has been well taken up throughout the country—200 schools and teachers have registered, and will present upwards of 2,000 pupils for examination. The examiners are Messrs. Cowen, Cusins, Fanning, and Gadsby. Arrangements for the fixing of the dates are now in progress.

THE committee of the Manchester Sunday School Union announce the result of the Hymn-Tune Competition, 1891. Of the 530 tunes which were sent in by 225 competitors three prizes of £3 each have been awarded to "Raindrop," for "I'll hie me down," &c., Class I., for infant voices; "Tenax," for "True-hearted," &c., Class II., bold, march style; "Violet," for "Hosanna," Class III., festival hymns. The committee also have decided to purchase the copyright of the following: "Golden Age," "March along"; "Mahlzeit," "Little hearts"; "Jan Stein," "Tis sweet to think"; "Tenax," "I'll hie me down"; "Semper Paratus," "True-hearted."

A HIGHLY successful Concert in aid of the Teachers' Orphanage and Benevolent Fund was given on January 27, in the Shoreditch Town Hall, under the direction of Mr. T. Miles Morgan, H.M. Sub-Inspector of Schools. There was a large and appreciative audience of teachers, and the Concert was pronounced a grand success, both musically and financially, no less a sum than £77 being handed over to the charities concerned. Among the artists were Madame Edith Wynne, Miss Mary Hutton, Miss Beatrice Riversdale, Mr. C. Jelley (oboe), Mr. Westlake Morgan (pianoforte), and Mr. Frank Arnold (violin).

THREE choral works were brought forward at a Concert given on Saturday afternoon, the 7th ult., in Westminster Town Hall, by Miss Holland's Choir. The first, an Oratorio of very concise form, the "Ascension," is a clever and musically work by Dr. H. J. Edwards, containing examples of skilful choral writing and some exceedingly effective solo numbers. A picturesque setting for chorus of the "Coronach" in the "Lady of the Lake," by Mr. F. J. Simpson, and a cantata, "The Young Lochinvar," by Miss Ethel M. Boyce, were also given with a considerable degree of success.

A CONCERT was held on Thursday, the 5th ult., at the Board School, Prospect Terrace, Grays Inn Road, in aid of the fund being raised for the poor of the parish of St. Peter's, Regent Square. The following ladies and gentlemen took part in the Concert—Misses Abrahams, Jackson; Messrs. Hall, Abrahams, and Duncan Moule; Mr. Whately, Misses Willson, Miss L. H. Russell, Mrs. Pearson; Messrs. Hill, Herbert, Bedford, and Sharps; accompanist, Miss Phillips. The Concert was a success, as a large sum was collected for the above parish.

THE Crouch End Choral Society gave its second Concert of the sixteenth season on the 10th ult., at Christ Church School Room, Crouch End. The programme contained, amongst other pieces, Macfarren's "May Day," Locke's music to "Macbeth," and a Festival March for orchestra by the Conductor of the Society, Mr. Alfred J. Dye. The solos were sung by Miss Fanny Johnson, Miss Ada Rowley, Mr. Frank Salter, and Mr. J. L. Haddon. Miss Preston presided at the pianoforte and Mr. T. H. Bunbury at the harmonium.

A PERFORMANCE of Handel's Oratorio "Samson" was given on the 21st ult., at the People's Palace, by the People's Palace Choral and Orchestral Societies. The soloists were Mrs. Helen Trust, Miss Dora Barnard, Mr. Bernard Lane, and Mr. Wilfrid Cunliffe. The orchestra was led by Mr. W. R. Cave. Mr. B. Jackson (Organist of the People's Palace) presided at the organ, and Mr. Orton Bradley (Musical Director, People's Palace) conducted the work.

THE COMUS Glee Club gave their second Concert at the Montpelier Assembly Rooms, Peckham, on January 26. The glee singing was again of a high order and was greatly appreciated by those present. Songs were ably contributed by Messrs. Mepstead, Harvey, Hazelgrove, Hulford, R. A. Nelson, and C. White. The Comus Glee Singers sang several quartets during the evening in an admirable manner. Mr. James Serjeant conducted.

DR. NAYLOR, Organist and Choirmaster of York Minster, has been granted six months' leave of absence from his duties in order to recruit his health, which is impaired by overwork. To testify their appreciation of his worth many of the citizens of York have subscribed to a fund for presenting him with a testimonial prior to his undertaking a tour abroad.

A PERFORMANCE of Mendelssohn's "St. Paul" was given by the Finchley Musical Society at a special Service held at St. Paul's Church, Finchley, on the 5th ult. The soloists were Miss Mary Willis, Mr. Alfred Kenningham, and Mr. P. E. Tuckwell. Mr. George J. Bennett presided at the organ, and Mr. W. T. Gould, Organist of Finchley Parish Church, conducted.

ON Friday evening, the 13th ult., Stainer's Cantata "The Crucifixion" was performed at Christ Church, Forest Hill, by the choir of the church. The principal soloists were Mr. H. Carman and Mr. Alfred Calkin, who were joined by Master W. Lyon and Mr. Hooker in the unaccompanied quartet "God so loved the world." The minor soloists were Messrs. Green and Holden.

THE SACRED Cantata "The Daughter of Jairus" (Sir J. Stainer) was performed at St. Mark's, Notting Hill, on Thursday, the 19th ult., by the choir of the church. The solos were rendered by Master Benjamin Millett and Messrs. Jemmett and W. Nine, members of the choir. Mr. Warren Tear, Organist and Choirmaster of the Church, presided at the organ.

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH has been graciously pleased to become patron of the Westminster Orchestral Society, which was founded in 1885 for the culture of high-class music, and particularly of works by British composers.

ON the 10th ult., at the Gospel Oak Congregational Institute, Mr. G. W. Pye gave a Lecture on Mendelssohn. The Lecture was specially interesting, not only for the manner in which it was delivered, but for the choice musical illustrations which were performed.

ON the 5th ult. Dr. W. A. Barrett commenced a course of eight Lectures on "Musical Material," delivered at the Tottenham High School for Girls. The Lectures are given every Thursday at four o'clock in the hall of the school.

THE calendar of the Guild of Organists from June, 1889, to June, 1890, has just been issued. It contains a quantity of information interesting to the members of the Guild.

AT Dublin University, on Shrove Tuesday, the degree of Doctor in Music was conferred upon Mr. Fred. W. Haydock of Alexandra Park, Manchester.

REVIEWS.

An Idyl. A Pictorial Music-Play. The Music composed (and the Play illustrated) by Hubert Herkomer, R.A. The Lyrics by Joseph Bennett

[Novello, Ewer and Co.]

THIS sumptuous volume of music, verse, and etchings is a somewhat uncommon manifestation of modern enterprise in art. The idea of an illustrated music-play cannot, of course, be regarded as new, and we have under our eye at this moment a magnificent edition of "Fidelio," with engraved illustrations by some of the best artists in Germany. But we may say with some assurance that never before has a composer of a music-play sent it forth to the public with illustrations by his own hand. So striking an instance of versatility was reserved for the Admirable Crichton of Bushey. Bibliographers, howsoever indifferent about the contents, will look at the book under review

with complacency. It is a fine example of what can be done by skill and liberality even now, when, perhaps, we fall somewhat short of the achievements of our more leisurely and painstaking forefathers. At all points, whether we consider the engraved music plates, the letterpress, the printing, or the general get-up of the volume, it satisfies the exacting eye, and does infinite credit to the publishers and those working under their direction. For the etchings Professor Herkomer is responsible. They are sixteen in number, some printed "in the text," others taking up a full page, and all are supremely successful, not only from a technical point of view, but as, in the true sense, illustrations of the characters and incidents in the play. As to this, let us remember that seldom has an artist worked with the etching needle under conditions of more perfect sympathy with his task. Professor Herkomer conveyed to the plate, and from plate to paper, the likeness of personages and scenes which he had himself created and embodied, either in person or vicariously, in stage representation. All the characters shown here are, in a sense, his children, and he has drawn them lovingly, as a father should. We do not hesitate to say that the etchings accompanying this book, whether regarded as a source of artistic pleasure or from the lower point of view of an investment, are worth the sum charged for the entire volume. Here we should state that with the earlier copies (Nos. 1 to 176) an extra set of etchings is given, printed on vellum, Japanese paper, or Dutch hand-made paper, according to price. These, in portfolio or on the walls, are a joy for ever to those who have eyes to see.

Turning to the music-play, our readers may be reminded that "An Idyl" was produced at the Herkomer Theatre, Bushey, in June, 1889, in succession to a sketch entitled "The Sorceress," upon which, moreover, it made a great advance. In "The Sorceress," as regards everything outside the pictorial element, Professor Herkomer only felt his way, and gave his strength a modest trial. Encouraged by the result, he undertook a piece not only greater in dimensions, but more complete in form and varied in character and incident. Besides this, he devoted himself with ardour to the study of orchestration, and promptly utilised his rapidly acquired knowledge in the new work. Were Professor Herkomer questioned upon the point he would say that familiarity with colour in painting proved of no little help in laying on his orchestral tints. But, whatever the cause, the results were notable as a proof of great natural aptitude. Indeed, Dr. Richter once expressed to the present writer his surprise at what he saw in the amateur composer's score after so brief a period of study. The performance of "An Idyl" at Bushey, allowance made for want of stage familiarity, was, as everybody remembers, quite successful, and encouraged the composer to undertake a still more elaborate task for 1892. Upon this he is at present engaged.

The story set forth in the volume before us is Professor Herkomer's own invention. He may have received hints as to matters of detail from the writer of the lyrics, Mr. Bennett, but substantially the whole credit is his. He may be proud of it, for nothing in the "argument" is at variance with the ideas suggested by the title. The whole picture of rustic life in early English times is idyllic, and every character falls naturally into grouping. It is a family tale, never wandering beyond the household, or from under the roof of sturdy honest *John the Smith*, whose love for his daughter makes him tender as a woman. Moreover, it is a healthy, innocent tale, adapted to make us think better of our kind; for even the young lord, whose shadow falls disturbingly upon the family group, proves a good fellow at heart, and when appealed to refrains from the mischief which, in sheer thoughtlessness, he may at one time have looked upon as a pleasant indulgence. For the rest, who cannot sympathise with the manly lover, *Dick-o-the-Dale*, with the endearments of *Fack the Apprentice*, and *Meg the Serving-maid*, and with the pure-minded though sorely-tempted *Edith*? All these characters are very human, and being that are ever with us. They may wear an antique garb, but we know them well, their fortunes interest us, and we watch their course with more or less of the fellow feeling that arises from a common experience. As regards the structure of the play, the absence of spoken dialogue, for which pantomime with a

suggestive orchestral accompaniment does duty, naturally arrests attention. Some may not like it; others approve the plan as allowing prominence to the pictorial element, from contemplation of which, at certain moments, the audience are not disturbed. This feature, let us add, is familiar to students of the lyric stage, and even the extreme idea of a play entirely in pantomime, with continuous orchestral comment, were it now put forth, would be recognised as merely the resurrection of an old thought.

Professor Herkomer's music, like the product of his etching needle, is purely illustrative; that is to say, it is nowhere music for music's sake, but everywhere has its *raison d'être* in stage character or situation. This fact explains a frequent absence of "form," which, however, is wanting in no greater degree than usual to modern work of the class. But the composer falls easily into form when dealing with the lyrics. The opening chorus of peasants and children may be cited as an example, and several other numbers with it; the music in each case having a simple, melodious, and expressive character. Nevertheless, it appears to us that the composer is much more satisfied with himself and his work when using the orchestra only. This may be indicated by the fact that he prefers to do without vocal music when an old *Granny* is supposed to amuse the children with a story, and also when the household of *John the Smith* say, or rather think, a "grace." Besides being curious examples of favour shown to instruments as against the human voice, these numbers indicate, in an interesting manner, the orchestral bent of Professor Herkomer's mind. We shall not undertake a minute analysis of the work. Important though it be as a stage in development, its destined successor, "Found" (to be produced next year), will far transcend it in every way. At the same time, all who are attracted by the career of a very remarkable man should possess this beautiful book as evidence of rare versatility, of a singularly quick and ingenious nature, and of the rapidity and boldness with which the composer has progressed along a road other than that which he travels as a painter. In after years no artist of the present generation will present so interesting a study as Herkomer, and then whoever possesses the volume before us (only 676 copies are issued) will deem himself fortunate.

English Folk-Songs. Collected, arranged, and provided with Symphonies and Accompaniments for the Pianoforte, by Wm. Alex. Barrett.

[Novello, Ewer and Co.]

Messrs. NOVELLO have evidently resolved that, however widely the acceptance of new music may prevail in this country, the old music shall not be allowed to die out. In furtherance of this design, songs by the truly representative composers of England are constantly issued by this enterprising firm, pleasantly reminding us that a national school of music really does exist, which, on its own merits, and not from a mere feeling of patriotism, deserves wider recognition than it has hitherto obtained; and now we have a volume of *English Folk-Songs*, collected, as the preface informs us, "from various sources during many years." This almost unworked mine will yield many treasures to those who diligently search for them, the pure and unpretentious melodies—all of which have been noted down from the singers themselves—having, apart from their tunefulness, the merit, in most cases, of faithfully reflecting the words to which they are wedded, especially those which are so frequently sung at harvest-homes, festivals on the occasion of sheep-shearing, at Christmas time, at ploughing matches, and rural entertainments of all kinds. It is worthy of notice that the songs do not belong to any particular county, but are popular in many places, each district where the same song is found embellishing it with local peculiarities of dialect. From so extensive a collection it would be useless to name any specimens entitled, in our opinion, to special praise; but we may say that additional interest is given to each song by an appended note telling something of its history. The accompaniments have all been written by the editor, with the exception of that to the "Birds in the Spring," which is the work of Mr. B. W. Horner. There can be no doubt that this carefully edited volume will be heartily welcomed by all who

love genuine Folk-Songs, and we are glad to learn by the preface that there are many more of the like character waiting for further recognition.

The Solo Music in Mendelssohn's "Elijah." Edited, with marks of expression and phrasing, by Alberto Randegger. Soprano, alto, tenor, bass.

[Novello, Ewer and Co.]

THIS work will indeed form a most valuable guide to solo vocalists who desire to carry on the traditions of Mendelssohn's Oratorio; for perhaps no artist now before the public is more qualified to publish the result of his experience on this subject than Mr. Randegger, who, both as a Conductor and an intelligent listener, has had such frequent opportunities of observing the methods of rendering the solos adopted by the great vocalists who have been engaged in their interpretation. The editor in his preface modestly disclaims any originality in his work; but the idea itself may be said to be original, for, save by private lessons, it would be difficult indeed to give a reading of the solos in a composition so well-known that would thoroughly satisfy a critical audience without such hints as are contained in the volume before us. It is a graceful and appropriate act for a firm so identified with this world-renowned composition to issue a book of directions so reliable as to expression, phrasing, and breathing, in the due rendering of solos which tax the best energies of even the most experienced singers. Another of the advantages which reasonably may be claimed for this edition is that each vocalist sees only the solos which he or she has to sing, so that the entire work need not be held in the hand during performance. With regard to the metronome marks, the editor tells us that those which appear in the first edition are no longer observed, "and as we know," he says, "that the composer himself was no great believer in 'metronomes,' figures indicating the *Tempi* usually adopted are placed within brackets above the original ones." We sincerely hope that this edition will have an extensive sale, not only for its own sake, but because it is likely to be followed by others of a similar character.

FOREIGN NOTES.

THE Beethoven Haus, at Bonn, has just been enriched by the portrait of the Countess Thérèse von Brunswick, Beethoven's only love, who had presented it to the composer during their secret betrothal. The portrait, three-part life-size, is the work of Lampi, a Viennese painter of considerable reputation at the beginning of the present century, and bears the inscription, in the handwriting of the lady: "Dem seltenen Genie; Dem grossen Künstler; Dem guten Menschen; von T. B." The interesting relic had been for many years in the possession of Capellmeister Helmesberger, of Vienna, who has now presented it to the Bonn Institution.

MADAME INGEBORG VON BRONSART's opera "*Hiarne*" (to which we referred in our last month's Notes) was brought out at the Berlin Opera on the 14th ult., the performance deriving some special interest from the fact of the composer of the work being a lady of some social eminence. The result, a Berlin correspondent informs us, was on the whole satisfactory, quite apart from the probability of a *succès d'estime* being assured beforehand. The opera, though abounding with reminiscences, is the work of a capable musician, and contains some very interesting moments, particularly in the more tender situations of the drama. The libretto, from the experienced pen of Herr Bodenstedt, deserves praise for its purity of diction and general adaptability to musical treatment. The Emperor was present on the occasion, and the new opera is likely to remain on the *répertoire* for some time.

The present is a year of centenaries of eminent musicians. It includes, though little notice has been taken of it, that of Charles Czerny, whose memory survives in the present day through his excellent instructive works for the pianoforte, but who was also the author of numerous other compositions, including masses and sacred cantatas, to the number of over one thousand. Czerny was born at Vienna on February 21, 1791, and among his pupils were Franz Liszt and Thalberg.

The Weimar Hof-Theater is preparing to celebrate the one hundredth anniversary of its existence, in May next, with festival performances, including the two parts of Goethe's "Faust" and a first production of a posthumous opera by P. von Cornelius, entitled "Gunloed," which has been recently completed by Herr Eduard Lassen.

According to a recently furnished report, there are at the present time five hundred and sixteen pupils, of both sexes, at the Royal Conservatorium of Stuttgart, forty-seven of whom are of British nationality. The teaching staff of the institution consists of forty-four professors, seven of them being ladies.

A most favourable reception has been accorded at Augsburg to a new opera by Herr Franz Curti, of Dresden, entitled "Hertha"; the work has, in consequence, been accepted for performance at several other operatic establishments of the Fatherland.

Liszt's "Prometheus" choruses are to be shortly performed by the University choirs of both Heidelberg and Jena, as well as at Aix-la-Chapelle, under the direction of Herr Schwickerath, in the latter town.

An opera, entitled "The Empress of the Balkans," by a young composer of Greek nationality, M. Georgis, has been accepted for performance at the Imperial Opera of St. Petersburg. It is rumoured that the Prince of Montenegro is responsible for the libretto.

Musik-Director Schuch, of Dresden, will be the principal Conductor of the Festival of the Lower Rhine, to be held in July next at Aix-la-Chapelle.

A new opera, "Afraja," by Otto Dorn, is in course of preparation at the Coburg Hof-Theater.

The centenary of the birth of Meyerbeer, which occurs on September 5 of the present year, is to be commemorated at the Berlin Opera by the performance of a series of the most important operatic works by that versatile composer, who was a native of Berlin, and resided here during the latter part of his career, having the title of General Musik-Direktor conferred upon him by the King of Prussia.

A new Wagner Society has been constituted at Weimar, with numerous influential members, under the directorship of Capellmeister Dr. Lassen.

An Academic Orchestral Society has been formed by the students of the Berlin University, Herr Max Grünberg having been appointed Conductor.

A new three-act opera by Felix von Woynsch, entitled "Der Weiberkrieg" ("Female Warfare"), is being mounted both at the Stadt-Theater of Breslau and at that of Nuremberg.

"Heilmar the Fool" ("Heilmar der Narr") is the title of a new opera in course of preparation at the Hamburg Stadt-Theater, the composer being Dr. W. Kienzl, already favourably known by an operatic work, "Urvasi," and other compositions. Dr. Kienzl has recently been appointed to the conductorship of the Hamburg Theatre.

We gather from recent numbers of the Stuttgart *Neue Musik Zeitung* that Professor Robert Goldbeck, of Königsberg, well known to English amateurs as a pianist and composer, has obtained the first prize for a pianoforte composition offered by that journal some time since, and competed for by nearly four hundred applicants. Herr Goldbeck's opera "Newport" is likely to be produced ere long at the Königsberg Stadt-Theater.

At a recent Concert of the Berlin Philharmonic Society, under direction of Dr. Hans von Bülow, an early composition by Dr. Joachim—viz., an Overture to Shakespeare's drama "Henry IV."—was revived, and received with much favour by the audience.

A new and revised edition of Ambros's justly esteemed "Musik Geschichte" is in progress, the publisher being Mr. C. F. Leuckart, of Leipzig.

At the eleventh Silesian Music Festival to be held this summer, conducted for the first time by Dr. Wüllner, the following works will be included in the programme—viz., Beethoven's "Eroica" Symphony, Haydn's "Seasons," a Cantata by Bach, portions from Schumann's "Faust" and from Wagner's "Parsifal," as well as a Concert-Overture by the late Conductor of these Festivals, Ludwig Deppe.

A commemorative tablet is to be placed, at the instance of the municipal authorities, against the house No. 8bis, Thurmstrasse, Osnabrück, where for a number of years Albert Lortzing, the composer of "Czar und Zimmermann,"

had his domestic abode. A festival performance of the composer's opera "Hans Sachs" is to be given at the same time by the artists of the Municipal Theatre. During his Osnabrück period, we may add, Lortzing was employed in the comprehensive capacity of actor, operatic singer, and composer.

Herr Leonard Wolff, musical director of Bonn, has been appointed professor extraordinary of the Bonn University, where he will deliver courses of lectures on music, art, and science.

Bach's Mass in B minor was announced to be performed at the Paris Conservatoire on the 22nd ult., this being the first time of the production of this stupendous work in France. Several French journals have devoted preliminary articles to the subject.

At the Paris Opéra Comique, "Lakmé," by the late Léo Delibes, is to be revived early this month, and will be followed by M. Massenet's opera "Esclairemonde" and M. Emile Pessard's "Les Folies amoureuses."

A new opera, "Naquel," by the Spanish composer, Señor Santamaria, is in course of preparation at the Royal Opera of Madrid.

M. Lamoureux, encouraged by the success which attended the Concerts given by his orchestra in Holland and Belgium last year, has decided upon giving another series of performances in these countries, to commence in the first week of next month.

The one hundredth anniversary of the birth of Hérold was celebrated on January 28 by a gala performance of that genial composer's opera "Le Pré aux Clercs," preceded by a suitable prologue from the pen of M. Lucien Pâté; this, we may add, being the fourteen hundred and eighty-second Paris performance of the work. Similar commemorative performances were given in some of the leading provincial towns, notably at Bordeaux.

M. Saint-Saëns's opera "Samson et Dalila," was produced for the first time last month at Lyons, and was very favourably received. The projected performance here of Wagner's "Lohengrin" is looked forward to with much interest by French amateurs.

The entire second act of Wagner's "Tristan und Isolde" was given, with the German text, at the Paris Lamoureux Concert of the 15th ult., and was listened to with the utmost attention by a crowded audience. Considering the absence of dramatic action and stage accessories, this is certainly saying not a little, and should be proof sufficient of Wagner-appreciation being rife in the French capital.

Wagner's "Lohengrin" was performed, on the 7th ult., at the Théâtre des Arts of Rouen, and although there were some attempts at a hostile demonstration, the success of the opera was complete. There was a full house, numerous visitors having come over on purpose from the capital. Several repetitions of the performance have taken place.

At the Paris Grand Opéra, M. Massenet's "Le Cid" has been the principal feature in last month's performances, with Madame Rose Caron as the *Chimène* and M. Duc as the *Rodrigue*. M. Vianesi is about to resign his post of Conductor at the Opera, and after having fulfilled a short engagement at St. Petersburg, he will proceed to the United States, where he has accepted the conductorship of the opera company formed by Mr. Abbey, including MM. Jean and Edouard de Reszké.

The performances of Wagner's "Siegfried" were continued last month at the Théâtre de la Monnaie, Bruxelles, where also Mozart's "Don Giovanni" is being remounted and carefully rehearsed for some weeks past.

M. Salvayre's four-act opera "Richard III." was produced last month for the first time at Nice with considerable success, the composer himself conducting. The opera, the libretto whereof is founded upon Shakespeare's drama, was first brought out in 1833 at St. Petersburg.

A highly successful performance of M. Gounod's "The Redemption" is reported recently from Tournai (Belgium), given by the Société de Musique of that town, under the intelligent direction of M. Sténon du Pré.

An interesting autograph volume of Auber has just been presented to the Paris Conservatoire by M. Weck-erlin. It contains studies in harmony by the master, when he was a pupil of Cherubini, and contains, *inter alia*, an instrumental fugue written by him upon a theme taken from Cherubini's opera "Faniska."

Under the title of "L'Histoire de cent mille pianos," M. Oscar Comettant has just published (Paris: Fischbacher) an interesting and chatty volume, containing many curious anecdotes relating to eminent pianists, past and present.

Heine's eccentric version of the "Faust" legend has been converted, by MM. L. Detroyat and Armand Sylvestre, into a grand ballet, with soli, duos, and choruses, which has been set to music by no less than five young composers who have gained a first prize at the Conservatoire. The authors are in treaty with a Paris *impresario* for the production of the work, the mounting of which will involve considerable expense.

M. Th. Dubois has been nominated the successor of the late M. Léo Delibes in the Chair of Composition at the Paris Conservatoire, M. Albert Lavignac succeeding M. Dubois in that of Harmony.

Musical circles at Copenhagen are on tiptoe of expectation regarding the forthcoming first performance of a new opera, entitled "The Sorceress," by a young composer, M. Enna, whose work, according to the *dictum* of Johann Svendsen, is full of the very highest promise.

A brilliant success is reported from Lisbon of the new opera, "A Moira de Silves," the composer of which, Senhor Guerreiro da Costa, has recently died.

Two new operettas written in the Roman dialect—viz., "L'Abate Luigi," by the Maestro Mascetti, and "Li Tre Bocci innamorati," by Signor Gabrielli—have lately been brought out with some success in the Italian capital.

Modern opera, or as it was originally more amply designated "Opera in musica," in *stilo rappresentativo*, is generally admitted to have had its birth in the city of Florence, the first work of the kind, the "Dafne," set to music by Peri, having been produced here in the year 1594. Accordingly "Opera in musica" will have its tercentenary three years hence; the authorities of the Royal Academy of Music of Florence have just decided to celebrate the event in a suitable manner, and a committee has been appointed for the purpose of arranging the preliminaries.

Successful performances are taking place at Modena of a new opera by the Maestro Enrico Bertini, entitled "Rancival," the music of which is described as highly effective and full of dramatic life.

Munich, Madrid, and St. Petersburg must now be added to the list of towns where Mascagni's fortunate opera buffa "Cavalleria Rusticana" has been successfully brought out. The work is also being mounted at Moscow, Vienna, Stockholm, Sevilla, Valencia, and at twelve German lyrical establishments, in addition to that of Hamburg, already referred to in our last number.

CORRESPONDENCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We notice in your issue for February a statement that "Mr. Manns will not return next year" to conduct our Orchestral Concerts, and that it is an "open secret" that "Sir Charles Hallé and his band will take the place of Mr. Manns and his orchestra." We must beg you to allow us to contradict this statement, as at the time when it was written we have Sir Charles Hallé's written assurance that he had never been approached on the subject either from Edinburgh or Glasgow, and Mr. Manns, at the same time, had, at our request, the subject of arranging for his return next season under consideration. We may also state that although our arrangements for next season are not yet fully matured, it is our intention, and that of the Glasgow Choral Union, to continue our combined orchestral series with a considerable reinforcement of the strings in the band under the direction of Mr. Manns.

We are, Sir, yours truly,

Edinburgh, Feb. 21, 1891.

PATERSON & SONS.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ADMIRER.—"The 'Life of Beethoven,' by Moscheles; or that in Grove's Dictionary; or, that written by Mr. J. Bennett in THE MUSICAL TIMES for 1878.

BOW.—The melody is unknown.

H. TAYLOR.—Your various solicitors have given you sound advice. A landlord may detain upon the goods of third parties if such goods are found in the house occupied by a defaulting tenant. There are various exceptions, such as the goods of ambassadors, oficers, and of goods entrusted to the tenant for the purposes of his trade; but hired goods are not excepted. Of course, the circumstances of the seizure may render it illegal—e.g., if the rent is not due, or already paid, or if the distress served is excessive; but if otherwise legally conducted a distress is not illegal merely because it affects goods let to the tenant on hire.

NIL DESPERANDUM.—The print, if in good condition, is worth the sum asked.

R. A. S. M.—There is an Adagio in D by A. Becker, and a Lied for Violon and Organ, by F. Clement, which may be specially recommended. Mendel's Adagio might also suit your purpose.

SNOWDROP.—Consult the books on "Harmony," by Galsby and Stainer. There is no book wholly devoted to the subject.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collected from the local papers or supplied to us by correspondents.

BRADFORD.—The third of Mr. Edward Misdale's Concerts for this season was given at the Mechanics' Institute, on the 4th ult. The vocalists were Madame Loni Recoschewitz and Mr. Edward Branscombe, and Herr Wesely was the solo violinist. He played Mackenzie's Pibroch Suite for violin, with pianoforte accompaniment, composed specially for Señor Sarasate for the last Leeds Festival, with great capability, mastering its intricacies with ease and exactness, and earned the only encore awarded by the audience. He also played Rubinstein's Sonata in A minor (Op. 20), Beethoven's hymn-like Romance in G, one of Brahms's Hungarian dances, and Beethoven's Sonata in A minor (Op. 23). Herr Wesely was accompanied by Mr. Misdale.

BROMLEY ST. LEONARD.—The annual Choir Festival took place at the Parish Church on Sunday, the 8th ult. The musical part of the services were in the hands of Mr. Clifford Constable, the musical director of the choir. The anthem in the morning was selected from Spohr's *Last Judgment*; and in the evening Rossini's "To Thee, great Lord," and Handel's Hallelujah Chorus were sung by the choir.

BRUTON, SOMERSETSHIRE.—Mr. Hayter, Organist and Choirmaster of the Parish Church, gave his twenty-first annual benefit Concert on the 9th ult. The vocalists were Miss Crocker, Miss Kate Hayter, Messrs. W. Jeffery, R. C. Gregory, R. H. Pearce, F. Lockyer, and Graham. Miss Lilly Hayter played a quartet solo "Tarentelle," E. Silas, and was associated with Mr. R. H. Pearce in a duet Overture (Op. 38), Kalliwoda. A new waltz, "Photograph," was specially composed for the Concert by Mr. R. H. Pearce. The other orchestral pieces were "Italiani in Algieri," Rossini; "Cleopatra" Overture, Blanchet; and "Chère Ami," Walz, Olma. The orchestra was under the conductorship of Mr. E. R. Hayter.

CHELTENHAM.—The Festival Society held its opening Concert of the season on the 10th ult. in the newly decorated and enlarged Assembly Room. The soloists were Miss Anna Williams, Madame Belle Cole, Messrs. Durward Lely and Robert Grice. There was a good performance of the *Hymn of Praise*; then came a Concert-Overture, entitled "A Recollection of the Past," conducted by its composer, Mr. Chas. E. Stephens. This, a brightly written piece of a soft-sounding flavor, was well supported by the orchestra. In Cowen's *St. John's Eve*, which followed, Miss Williams sang splendidly as Nancy. She was well supported by Mr. Lely as the Young Squire and Mr. Grice as Robert, while Madame Belle Cole sang the part of Margaret. The choral singing was very satisfactory.

CHICHESTER.—On January 27 the Alrondo Glee Singers, Messrs. Harold Koblich, Clifford Hunnybent, George Fielder, and Seymour Kelly, gave their third annual Concert before a large and enthusiastic audience. The glee and part-songs were all beautifully sung, several encores being demanded. Miss Marion Holmes, Mr. Evan Cox (of Dublin), an old favourite; and Mr. Robert Hilton (Westminster Abbey) were the solo vocalists. Mr. F. J. Read played two pianoforte solos and was assisted as accompanist by Miss Mary Osmond.

DARLINGTON.—On the 6th ult., at the Central Hall, the Choral Society performed Sir Michael Costa's *Naaman*. The principal vocalists were Miss Marianne Fenna, Miss Emma Lloyd, Mr. C. W. Frederick, and Mr. Robert Grice. The chorus and orchestra acquitted themselves admirably, and their steadiness was evidence of the careful training of Mr. Marshall, who conducted.

DEVIZES.—The Musical Association celebrated its season on January 26, by performing Cowen's *St. John's Eve* at the Town Hall. The Society was assisted on this occasion by Miss Annie Lea and Miss Lucie Johnstone, Rev. W. H. Kewley and Mr. D. Fairburn, while a small band played the orchestral accompaniments. Mr. Baker conducted.

EPFING.—Miss Elsa Odell, the retiring Organist of St. John the Baptist's Church, who has carried out the duties with every satisfaction for several years, was, on the 4th ult., presented with a handsome and valuable gift of books as a slight token of appreciation of her valuable services.

EPFING.—The Choral Society's Annual Concert took place on the 5th ult., in the Public Hall, under the direction of the Society's Conductor, Mr. Avalon Collard. A good performance was given of J. F. Barnett's *Paradise and the Peri*, in which the following vocalists appeared—Madame Madeline Hardy, Miss Mary Tunnicliffe, Mr. H. E. Ward, and Mr. James Hailes. Miss Hailes accompanied on the pianoforte and Mr. Good, Organist of Christ Church, gave a capital representation of the wind parts on a large harmonium. A miscellaneous selection, in which Mr. Avalon Collard sang with great effect Clay's "Sands of Dee," completed the programme.

FARNHAM.—A selection of sacred music was given on Tuesday, the 10th ult., in the Congregational Church, when the choir sang several anthems by Elvey, Hopkins, Lloyd, &c. Miss Aubrey, Mrs. Braden, and Mr. J. Healey sang solos from well-known oratorios; and a small string band, under the leadership of Mr. J. Conway Brown, associated with Mr. Walter Tely at the organ, gave a pleasing selection of pieces.

GOOLE.—On Thursday, the 12th ult., an evening Concert was given in the Public Rooms, in aid of the widows and orphans of those lost in H.M.S. *Serpent*. A crowded hall was the result of the appeal, and a substantial sum will be handed over for the object above-named. A capital programme was arranged, and the following performers assisted: Miss Nora Bromley, Miss Rhodes, Mr. Charles Blagrove, Mr. Dan Billington, Lady Beaumont (pianist), Mr. Bromley-Booth (violinist), and Mr. John Wilson (accompanist).

GREAT BERNHAMPTON.—At an evening Concert held in the Town Hall, on the 9th ult., Miss Isabel Hutchins (pupil of Herr Emil Bach) made a highly successful *début*. The programme also contained violin solos by the Rev. C. J. Langley, a pianoforte duet by Miss Ratford and Mr. Parsons, and songs by Miss Janet Patnam, Miss Dawson, and Messrs. Braggins and Wilson of the Parish Church choir.

HIGH WYCOMBE.—On Monday evening, the 9th ult., the Choral Association gave their second Concert of the season in the Town Hall. The programme included Stainer's *Jairus* and a miscellaneous selection. The principal vocalists were Miss Gilbert, Mr. Maldwyn Humphreys, and Mr. C. Rose. Solo pianoforte and Conductor, Mr. J. G. Wrigley.

LIANELLY.—At the Parish Hall the pupils of Mr. Arthur W. Swindell gave their eighth annual Concert on the 9th ult. The Concert was a marked success and was fully equal to any of its predecessors. All the performers did exceedingly well, and showed the value of the teaching of their respected tutor, Mr. Swindell.

MAIDENHEAD.—The Philharmonic Society gave their second Concert in the Town Hall, on Tuesday evening, the 10th ult. The programme included Spohr's *Last Judgment*, Sullivan's "St. Agnes' Eve," Handel's "How vain is man," &c., and pianoforte solos by Nicole and Scharwenka. The vocalists were Miss Julia Jones, Miss Emily Lloyd, Mr. Maldwyn Humphreys, and Mr. Ben Grove. Solo pianoforte and Conductor, Mr. J. G. Wrigley.

NEWBURY.—On Shrove Tuesday the Amateur Orchestral Union gave its annual Concert. The orchestra, consisting of about fifty players (about two-thirds of the members of the Society), was conducted by Mr. Dines Eaton and Mr. S. Liddle. Beethoven's *Symphony in D*, Wagner's *Meistersinger* Overture, and Wallace's *Mariana* Overture were among the pieces played. Miss Bessie Latham and Mr. Daniel Price were the vocalists; Mr. W. C. Hann, principal and solo violoncello; and Mr. James Brown, leader and solo violin.

NORWICH.—The thirty-ninth Concert of the Norfolk and Norwich Musical Union took place at St. Andrew's Hall on the 10th ult., when Barnby's *Kekrekah* was given for the first time in Norwich, under the conductorship of Dr. Bunnett, the principal parts being ably sustained by Miss Kate Johnstone, Mr. Sawford Dye, and Mr. J. J. Manning. The choir has been considerably reinforced this season, but the tenors are lamentably few in number. The second part consisted of sacred vocal and instrumental selections. The band of about twenty-five performers, led by Mr. F. A. B. Noverre, was advantageously heard in the Overture to *Solomon*, and an interesting piece was a Sonnets for organ and orchestra, by Mozart, at C, unearched in comparatively recent times, the organ part being played by Mr. W. Lain. On the whole the Concert may be considered a success.—The popular Organ Recitals given in St. Andrew's Hall on Saturday evenings, under the management of Dr. Bunnett, the City Organist, continue to prove very attractive. The organ solos are interspersed with songs and solos on other instruments, undertaken by capable performers. On the 7th ult. Mr. Arthur Bent, a London violinist, played an Andante by Kufferath, which, although far above what may be considered "popular" music, was received with enthusiastic applause and redemanded—an augury that these Recitals are doing good educational work.

ROMFORD.—The Musical Society gave a performance (with orchestra) of Cowen's *Rose Maiden*, in the Public Hall, on the 9th ult. The principals were Madame Barker, Miss Jacob, Mr. Herbert Clinch, and Mr. S. J. Thompson. Conductor, Mr. A. Storr.

RYDE. I.V.—Miss Margaret Fowles gave an interesting Concert, in connection with her Choral Society, at the Town Hall, on Tuesday evening, the 3rd ult. Miss Evelina Benabatti was the leading vocalist, and valuable assistance was given by Mr. Ernest Fowles, Mr. R. J. Nesbitt, and the Alzando Glee singers (from Chichester).

SALTBURN.—Under the auspices of the Saltburn and Cleveland Institute, Mr. C. H. Stokes, of Middlesbrough, gave a Lecture, entitled "Music as an element of education," in which he showed the connection of music with the commonly studied arts and sciences. The influence of music on the nation as a whole was dealt with, especially its influence through religious worship. Illustrations were sung by a choir from Middlesbrough.

SHERBORNE.—An Organ Recital was given by Mr. G. E. Lyle in Sherborne Abbey, on Saturday, the 7th ult., when the programme was formed of pieces by Haydn, Spohr, Heise, H. J. Stark, Bach, G. E. Lyle, Spinney, Gounod, and Baintate. The Recital was repeated on Monday evening, the 9th ult.

STRETTON.—An Organ Recital was given in the Town Hall, on the 9th ult., by Mr. Alfred Hollins (the celebrated blind organist). Miss Marjorie Eaton was the vocalist.

SUTTON-IN-ASHFIELD, NOTTS.—A Concert was given in the Town Hall, on the 9th ult., by the Nottingham Glee Club Choir, assisted by Miss Maggie Jacques, Mr. F. Dobbs (solo harp), and Mr. George Eley. The following Gleees were well sung: "Hail! smiling morn," "Jack and Jill," "Haste, ye soft gales," and "All hail, thou Queen of Night!" Miss Maggie Jacques was loudly applauded for her songs, "Dear heart," "The Star of Bethlehem," and "Beauty's eyes."

ORGAN APPOINTMENTS.—Mr. B. C. Crossley, Organist and Choirmaster to the Parish Church, Rochdale.—Mr. Brook Sampson, Organist and Choirmaster to All Saints' Church, Northampton.—Mr. Philip G. Hunt, Organist and Choirmaster to St. Bartholomew's, Amberwell.—Miss Anne C. Holdom, to Bruce Grove Wesleyan Chapel, Tottenham.—Mr. William Prendest, Organist and Choirmaster to St. Paul's, York Place, Edinburgh.—Mr. Sydney Scott, to the Church of St. Thomas, Westbourne Grove.—Mr. Charles E. Hexter, Organist and Choirmaster to Cross Street Chapel, Islington.—Mr. W. H. Walker, Organist and Choirmaster to Heatherlie Parish Church, Selkirk.—Mr. W. H. Wilson, Organist and Choirmaster to St. Anne's, Hoxton, N.—Mr. Sidney Moffell, Organist and Choirmaster to the Parish Church, Tring, Herts.—Mr. Edwin D. Lloyd, Organist and Choirmaster to Holy Trinity Church, Hampstead.

CHOIR APPOINTMENTS.—Mr. William Brand (Alto), to St. Peter's, Belize Park.—Mr. Stuart Dudley (Tenor), to St. Bartholomew's, Sydenham.

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PREFACE.

Having had frequent opportunities during my long residence in England both of listening to and conducting public performances of Mendelssohn's Oratorio "Elijah," I venture to think that an edition of this noble work containing directions for "*expression, phrasing, and breathing*," such as have been and are ed by the many distinguished Artists whom it has been my good fortune to hear, will prove instructive and valuable to the younger generation of Singers. I do not claim any originality for my edition, having simply endeavoured to indicate as clearly and faithfully as possible the reading of the music which is now sanctioned by usage or tradition.

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All hushed, beneath the holy rood,
Save the low sobs of her who stood
With clasped hand uplift in prayer,
Wailing—in deep despair!
Suddenly, on silent wing,
A quivering bird (a tender thing)
Up from the dark'ning valley soared
Into the right hand of the Lord:—
With frantic wrench of bill and claw
It sought the cruel nail to draw
Out of the bruised and bleeding hand
That saved us all!—
Panting—stained with the Sacred Blood,
It ceased, and, clinging to the Sang unto her, who weeping stood,
This plaintive song of sorrow:—
"Dolorosa, et Lacrymosa, O Maria,
Stans juxta crucem Domini!"
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The Virgin, startled by the sound,
Rushed to the Cross—and stood,
spell-bound.
With arms outstretched and anxious ear, [fear]
Listening, in mingled hope and Watching—in agony intense—
Watching the Lord—in dread suspense—
Her soul all-pending on those lips
She thought had moved!—
She gazed—when lo, on silent wing,
The tender bird (the piteous thing)
Up to the crimson heaven soared
Out of the right hand of the Lord;
And, hov'ring o'er the sacred rood
Where still the heart-rent mother stood, [ing flood]
Poured forth once more its touch-
Of plaintive song and sorrow:—
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SALVA NOS, DOMINE.

"He sleeps: perchance ne'er more to wake!
O Father of mercy, for Thy Saviour's sake,
Spare me my child!
To Thee alone, O Lord, can I look up;
Thy Hand alone can turn away the cup!
O hear my prayer; extend that Mighty Hand;
Death will forbear at Thy supreme command!"
As thus the stricken mother wailed and prayed,
The child awoke, looked up, and softly said:
"O mother, let me see the setting sun;
Open the casement wide: the day is done;
And prithe sing me to that strain so dear,
Thai, from thy lips, I love at eve to hear;
The vigil prayer.

Salva nos, Domine Vigilantes!
Custodi nos dormientes!"

But lo! the Lord had beckon'd from on high!
The yielding soul, with one last lingering sigh,
Obeyed the call, and, borne on angel wings,
Heav'nward fled!
She stood alone, amid the deep'ning gloom,
And still she watched, unconscious of her doom;
Till Heav'n's soft sleep had closed her tear-dimmed eyes.
And in her dream she heard from Paradise
The soft sweet voice of him she held so dear
Bidding her sing, that God in Heaven might hear
The pleading prayer.

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ETERNAL REST (REQUIEM ÆTERNAM).

FIRST VERSE.

Hark! the bells from the ivy'd tow'r,
Sweetly chiming on the air,
Toll the peaceful, blissful hour,
The solemn hour of evening prayer!
Hush! the vesper chime is o'er
And a blind man stands within the door;
Upon a maiden's hoodless head
Gently his feeble hands are laid.
"Thou shalt place me, child, where the sun may stream
Across these shadow'd eyes of mine;
Neath its blessed light I then may dream
A sight denied to eyes of mine,
While ascends to Heaven the prayer divine:
'Requiem æternam, et lux perpetua dona nobis, Domine.'"
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ORA PRO NOBIS.

FIRST VERSE.

Out of the dark and dreary street;
Out of the cold and driving sleet;
Into the church the folk had gone,
Leaving the orphan child alone,
Taiter'd, and so forlorn was she,
They cross'd themselves as they pass'd, to see
So frail a child in that grievous plight,
On such a relentless and stormy night!

Ora pro nobis.

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SANCTA MARIA.

The mother her lullaby rhyming,
The old man asleep in his chair,
The bells in the distance chiming
The summons to evening prayer.
To her loved one the maid was clinging,
As she fled to return no more,
But touched with regret by the singing,
She stood by the old church door.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
Her home and its peace forsaking,
She stood in the world alone,
She knew that her sad heart was breaking,
All joy from her heart had flown,
Long she dwelt in the distant city,
When all that was fair had fled,
And sighed for the love and pity,
And the tears o'er her childhood shed.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
The storm rose higher and higher,
For those who the ocean brave;
The mother prayed with the choir,
And the old man slept in the grave.
A wanderer forlorn and dying,
Stole up to the old church door;
There the worshippers found her lying,
She will list to their songs no more,
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
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THE SOLDIER OF THE CROSS.

He pondered the old-world story in the sunset's golden glow,
The tale of the fame and glory of heroes of long ago,
And his blue eyes shone with ardour as he read the stirring page
That told how the foemen scattered before the Christian's rage,
Till at length the Holy City was freed from the heathen away,
And Godfrey's conquering banner waved over the proud array,
And the gallant chieftain's warriors brought him the crown of gold
And there came the noble answer of this hero true and bold:—

"Here where a crown of thorns was won
By Him whose death redeemed our loss,
An earthly crown would ill adorn
The Soldier of the Cross."

And there, as the sunset glory o'er the satelely home was shed,
He thought of the Lord who knew not where to lay His sacred head;
And he vowed he would follow the Saviour, who freed us from sin at
As the noble chieftain followed in the days of long ago,
Bravely he kept his holy vow, yielding his life-long years
To lighten the load of the weary, to dry the mourner's tears:
Striving to reach the city of our grief, nor death,
Murmuring as he softly sighed his life's last lingering breath:

"Here have I sought a crown of thorns
Like His whose death redeemed our loss."
A crown of life in Heaven adorns
The Soldier of the Cross.

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THE TWO CHOIRS.

They sang of His peace, and eternal aid,
As they bore her to holy ground,
And the birds sat hush'd in the yew tree's shade,
When that anthem was wafted round,
And save for the clang of the mournful bell,
As it spoke with its iron tongue,
There was nought but the silence of tears that fell
For her who had died so young.
They bent o'er her simple grave, and wept
With a last, heart-broken pang,
And knew in her sweet great peace she slept,
While the earthly choristers sang—
"She is gone from earth to her endless rest,
In the region beyond the day,
To her Father's home, to His mighty breast,
Where her tears shall be wiped away!"
They leave her there, and they creep aside,
And slowly the grave they close,
But the Gates of Glory are opened wide
To welcome a soul's repose!
A great light shines in those endless lands,
So far from our earthly fears,
The Eternal choir rejoicing stands
With eyes that can know no tears!
They lift her soul to the Father's breast
And this song through Paradise rang—
"Welcome, our sister, to God's own rest,"
The white-winged choristers sang!
"Thou art borne away thro' the Father's will,
And your lov'd ones will come some day,
When, free from earthly pain and ill,
All tears shall be wiped away."—ROBERT REECE
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PREFACE.

In preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when two sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P's* and *F's* will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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No. 1. F.	No. 3. F.
" 2. F.	Finale alla Fantasia, F.

Op. 2. Papillons—

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No. 1. D.	No. 7. A flat.
" 2. A flat.	" 8. D flat.
" 3. F sharp minor.	" 9. B flat minor.
" 4. F sharp minor.	" 10. C.
" 5. B flat.	" 11. D.
" 6. D minor.	" 12. Finale D.

Op. 3. Studies for the Pianoforte on Paganini's Caprices—

Preface.

No. 1. A minor.	No. 4. B flat.
" 2. E.	" 5. E flat.
" 3. C.	" 6. G minor.

Op. 4. Intermezzi—

No. 1. A.	No. 4. C.
" 2. E minor.	" 5. D minor.
" 3. A minor.	" 6. B minor.

Op. 5. Impromptus on a Theme by Clara Wieck—

No. 1. C.	No. 6. A minor.
" 2. C.	" 7. C.
" 3. C.	" 8. C.
" 4. C.	" 9. C.
" 5. C.	" 10. C.

Op. 5. Appendix to the Second Edition of the same—

No. 1. C.	No. 7. C.
" 4. C.	" 8. C.
" 5. C.	" 11. A flat.

Op. 6. "Die Davidsbündler"—

Preface.

No. 1. G.	No. 10. D minor.
" 2. B minor.	" 11. D.
" 3. G.	" 12. E minor.
" 4. B minor.	" 13. B minor.
" 5. D.	" 14. E flat.
" 6. D minor.	" 15. B flat.
" 7. G minor.	" 16. G.
" 8. C minor.	" 17. B.
" 9. C.	" 18. C.

Op. 7. Toccata, C—

Op. 8. Allegro, B minor—

Op. 9. "Carnival." Scènes Mignonnes sur Quatre Notes—

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" 2. Pierrrot, E flat.	" 14. Reconnaissance, A flat.
" 3. Arlequin, B flat.	" 15. Pantalon et Colombine, F minor.
" 4. Valse Noble, B flat.	" 16. Valse allemande, A flat.
" 5. Eusebius, E flat.	" 17. Paganini. Intermezzo, F minor.
" 6. Florestan, G minor.	" 18. Aveu, A flat.
" 7. Coquette, B flat.	" 19. Promenade, D flat.
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" 10. A.S.C.H.—S.C.H.A. (Lettres d'amusées), E flat.	
" 11. Chiarina, C minor.	
" 12. Chopin, A flat.	

Op. 10. Six Concert Studies on Caprices by Paganini—

No. 1. A flat.	No. 4. C minor.
" 2. G minor.	" 5. B minor.
" 3. G minor.	" 6. E minor.

Op. 11. Grand Sonata, F sharp minor—

Op. 12. Phantasiestücke—

No. 1. At eventide, D flat.	No. 5. In the night, F minor.
" 2. Aspiration, F minor.	" 6. Fable, C.
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WEDNESDAY, April 22.

THE RONDO-FORM—(A Lecture for Students).

The illustrations by Mr. Landon Ronald.

THURSDAY, April 23 (The anniversary of Shakespeare's death).

SHAKESPEARE AND MUSIC.

The illustrations from contemporary sources, some of which will be accompanied by Mr. Dolmetsch on the Lute.

FRIDAY, April 24.

SHAKESPEARE AND MUSIC—(continued).

The illustrations from later sources.

Vocalist: Mr. Avalon Collard.

Instrumentalists: Mr. Dolmetsch and pupils.

The Lectures commence at Six o'clock. Admission Free.

J. FREDERICK BRIDGE, Mus. D.,
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COLLEGE OF ORGANISTS.

April 6. Annual Dinner of the College, at 7 p.m.

" 7. Lecture at 8 p.m. Ernest Lake, Esq.

May 5. Lecture at 8 p.m. Hope Jones, Esq.

June 2. Lecture at 8 p.m. Dr. C. J. Frost.

July 14. F.C.O. Examination—Paper Work at 10 a.m.

" 15. " " —Organ Playing, 10 a.m.

" 16. " " —Organ Playing, 10 a.m.

" 17. Diploma Distribution at 11 a.m.

" 21. A.C.O. Examination—Paper Work at 10 a.m.

" 22. " " —Organ Playing, 10 a.m.

" 23. " " —Organ Playing, 10 a.m.

" 24. Diploma Distribution at 11 a.m.

" 25. Annual General Meeting at 8 p.m.

N.B.—The College Library and Rooms will be open daily for the use of Members, from 10 to 5, and on Tuesdays and Thursdays, from 10 to 9 p.m.

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THE SOCIETY OF ARTS PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC will, this year, be held in London, during the week commencing Monday, June 1.

The Society's Bronze Medal will be given to any Candidate obtaining full marks in this Examination.

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The Lists will be closed on May 13.

Full particulars may be obtained on application.

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LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 22, ST. PAUL (Mendelssohn). THURSDAY MORNING, July 23, STABAT MATER (Draški); CONCERTANTE FOR ORCHESTRA (Handel); XIX. PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST (Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24, LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart); MESSE SOLENNELLE (Gounod). FRIDAY EVENING, ELIJAH (Mendelssohn).

In the Music Hall.—WEDNESDAY EVENING, New Cantata, RUDEL (composed expressly for this Festival by Dr. J. C. Bridge); and a Miscellaneous Second Part. THURSDAY EVENING, FAUST (Berlioz).

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of the dominating influence of Brahms should be traceable in his
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1891.

THE REGISTRATION OF MUSICAL TEACHERS.

AN unregenerate correspondent, writing to a contemporary on the subject of "Women in Politics" recently, recommended that only grandmothers should be enfranchised. They alone had the leisure and the qualifications for the exercise of this privilege, and furthermore, continued the writer, we were now by this time thoroughly accustomed to their method of legislation. The accuracy of this last remark is fully exemplified by the new Bill for the Registration and Organisation of Teachers, which has been prepared and brought in by Sir Richard Temple, Sir Lyon Playfair, and Viscount Lymington. Why music should have been dealt with in this measure at all is one of those things which "no fellow can understand." We are not aware that Sir Richard Temple, or Sir Lyon Playfair, or Viscount Lymington are specially qualified for devising a scheme for the regulation of musical teaching. They are all men of great industry, and, in the case of the two former, of very considerable distinction—Sir Richard Temple as an administrator and Sir Lyon Playfair as a man of science. But these are hardly the qualities requisite in the promoters of a measure dealing with musicians.

But enough of the sponsors: now for the Bill itself. It will not escape the notice of those who peruse its provisions that there is no preamble—no preliminary attempt to justify its introduction. It is not to extend to Scotland or Ireland, and it is to apply "exclusively to schools at which intermediate education is supplied," the seven great public schools and all schools receiving aid from any Parliamentary grant or local rate being exempted from its operation. Sections 5 and 6, relating to the council charged with the working of the Act, we transcribe *verbatim*.

"THE EDUCATIONAL COUNCIL.

"5. There shall be established an educational council, of which the functions shall be the *organization and registration of teachers in schools under this Act, the inquiring into and reporting on the courses of study and examinations required of those teachers, the examination of teachers, and the performance of such other duties as are in this Act mentioned.*

"6.—(i.) The council shall be a body corporate by the name of the Educational Council of England, with perpetual succession and a common seal. (ii.) The council shall consist of sixteen members, of whom two shall be from time to time elected by each of the five following bodies:—The Education Department, the Hebdomadal Council of the University of Oxford, the Council of the University of Cambridge, the Senate of the University of London, and the Council of the College of Preceptors. Two shall be nominated by the Queen, with the advice of Her Privy Council. The remaining four shall likewise, in the first instance, be so nominated by the Queen, but shall subsequently be elected by the general body of registered teachers as hereinafter provided. (iii.) *A person shall not be qualified to be a member of the council unless he is qualified to be registered under this Act, or is so qualified in all respects except that of being actually engaged as a teacher, or unless he has been nominated by the Queen or by the Education Department.* (iv.) Of the six persons to be

nominated by the Queen, or so nominated in the first instance, and subsequently elected as hereinbefore mentioned, two may be women."

We would call special attention to the passages which we have italicised, particularly to sub-section iii., the fulfilment of which would lead to somewhat peculiar results. Section 9 provides that the council "may from time to time appoint and remove a registrar, treasurer, secretary, examiners, and such other officers and clerks as they require, and may assign them such remuneration as the council think fit." Section 11 deals with the register to be formed and kept by the council of all persons engaged as teachers in schools under this Act, and section 12 recites the qualifications for registration. We think the following extracts from this and subsequent sections worthy of note.

"12. A person shall not be qualified to be registered *unless he or she is twenty-one years of age, and is at the time of applying to be registered engaged as a teacher in a school under this Act; and (i.) Is a graduate by examination of any University in the United Kingdom, or of any foreign or colonial university approved by the council for the purposes of this Act; or (ii.) Holds a certificate by examination issued under the authority of the Education Department; or (iii.) Holds a certificate by examination of membership of the College of Preceptors, or of having passed any higher examination of that college; or (iv.) Holds a certificate by examination from the council by this Act created; or (v.) Holds a certificate of having passed a special examination of any university in the United Kingdom attesting the fitness of the holder to practise the profession of a teacher; or in the case of teachers of any special subject, such as drawing, music, or the like, has satisfied the council that he or she is qualified to be registered as a teacher of that special subject, or is at the passing of this Act bona fide engaged as a teacher in a school under this Act.*

"17. The council may make, revoke, and alter rules with respect to the register, and the classes into which it is to be divided, and the nature of the qualification entitling to registry in each class, and the evidence to be produced by applicants for registry."

"19. After a date to be fixed by the Queen by order in council, a person shall not be entitled to recover any money claimed by him or her in respect of services as a teacher in a school under this Act, unless he or she is registered under this Act."

"23. The council shall institute inquiries into and report upon—(i.) The courses of study and examinations which are from time to time requisite for obtaining the degrees and certificates qualifying for registration under this Act; and (ii.) All such examinations and inspections of schools under this Act as are conducted by or under the superintendence of any of the English universities, the College of Preceptors, or any persons or body of persons who undertake the duty of instituting, conducting, or superintending such examinations and inspections; and for that purpose shall place themselves in communication with the governing bodies of those universities and of that college, and with those persons and bodies.

"24. The council shall have the power, by examiners for this purpose appointed, to hold examinations of persons desiring to be registered as teachers under this Act, and to issue certificates of their qualifications in the knowledge and practice of teaching."

So far as the Bill is concerned with schoolmasters and teachers of the various departments of useful knowledge, we waive all claim to pick holes in its provisions. But in so far as music is included in

its scope, we have no hesitation in pronouncing it to be a most pettifoggish and vexatious measure. Any practical means by which the exclusion of incompetent teachers of music from the exercise of their influence upon school boys and school girls could be attained, would commend itself to all serious well-wishers of that art. But not only are the qualifications laid down in the new measure highly unsatisfactory, but there is no guarantee that music will be adequately represented on the council. For even if the electing bodies were to choose fit and competent representatives, we doubt very much (*vide* section 6, sub-section iii.) whether they would be found to possess the qualifications laid down in the Bill. Supposing the Queen or the Education Department failed to nominate some representative of music, no one is otherwise eligible "unless he is qualified to be registered under the Act or is so qualified in all respects except that of being actually engaged as a teacher." If we turn to section 12 we find that "qualified under the Act" means, in the case of music, "has satisfied the council that he or she is qualified to be registered as a teacher." But at the first election there will be no council in existence to act as arbiter of efficiency. The framers of the measure are not to be congratulated on their lucidity. As to the qualifications for teachers, the limit for age sought to be imposed strikes us as extremely arbitrary. Experience has abundantly proved that excellent work can be done by assistant teachers under full age. But, according to the new Bill, they are to be debarred from earning a penny, no matter how proficient, until they have attained their legal majority. Finally, it will not escape the notice of critics of the new measure that the council—a body in which there is little or no guarantee that music will be adequately represented—will practically enter into competition with the Royal Academy and Royal College of Music, of the existence of which the framers of this measure are presumably in blissful ignorance. If this multiplication of certificates is desirable, why should not the Musicians' Company of the City of London resume their right—which has probably never lapsed—of charging any teacher in the Kingdom a licensing fee of 10s. per annum?

The objections to which the foregoing Bill lays itself open are one and all applicable to the other Teachers' Registration Bill, prepared and brought in by Messrs A. H. Dyke Acland, Henry Hobhouse, and Sydney Buxton. It is worthy of notice, however, that after a certain time, to be fixed by the council, the latter Act is intended to apply to tutors and governesses resident in, or giving lessons in, private families. A writer in *Truth*, commenting on this prospect, offers the following remarks, which we fully endorse: "The musical governess of eighteen may be so humble an individual as hardly to be worthy of legislative consideration; but many a girl of that age, and belonging to a large or impoverished family, has honourably maintained herself by preparing the young idea for the subsequent ministrations of a more advanced teacher; and it can hardly be the intention of the framers of the Act, by debarring her from recovering her honestly-earned fees as a teacher, to deprive her of a means of livelihood."

To sum up, these Bills have been referred to a Select Committee, and unless they are purged of their objectionable features before they reach the next stage of their career, we would humbly beg to submit the following suggestions and remarks to their promoters: First of all music should be erased altogether from their Bills, since music cannot be dealt with on all-fours with reading, writing, arithmetic, and such subjects. Such a vast scheme as the examination and registration of all music teachers would certainly be

beyond the powers of such a council as that which these Bills propose to constitute. A large part of the work which it is proposed to devolve on this body is already being done by the Royal Academy and the Royal College of Music. If any further new departure is required, now would be the opportunity for forming out of the two schools just mentioned, and possibly other institutions, a University of Music to which all these matters might be referred.

We would also draw the attention of the framers and critics of these Bills to the manifest unfairness of accepting certificates in music from the College of Preceptors. These are granted for the theory of music, and are valueless from the practical point of view. And why should the counsel and experience and certificates of the two chartered schools of music be entirely ignored? The dire confusion to which the carrying out of the scheme would undoubtedly lead is foreshadowed in section 17 quoted above, the tendency of which would almost infallibly be to lower the standard of music teaching in schools.

The Bill has been under the consideration of the Council of the Royal College of Music, and a sub-Committee, consisting of Lord Charles Bruce, Lord Aberdare, Lord Thring, Sir John Stainer, Sir George Grove, Mr. Otto Goldschmidt, and Mr. Charles Morley, has been appointed to deal with the provisions of the Bill. There is also reason to believe that the Directors of the Royal Academy of Music contemplate taking action to withstand the encroachment on their sphere of operations involved in the passage of these Bills.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 141*).

LAST month we left Wagner in his Venetian palace awaiting the result of a new appeal to Liszt on the great and continuous money question. By some means or other a reply was delayed, and the anxious master despatched a very short note to Weimar: "Have you *nothing at all* to say to me? What is to become of me, if everybody ignores me?" Shortly afterwards, a long letter followed the note, full of the usual wearisome explanations and complaints, and, in the last paragraph, begging Liszt to take no notice of his previous application. An old situation thus came up anew, for we have already seen that there were moments in which Wagner reproached himself for causing his friend so much trouble, and tried to make what amend he could. In the present instance he wrote:—

"Do not answer my letter of January 2. Look upon it as if it had not been written, or, at least, not received. I am fully aware that you are not able to put yourself in my place with such good-will and understanding as would enable you to do justice to my letter. Please forget it altogether; in that case, I will on my part pardon your reproaches, you curious, dear old friend."

Yet another communication followed this. It was to set Liszt's mind at rest by announcing the receipt from Vienna of some unexpected cash: "My three valuables (let a kind world forgive me this luxury) are out of pawn. For the present I am provided for, and do not apprehend any new stoppage of my resources just yet." Good, kind Liszt was not to be hindered from doing his best in the way of pecuniary help, and word was sent to Wagner that "a small collection of notes" would shortly reach him. But the composer, still self-reproachful, hastened to stop their coming: "If I have understood your short hint rightly, let me ask you, for heaven's sake, not to send any money now. I could not bear it." The term self-reproachful hardly describes Wagner's state at

this time. He was penitential. Let the following extract from one of his letters be evidence to that effect:

"I must almost thank you for the alarming New Year's greeting which you sent to me. I believe it has been beneficial to me. I am aware that I have too little control over myself, and rely upon the patience of others to an undue extent. An occasional lesson, therefore, does me good. Although I remain firmly convinced that you have misunderstood me in one essential point (as, indeed, well you might), I feel, nevertheless, that I must have cut a very ugly figure. That was proved to me by the effect I had upon you, for we know little of our appearance until we see ourselves in a looking glass, and in your irritation I recognised my ugliness. These attacks of my violence ought surely to have calmed down by this time; indeed, I long for that unruffled calm which I esteem so highly and recognise to be the finest quality in man. It appears to me that I have arrived at the turning point of my life and I deeply long for a state of quiescence."

We have pointed out the human weakness of Wagner at many moments of his life, now let us emphasise this evidence of his strength, for strength is always necessary to the occupation of a place of confession and penitence. The words last quoted do the master much credit and testify to his possession of fine and amiable feelings, the more worthy of welcome because seldom displayed.

In the same letter Wagner again discussed his position with regard to the King of Saxony and the amnesty so much desired. The King, it appears, would pardon no rebel who refused submission to a process of law, and Wagner had been counselled to surrender and appear at the bar of justice. Upon this he explained to Liszt:

"I am firmly resolved never to fulfil that condition. In order to do all that was possible, I lately wrote to the Minister of Justice asking him to discuss the matter with the King once more. This measure was suggested to me by my latest experience in this place. I ought to tell you and the Grand Duke for your satisfaction that by desire of the Saxon Government I was to be banished from here. I was advised to submit unconditionally, but to send a medical certificate to the Governor-General, praying that I might be allowed to stay for a few months longer for urgent reasons of health. For the moment this has answered, and I am allowed to stay. If I refuse to be examined, or, perhaps, to be locked up for a few months in Saxony, I base that refusal towards the Government entirely on my state of health, which I need only exaggerate a little in order to show good and sufficient cause for my refusal. In other respects, I submit most humbly to the decree pronounced against me, recognise my guilt and the justice of the proceedings without reserve, and only ask H.M. to remit the conditions of my amnesty by an exceptional act of grace on account of my health, which has become so weak that the doctor has strongly advised me not to undergo that strain."

Wagner went on to say that should the Saxon King remain obdurate, he would apply to other German princes for permission to reside in their states. Whether this step succeeded or failed, his position would be determined, and that in itself was desirable. Supposing a return to Germany impossible, Wagner expressed resolve to accept Liszt's advice, given some little time previously, and settle in Paris. His words on this subject are somewhat remarkable: "Your advice to settle in Paris while Germany remains closed to me, quite coincides with my own plans. . . I cannot bear this state of inactivity any longer; my health is

ruined for want of life and action. Paris is the place appointed to me by fate. I quite agree with you in thinking that I shall get accustomed to living there as time goes on. Apart from any plans, I shall there have at least the use of a fine orchestra, which I have missed for so long. Without considering for the present any possible performances at French theatres, I should there, also, have the best chance of witnessing performances of my own works. . . . But it would be impossible for me and my wife to lead once more a half-starving life in Paris. Some comfort and freedom of action must be secured to me, otherwise I cannot think of it."

Weariness of the place, or some other reason, speedily caused Wagner to leave Venice, for on March 25 (1859) we find the master conveying the news to Liszt from Milan that he was on his way to Lucerne, intending there to begin and finish the third act of "Tristan." He meant to "work splendidly" there: "You know how dearly I love the Lake of Lucerne; the Righi, Pilatus, &c., are indispensable remedies to me and my blood. I shall live there in solitude, and at this time of the year shall easily find a most desirable lodging." It is curious that Wagner, before each change of residence, looked forward to it with the same optimistic spirit, which, however, vanished with experience of the new surroundings. This was the case at Lucerne: "The weather is bad; I am absolutely alone, and seldom in the right mood for work, and I drag on amidst mists and thoughts." He enlarged upon this text in another letter to Liszt, the old complaining mood having returned in full force:

"Well, I stick to Lucerne, and, carefully considered, it is the only place in the world at present possible to me. You know, or might imagine, that I do not live a life in the proper sense of the word; the only thing that could help me—art, art to the verge of drowning and world-forgetfulness—of that I have still less than of life, and this state of things has lasted for a period which I shall soon count by decades. Excepting the servants, I see and speak to no one; just imagine how I must feel." (He had previously said "I shall live there in solitude," as though that were desired.) "My good people, I fear you leave me too much alone, and the meaning of 'too late' will one day be brought home to you in connection with me. It is very well to say 'Get "Tristan" ready, and then we shall see.' But how if I did not get "Tristan" ready because I could not get it ready? I feel as if I should break down pantingly in sight of the goal. Once at least every day I look at my book with right good will, but my head is waste, my heart empty, and I stare at the mists and the rain clouds, which, ever since I have been here, have debarred me even from the chance of shaking up my stagnant blood by pleasant excursions. People say 'Go to work, then all will be right.' Very well in its way, but I, poor devil, lack routine, and if ideas do not come to me of themselves, I cannot make them."

Having relieved himself of these grumblings, Wagner turned to international politics, finding there a new argument for his endowment by the German people. At that time there was a German Confederacy which kindled Wagner's enthusiasm: "For heaven's sake, do not let the villain, Louis Napoleon (the reader should remember this passage), touch my dear German Confederacy." He continued, with patriotic fervour and an eye to the main chance: "I am curious, however, what will become of my intended migration to Paris. It is surely most unpatriotic to look for a comfortable existence at the headquarters of the enemy of the Teutonic nation. The good Teutons should really do something to

save the most Teutonic of all Teutonic opera-composers this terrible trial. Moreover, in Paris I shall be pretty well cut off from all my German resources. . . . Germany is evidently intent upon driving me forcibly to the enemy. Very well; there is a possibility of my going in the autumn for six months to America, where offers have been made to me which, considering the friendly sympathy of the German Confederacy, I cannot very well neglect."

At the close of this discontented letter the reader is refreshed by a pretty reference to a lady—Mrs. Wagner—who makes only a very occasional figure in the Master's correspondence: "For the present I spend all the good humour I can dispose of on my wife. I flatter her and take care of her as if she were a bride in her honeymoon. My reward is that I see her thrive, her bad illness is visibly getting better. She is recovering (so far the sweetness; now comes a dash of bitter which spoils all) and will, I hope, become a little rational in her old age." O fie!

In answer to the jeremiad from which we have so largely quoted, worthy Liszt preached patience once more, and not only that, but religious faith. "It is true that your greatness brings you little comfort and happiness, but where is happiness, in the narrow monotonous sense which is absurdly given to the word? Resignation and patience alone sustain us in this world. Let us bear our cross together in Christ — 'the God whom one approaches without pride, before whom one bends the knee without despair.' But I must not be betrayed into needless Franciscan sermons." Liszt viewed the idea of an American engagement with disfavour, fearing that New York would appear to his friend "even more uncanny" than London, and he hoped that, with a change of weather, Wagner would also pass into a milder mood.

As no good news came from Germany, no rumour that the rebel of 1849 would be called to the arms of his mother-land, Wagner again thought of settling in Paris, where he proposed living in absolute retirement. But the "villain, Louis Napoleon," was no more fond of an ex-revolutionist than his good brother the King of Saxony. Thus Wagner writes: "The French Minister refuses to give me his *visé* for my passport. In answer to my remonstrances he wrote to Paris a fortnight ago, but has had no answer. I am probably taken for an obstinate conspirator—an opinion which the treatment I receive at the hands of Germany seems to countenance." Liszt offered to do what he could in this matter, and still recommended Paris. "In my opinion, Paris is the most comfortable, most appropriate, and cheapest place for you while things in Germany remain in their present wretched state. Although you may not agree with the artistic doings there, you will find many diverting and stimulating things which will do you more good than your walks in Switzerland, beautiful though the Alpine landscape may be."

By October, 1859, all obstacles in Wagner's road to Paris had been removed, and he was writing to Liszt from the Rue Newton in a condition described by himself as "without faith, love, or hope." He longed for a visit from his friend, and equal to his longing was disappointment when Liszt offered to devote two days to him in Strasburg. Again the floodgates of complaint were opened. He reproached Liszt with being a public man first and a private friend next: "I cannot understand this. My poor deserted life has made me incapable of comprehending an existence which casts a side-glance at the whole world at every step. You must pardon me for declining the Strasburg meeting." Sulks is writ large over each page of this letter, but we must now have done, for a

time, with the Wagner of correspondence, and follow the Master's movements on the stage of public life.

Wagner reached Paris in September, 1859, and was met by an incident of happy augury, which Victorien Sardou relates in his preface to C. de Lorba's biography of the composer. At that time an amateur poet-musician named Roche was on duty at the railway station as a customs officer, and one day had his attention drawn to a lively dispute. He found a German in a condition of great annoyance at the formalities observed. Roche intervened, and, on learning that the stranger's name was Wagner, very politely tendered assistance, and saw the irate visitor through his trouble. On receiving Wagner's thanks, Roche observed: "I am only too happy to have obliged a great artist." "You know me then!" cried Wagner. In response, Roche hummed a melody or two from "Tannhäuser" and "Lohengrin." "Ah!" exclaimed the delighted composer, "this is a fortunate presage, the first Parisian I meet knows and appreciates my works," and taking some pieces of music from his portmanteau, he presented them, with an inscription, to the equally pleased *douanier*.

As soon as settled in Paris, Wagner assumed the old and weary task of waiting on operatic directors for a chance of producing one of his works. Carvalho, of the Lyrique, was the first to whom he unfolded the character and claims of "Tannhäuser," playing the music on the pianoforte in a manner which has been thus described: "Wagner attacked the formidable *Finale* of the second act, he sang, he shouted, he struggled vigorously, he played with his hands, his wrists, his elbows, he bore down the pedals, he pounded the keys. Amid this chaos, M. Carvalho remained impassive, waiting with antique patience for the end. The score gone through, M. Carvalho uttered a few polite phrases, turned on his heel, and disappeared." "Wagner," writes a sympathetic French commentator, "should have engaged a pianist." Nothing came of that attempt, but Wagner was not discouraged. He gave weekly receptions at his house (since pulled down) in the Rue Newton, near the Arc de Triomphe, and gathered round him such people as Emile Olivier and his wife, Berlioz, Jules Ferry, Perrin, Baudelaire, and De Lorba, to say nothing of the custom-house officer, the poet-musician, Roche. All these, and doubtless many more, were ready with advice: the idea of introducing Wagner's music by means of concerts being generally favoured, and upon this the master acted, securing the Salle des Italiens, and billing Paris with announcements of a Concert on January 25, 1860, with the following programme:

Overture, "Flying Dutchman"; Overture, March, and Chorus, Introduction to Act III., and Chorus of Pilgrims, "Tannhäuser"; Prelude, "Tristan"; Introduction and Wedding Music, "Lohengrin."

This selection fairly placed the Wagner of that day before the Parisian public, and the reader will, perhaps, read with some interest what was thought about the man and his music. After laughing at the dresses worn by the German ladies who came to the support of their countryman, Fiorentino (*Constitutionnel*) went on: "He (Wagner) has a fine and noble forehead, but the lower part of his face is vulgar. One might say that two fairies, the one irritable, the other good and affectionate presided at his birth. The fairy of harmony has caressed and decorated his forehead, the source of so many bold conceptions and powerful ideas; the fairy of melody, foreseeing the evil he would work upon her, has fastened upon his face and flattened his nose (*lui a aplati le nez*)." This utterance was not very much to the purpose, nor even to the point—of Wagner's nose. Louis Lacomb, writing in the *Revue Germanique*, spoke of the applause which greeted Wagner's appearance, and praised his conducting. Gasperini,

in the *Courrier du Dimanche*, declared that the warmest greeting was given by such men as Auber, Berlioz, Gounod, Gevaert, and Reyer. Albert Wolff (*Figaro*) was sympathetic. Scudo showed himself fiercely hostile, while Azevedo used such terms as "music without melody," "detestable harmony," &c., and continuing: "The orchestration, bad in itself, produced a powerful sonority, a kind of acoustical fever . . . a sonority without ideas, which afforded no compensation for the suffering it involved." Paul d'Iroi (*Courrier de Paris*) heard Cimarosa's "Matrimonio segreto" with added pleasure after the Concert, and writing in the *Ménestrel*, Paul Bernard declared Wagner's tendency to be deplorable: "Fifty years of this sort of thing and music will be dead, for melody will have been killed, and melody is the soul of music." On the other hand, the critics of the *Revue Européenne* and some other influential journals were appreciative. Berlioz, for whose judgment, as a suspected believer in Wagner, everybody waited, uttered his famous "Non credo," and so parted for ever from his friend of other days.

If the result, as between Wagner's supporters and opponents was doubtful, the Master himself suffered a very positive pecuniary loss, estimated at 10,000 francs. This he partly made up by giving two Concerts in Brussels, and then returned to Paris to encounter his landlord, who was pressing for rent. A more modest lodging in the Rue d'Aumale had to be taken. Meanwhile the Master did not give up hope of seeing one of his operas on a Parisian stage. The Lyrique, after Carvalho's experience of "Tannhäuser," was past praying for, and Wagner next tried Royer, of the Opéra. But he, also, was so unsympathetic that Wagner, as he told Gasperini, again became weary of existence, only refraining from hurrying out of it on account of his wife.

The situation, however, was not all dark. An invitation to St. Petersburg for the production of "Tannhäuser," and a qualified amnesty from the King of Saxony came to brighten up the Paris days.

It was at length decided to press the claims of "Tannhäuser" upon the French capital in a more earnest spirit, and the question then arose of a translated libretto. After some parleying with Roger, the once-famous tenor, Wagner's custom-house friend, Roche, was entrusted with the task, and appears soon to have regretted the undertaking into which he entered. Let Sardou tell of the experience endured:—

"It was necessary to hear him (Roche) tell of all he suffered at the hands of that terrible man (Wagner). Sunday, when the custom-house closed, was naturally the day which Wagner monopolised for the translation. What a holiday for poor Roche! 'At seven o'clock,' he told me, 'we were at work, and so on till noon, without respite, without repose: I, bent over the desk writing, scratching out, and seeking to fit syllable to note; he, going and coming, with flashing eyes, furious gestures, playing passages upon his pianoforte, singing, exclaiming, and always crying out, 'Go on! go on!' At noon, or perhaps one o'clock, perhaps an hour later, tired and perishing of hunger, I would drop my pen, feeling as though I should faint away. 'What's the matter?' 'I am hungry.' 'Ah! I never thought of that. Eat something, quick, and let us get on.' When the evening came we were at it still, I, worn out, with burning head and throbbing temples, half mad with that insensate pursuit of syllables; he, as fresh as when we began, coming and going, touching his infernal pianoforte, and ending by frightening me with the crooked shadows which danced around in the fantastic reflection of the lamp."

While this kind of *diablerie* (according to poor Roche) went on, Wagner's influential friends were pulling the wires for him to good purpose. The German colony, headed by Baron Erlanger, was unanimous in support of their compatriot. The Princess von Metternich, wife of the Austrian ambassador, also used her powerful influence directly with Wagner's "villain," the Emperor, obtaining from him, amid the genial surroundings of a court festivity, a promise that "Tannhäuser" should be produced. According to some authorities, Marshal Magnan had a hand in the matter. In a *brochure* on the subject, M. Drumont states: "Wagner had noticed the constant attendance and sympathetic bearing of Marshal Magnan at his concerts. He sought an interview and had a warm reception. 'Monsieur,' said Magnan as they parted, 'I am a soldier, not a *dilettante*, but your music has passionately moved me. I shall have the honour to see the Emperor this evening, and I give you my word that I will speak to him about you.' The promise was kept." By whomsoever moved, the Imperial Court became favourable to Wagner, and Royer, Director of the Opéra, speedily found himself under orders to produce "Tannhäuser," and to meet the composer's wishes in every way.

At last, then, the Parisian goal was reached, and Wagner had gained the prize so long striven after. Everything material seemed in his favour. There only played around him the lambent fire of Parisian wit, which respects nothing and spares nothing. That was to be looked for in any case, and perhaps the passive opposition of those who, like the newly-arrived Irishman in New York, were "agin the government." But nothing was known as to the disposition of the great public, on whom Wagner ventured to build great hopes, and the "cause," as we have seen, had active and powerful allies. In our next chapter we shall have to tell what came of it all.

(To be continued.)

A PLEA FOR THE "WORDS."

MUSICIANS are not unfamiliar with the complaint levelled, not without just cause, against men of letters, that the latter often take advantage of their gifts of style and expression to disseminate views about music which are based upon ignorance or prejudice. Writers who have no technical training or mastery of even the rudiments of composition arrogate to themselves the functions of critics, and by dint of their eloquence beguile the public from the right way. The charge, as we have said, is familiar and it is not unfounded; but, on the other hand, it behoves musicians to ask themselves whether they are blameless in their dealings with the members of what Thackeray called the honourable corporation of the goose quill; and at the present moment, when there seems to be a tendency to let the indispensable but often unduly despised librettist take rank alongside as his collaborator, it may not be amiss to indicate how the natural irritation of men of letters may be allayed.

It seems to us, then, that writers of words—whether poets or poetasters—have a legitimate ground for complaint in the systematic way in which their claims for recognition are disregarded in programmes. We are not here treating of any combination of music and words in the form of a score or song. There the co-operation of the man of letters is almost invariably duly acknowledged, and even if, when Mr. Jenkins sets Shakespeare to music, the latter figures at a disadvantage from the typographical point of view, that is an accepted and legitimate outcome of the form of publication. We are not,

however, dealing now with songs or works published in musical guise, but with the "Book of the words," the printed programme circulated amongst the audience as a general guide and clue to the work or works to be performed. And here we have no hesitation in saying that the man of letters is seldom allowed his rights as compared with those of the man of notes. This is no vague or random assertion; it can be supported by evidence of the most precise and explicit nature. Let us give an instance or two. Only a couple of weeks ago, at one of the Popular Concerts, the songs performed included Gounod's setting of the words "If thou art sleeping, maiden." These were printed at full length in the programme-book, but without any mention of their authorship. They occur, as many of our readers are aware, in Longfellow's "Spanish Student," and if it was worth while to print them, it was surely worth while to append the name of the poet. A more singular instance of adherence to this tradition was afforded about the same time at a Concert where settings of certain lyrics by the Laureate were introduced to the public for the first time. The book of words is before us, and in the body of it we fail to discover any mention of the name of the author. This may have been deemed unnecessary and gratuitous in view of the eminence of the writer, but we cannot help thinking that it was due, in part, at least, to the practice of ignoring the contributor of the words. No matter how insignificant the musician who undertakes the self-imposed task of arranging or deranging, transcribing or paraphrasing the composition of some great master, he is always at pains to bracket his name in immediate juxtaposition to that of his victim. Only the other day we read in the *Musical Herald* of a performance of Handel-Chipp's "Harmonious Blacksmith" variations. And so if Snooks, Juggins, Muggins, and Huggins undertake the task of bringing Beethoven, Haydn, Mozart, and Schubert "up to date," their exploits are duly chronicled in the programme as Beethoven-Snooks, Haydn-Juggins, Mozart-Muggins, and Schubert-Huggins, and no one in the musical world feels half as much surprised as he would be were he to read opposite the name of a song, "Beethoven - Goethe," "Schumann - Heine," or "Gounod-Longfellow."

Instances of the above practice might be multiplied *ad infinitum*, but we will not weary our readers by any unnecessary iteration. No one can deny the fact that the writer of words receives scant recognition at the hands of those who are responsible for the drawing up of programmes or books of words. It is not done wittingly, we believe; it is in great part an instance of the survival of an unfit tradition, dating back to the days when vocal music was represented in its fullest development by the *aria di agilità*, in which the words counted for little or nothing. It will be contended, no doubt, that even at the present day, spite of the growth of a demand for verse of a higher level of literary excellence than that attained by Bunn, Fitzball, and Haynes Bayly, the majority of the words of modern songs are still sadly lacking in the poetical quality, where they are not absolute balderdash. This is not to be gainsaid, though men of letters might retort that they were no worse than the music to which they were wedded. But we do not see how it affects the justice of our plea. On the contrary, the disregard paid to the word-writer may very probably have tended to place a premium upon incompetency. If greater prominence and more generous recognition were extended to the writer of the words, we believe that it would exert a stimulating and encouraging influence on his work. Now-a-days he is practically anonymous so far as the bulk of concert-goers are concerned, and under the shield of anonymity he is

free to indulge in the most unmitigated doggerel without fear of rebuke. Publicity is often an evil, but in the present instance we believe that it would operate entirely for good. It would pillory balderdash and proclaim merit. As things stand at present the minor poet has to witness the wholesale monopolisation by his musical colleague of all the credit of a work largely dependent on his exertions.

It is hardly necessary in conclusion to point out that whatever tends to improve the quality of the words, tends also indirectly to heighten the merit of the music. Cases like that of Mozart, who could have set an Act of Parliament to music, are the exception rather than the rule. In the great majority of cases, good words are an indispensable antecedent condition to the composition of a good musical setting, and the quality of the music will in many cases be found to vary in a direct ratio with that of the libretto or text. Unfortunately, musicians do not always exercise discrimination in the choice of words, or, to put it in another way, they are inclined to regard them as a necessary evil rather than a potent incentive to inspiration. Operas and other works have sometimes with, and more often without, the consent of the composers, been adapted to a text entirely different from that to which they were originally composed. But if we cannot quite say with Sganarelle, *nous avons changé tout cela*, at least it will be admitted that a considerable change for the better has been observable of late years. The value and importance of a good libretto is recognised to a greater extent than ever before. And on this ground we hold that the old-fashioned disregard for the writer of words which is still observable in programmes, might well yield to an attitude more in keeping with the spirit of the times. Fifty years ago such neglect as the omission of all mention of the librettist of *The Gondoliers*, from the official record of its performance at Windsor, would have been taken as a matter of course. It is a satisfactory sign of the times that it should now have been a subject for general comment and surprise.

THE AMERICAN COPYRIGHT ACT.

THE difficulty which attaches to the interpretation of English Acts of Parliament of the simplest character, and framed in the most familiar language, is pretty generally admitted; but the absurdity of attempting to expound a Foreign Statute the text of which has not been authoritatively given is possibly still more apparent. It would therefore be obviously premature to discuss the true meaning of Section 3 of the new American Copyright Act, seeing that our knowledge of the exact provisions of the Bill, which recently received the signature of the President of the United States, still rests on the accuracy of newspaper reports. The all-important clause, upon which so much depends with reference to the Copyright and Trade interests of British subjects, is generally believed to run as follows:—Section 3.—That Section 4,956 of the Revised Statutes of the United States be and the same is hereby amended so that it shall read as follows:—"Section 4,956.—No person shall be entitled unless he shall, on or before the day of publication in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, district of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph or chromo, or a description of the painting, drawing, statue, statuary, or a model or design for a work of the fine arts, for which he desires a copyright,

nor unless he shall also, not later than the day of the publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress at Washington, district of Columbia, or deposit in the mail within the United States, addressed to the Librarian of Congress at Washington, district of Columbia, two copies of such copyright book, map, chart, dramatic or musical composition, engraving, chromo, cut, print, or photograph, or in case of a painting, drawing, statue, statuery, model, or design for a work of the fine arts, a photograph of same; provided that in case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright, the importation into the United States of any book, chromo, lithograph, or photograph so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be and it is hereby prohibited, except in the cases specified in paragraphs 512 to 516 inclusive in section 2 of the Act entitled 'An Act to reduce the revenue and equalize the duties on imports, and for other purposes,' approved October 1, 1890; and except in the case of persons purchasing for use, and not for sale, who import subject to the duty thereon not more than two copies of such book at any one time; and except in the case of newspapers and magazines not containing in whole or in part matter copyrighted under the provision of this Act, unauthorised by the author, which are hereby exempted from prohibition of importation; provided, nevertheless, that in the cases of books in foreign languages of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same, and the importation of the books in the original language shall be permitted." No doubt it was the intention of the original framers of the Bill to make as few restrictions as possible upon the undoubted moral rights of authors and composers, and the light of subsequent criticism has clearly shown that the manufacturing proviso was only added to satisfy the trade interests of the composers, printers, and stationers of the United States. As music printing had not been brought to perfection in America, and the American publisher was in the habit of sending a large proportion of his work to the German music printer, it was not thought necessary to protect the American music printer in the same way as was considered necessary in the case of the general printer and lithographer. And the authors of the Bill are to be congratulated by every European country upon the success which has attended their praiseworthy efforts, in the case of musical compositions, to treat the matter on a basis which is now generally recognised as being the only moral and satisfactory one on both sides of the Atlantic.

WHEN the French armies invaded Egypt, with General Bonaparte at their head, they took with them, as soldiers in the cause of science and art, some of the most notable savants of the day. The labours of those men of learning and genius remain in the form of ponderous volumes, each a monument of research into the characteristics of a vanished civilisation. Of the entire expedition nothing else survives, and it may be that, in years to come, when English power in India is but a tradition, touched by the romance of distance, its evidence will be sought, not in traces of

battle and conquest, but in those of peaceful labour. It would be well if many who represent England's sword in India followed the example set in the forthcoming book on the "Music and Musical Instruments of Southern India and the Deccan," by Captain Day, and devoted the intervals of military duties to research such as can only be carried on upon the spot. In that case the English nation would know more than now of its great dependency.

A suggestive preface has been written by Mr. Hipkins, in which he recommends Captain Day's book to the careful consideration of students. As for those who are merely curious about recent researches into subjects little known, they may be trusted to find out here much of a nature to gratify their taste. A critical notice of this important volume could be undertaken, with any sense of propriety, only by an expert in the subject of which it treats. Our purpose is restricted to the modest limits of indicating the nature of its contents. The opening chapters are, in a large measure, historical and antiquarian. Captain Day discusses with the clearness of an author to whom his subject is not wrapped in mist the influences which have affected Indian music; its most distinctive peculiarities; the system which has come down to the populations of Southern India, with special reference to mode, scale, and rhythm, and the manner in which modern developments differ from traditional usage. In later sections of the work the taste of European and Eastern nations is compared, while the characteristics of Indian melody are set forth; reasons given for the absence of harmony, and much of a curious and interesting nature said respecting musical entertainments, music and the drama, the Indian orchestra, religious music, street music, Nautch music, and so on. The various instruments in use are also described, and the last chapter is devoted to notices of some famous Indian musicians, the bibliography of the art, &c. From this it appears that the scope of the work is complete, and that the reader is lured on from theme to theme of growing interest.

The volume, which will be published shortly, is sumptuously "got up," and enriched with every luxury that the taste of fastidious modern readers demands. There are examples of Indian melodies, rendered as correctly as possible into the ordinary signs of Western music; there are various illustrative wood-cuts "in the text," and, above all, a series of full-page drawings of Indian instruments in colours, the work of Mr. William Gibb, who so distinguished himself in connection with Mr. Hipkins's volume on the instruments shown some years ago at South Kensington, and that, more recently published, illustrative of the Stuart Exhibition. These charming reproductions of Eastern forms and colours are genuine works of art, and will make the volume, simply on their own account, one which no connoisseur or musical library can afford to be without. The issue is to be limited to 700 ordinary copies, and fifty which contain artist's proofs of the drawings.

On Thursday, the 5th ult., the entire Carl Rosa Opera Company went from Manchester to Liverpool in order to do homage to the memory of their deceased manager at the Court Theatre. We read that: "When the curtain rose the members of the company were discovered as an arrangement of black and colours in a crimson setting. Fifteen of the principal artists occupied chairs stretching the whole width of the stage"—what long chairs!—"the members of the chorus having raised places behind." Then, doubtless, in order to indicate that death ends all

differences, the artist with whom the deceased impresario had had perhaps more quarrels than any other, delivered an eloquent panegyric to his departed friend, following which a fine bust of the latter was unveiled, with lime-light effects. To be thoroughly in keeping, an Ode had been written, in the closest possible imitation of libretto-verse, by two gentlemen whose names we decline to immortalise. We give, however, a small sample of their excellent piece of mimicry:

"See how the clouds from the top of the mountain

Fill the valley with gloom,
Bring presage of doom;

While through the still air

Comes the chill of despair

To those who are watching the ebb of life's fountain.

"The guide tender-hearted

Alas! hath departed,

And hushed is the sorrowful band;

Never hero more brave,

For his life to duty he gave.

"But now a kindly light breaks through the night,

Before its ray the gloom departing flies

As triumphs right over, tho' arrayed against might,

And golden glory fills with hope the skies."

It will be noticed how admirably the style of an ordinary opera translation, with its hap-hazard versification, is here imitated. But we do not envy Mr. Cowen—who was selected to compose music to this Ode—his task. The account in the local papers says it was set for "triple quarter chorus and orchestra." The second word appears to be a misprint for "quartet," but the triple quartet being sung by fifteen artists, there still seems something wrong somewhere. The music is spoken of as "broad and massive," safe, if somewhat vague epithets; and we are further told that "perhaps no stronger thing have we as yet had in that line from the composer's hand." The italics are ours. We did not know that many managers had perished and been sung by Mr. Cowen. The proceedings terminated with the performance of a scene from "Maritana," the fourth act of "Les Huguenots," the second act of the "Daughter of the Regiment," and a scene from the "Lily of Killarney." This was intended as a response to the last words of the Ode:

"Let music live!"

THE therapeutic value of music has been recognised from the days of David downwards, but it is not often that so sternly practical an illustration of this belief comes before the public as is furnished by the following advertisement: "County Asylum, Whittingham, Preston.—Wanted, male attendants, capable of playing solo cornet, solo clarinet, or first violin; wages commencing at £30, increasing by service and promotion to £65 a year, with board, lodging, washing, and uniform; well qualified married couple might both be employed. Apply to the Superintendent, giving full particulars, and candidates receiving no answer in three days need not expect any." The strange part of the thing is that music, which often drives sane people out of their wits, has contrariwise effect of bringing balm to the distraught. One thinks at once of John Leech and Mr. Babbage. We ourselves have known men of irreproachable character, thoroughly domesticated and of an otherwise benevolent and philanthropic nature, who by the blare of a German band or the arpeggios of a piano organ could be reduced in very few moments to a condition of frenzy quite painful to behold. Even eminent musicians have not refrained from disrespectful comments upon certain orchestral instruments when heard unaccompanied. Rossini's remark on the solo flute will readily recur to the minds of our readers in this connection. The great Jullien was a performer on the solo piccolo, and poor Jullien's reason was sadly clouded towards the close

of his career. It is not unworthy of remark, again, that the French have indicated, in a very striking way, the close connection that subsists between music and intellectual elevation. A great lover of music is called a *melomane*, or, as we might put it, a *melomaniac*. We are convinced, however, that the Preston authorities are on the right tack. If their example is extensively followed, the elimination of the street musician is only a matter of time, and that which Mr. Jacoby seeks to effect by law will be achieved without putting into force the exceedingly stringent provisions of his measure.

A VERY good story is told in the *Globe* of the 23rd ult. to illustrate the characteristic canniness of the Scot. "A Concert was recently given in the Corn Exchange of a well-known town in Scotland. Now, it appears that certain individuals have telephones connected with the building in question, and have, on previous occasions, enjoyed *in absentia* the music discoursed without leaving their private residences. But at the last Concert a little bird whispered the truth to the concert-givers, with the result that at the last moment an official was sent round who filled up with putty the tell-tale instruments, to the discomfiture of the parsimonious connoisseurs." The story if not well founded is at least "well found," and is a good satire on the disinclination manifested by so many wealthy or well-to-do people to disburse the smallest sum upon art. A Concert heard by telephone is at best but a sketch of the real article, but still the spirit of economy which would impel a man to profit even to this small extent without paying for it certainly deserves to be shown up, and as our contemporary suggests, it would be a very proper punishment if the names of these musical eavesdroppers were to be made public property. It is much pleasanter, as a set off to this stinginess, to turn to instances of parsimony practised to purchase artistic luxuries. Sir Charles Hallé tells a story of his meeting somewhere on the Continent several Lancashire operatives who were engaged on some railway works. It turned out that they had been constant attendants at his Concerts in Manchester, and some of them who lived several miles from that centre had been in the habit of walking to and fro in the night, whenever they could not afford a railway fare in addition to their ticket of admission.

MR. ANDREW LANG has recently collected, under the title of "Essays in Little," a very pleasant set of papers contributed by him to a variety of periodicals. Of these quite the airiest and most entertaining is that which has for its subject the artless muse of Thomas Haynes Bayly. There is one passage in the essay, however, that will give pause to the musician. After describing Bayly as "a Tom Moore of much lower accomplishments," Mr. Lang continues, "Perhaps his success lay in knowing exactly how little sense in poetry composers will endure and singers will accept. Why 'words for music' are almost invariably trash now, though the words of Elizabethan songs are better than any music, is a gloomy and difficult question. Like most poets, I myself detest the sister art, and don't know anything about it. But any one can see that words like Bayly's are and have long been much more popular with musical people than words like Shelley's, Keats's, Shakespeare's, Fletcher's, Lovelace's, or Carew's. The natural explanation is not flattering to musical people." Did one ever hear the like of the amiable effrontery contained in the words we have italicised! "Like most poets, I detest the sister art." Poetasters, you mean, good Mr. Lang, amongst whom, we grant,

occupy a distinguished place. But it behoves not the author of "Ballades in Blue China" to be unduly vere on his brother rhymesters. And as for the state of musical people in literature, it is certainly preferable to the negation of taste in music displayed by some omniscient literary men.

We have recently seen a musical composition described as a "capital after-dinner drawing-room piece." Composers of "Society music" may now be in the fact of a new field having been opened by their exertions, for although we have been provided with "Drawing-room music" for many years, the time of the day for which it is especially adapted has not, as far as we know, been hitherto remedied. And yet, if compositions are to be written specially fitted for the state of mind of listeners, there can be no reason why the idea should not be thoroughly carried out. A "Before-breakfast verie," a "Lunch Mazurka," a "Five o'clock Tea ando," for example, might, with a little thought, be admirably adapted for performance at the time these are usually enjoyed; and in order not to interrupt the conversation which usually flows freely during these little gatherings, the music should be sufficiently subdued to allow the talking of the guests to rise above it when necessary. Of course, carping critics will tell you that music should always be listened to with due attention, but then where would the essential difference between what the reviewer termed an "after-dinner" piece and any other piece; and would not the task of sorting appropriate music for the day be rendered doubly difficult?

Last month we were remarking upon the innocent questions asked in the correspondence columns of American musical papers; but if we had remembered a musical inquiry in *The Queen* we should have found that we too live in glass houses. The queries in a famous ladies' newspaper are generally appeals for the name of a waltz or ballad, the melody of which the inquirer endeavours to quote—often in treacherous notation. But here is a conundrum of a different sort, propounded in the number for March—"Can a girl of 24 who cannot play by heart learn to play the guitar, and can she get lessons at the Royal College?" On looking up the prospectus of that institution we find no provision has been made for such a demand. Neither is there a professor for the ocarina, nor the ocarina, nor the cornet, nor—wonderful to relate, in a school so aristocratically patronised—the banjo!

FACTS, RUMOURS, AND REMARKS.

BOYFRANOS of the superior sex must beware of boyfrans, who are coming into fashion in America. Some time ago, great fuss was made over a Master Kavanagh, whose fame, however, is as nothing to that of an English lad named Williams. This youth, who had gone over on leave of absence from Westminster Abbey, and here is what we read of him in the *Times*: "The boy reached Montreal in the evening of this month and took the place by storm. He sang at great St. James's Methodist Church at once, and was engaged for two Concerts, guaranteed 5,000 francs, but so great was Williams's success that they had to easily have doubled the guaranty. Thousands of applicants for tickets had to be refused for lack of accommodation, and all the cheap tickets were sold. His Montreal successes were only representative of those which followed him in Kingston, London, and now in Toronto, where he sang on

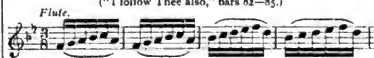
Tuesday, Wednesday, and Thursday of last week. The natural and acquired vocal abilities of this lad are really exceptional. In his particular sphere his vocal ambition might be without limit. A fine voice, of large range, pure and true throughout; an artistic perception in interpretation of his most difficult numbers, and a facility of execution which is simply charming—these are some of the qualifications which Master Frederick Williams is carrying over the same field that Blatchford Kavanagh covered. The success of the Westminster Abbey boy has been no less deserved than it has been extraordinary, and in his tour of America he will be no doubt filed all along the line, the people of that country being quick to recognise real merit wherever it be met with. Williams will sing in New York shortly and will then proceed West by Chicago, and on out to San Francisco. You may safely advise readers who appreciate perfect ballad and oratorio solos to go and hear the Westminster lad. They won't meet his equal in a hurry."

A KINGSTOWN correspondent sends two interesting examples of "thematic coincidences":—

I.

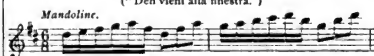
BACH.—"St. John Passion."

("I follow Thee also," bars 82–85.)



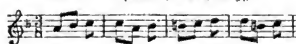
MOZART.—"Don Giovanni."

("Deh vieni alla finestra.")

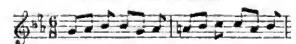


II.

GLUCK.—"Orpheus" (Chorus, No. 34).



DVORÁK.—"Stabat Mater."



THE musical public of Bristol are hardly in complete agreement with each other on topics connected with the art they love. Not to put too fine a point upon it, they are always more or less at loggerheads, and lately a wordy war has raged around a very sore point in Festival procedure. The supporters of Mr. Riseley, not content with advocating that able musician's claims to the conductorship of the triennial Festival, appear to have gone altogether in favour of local talent, which, according to them, the Festival Committee "hinders and passes over." This is eminently a subject for prudent rather than passionate discussion by those best acquainted with local circumstances. We venture only to point out that at a musical festival everything should be the best which pecuniary resources can buy. The question then is: "Where may the best be found?" If in London or Manchester, go to London or Manchester; if in Bristol, deal in the home market. Surely the case is simple enough.

THE general committee of the Birmingham Festival recently met and approved the report of the orchestral committee as to new works. We take the following summary from the *Times*: "As to new works to be provided in 1891, the committee were glad to report that Herr Dvorák had composed a Requiem

Mass of important dimensions, which it was hoped he would conduct in person at the Festival. Dr. Mackenzie had placed at their disposal a short Cantata for chorus and orchestra, John Dryden's paraphrase of 'Veni Creator Spiritus.' Professor Villiers Stanford had provided a dramatic Oratorio entitled 'Eden,' requiring a strong cast of principal singers, which would occupy the whole of an evening performance. The book was by Mr. Robert Bridges, and would probably take high rank as a poem, apart from its connection with the Oratorio. It was hoped that one of the evening programmes would include a Duo written expressly for the Festival by Mr. Goring Thomas."

MR. JOSEPH BENNETT'S "Sonnets to the Masters" have fired the emulation of our poetic readers, from one of whom we have received the following:—

"BRAHMS.

"Brahms, strong, self-governed soul, be this thy praise,—
That in a fitful age thou didst refrain
From methods false, from liberties profane;
For thou hast gathered in tradition's ways
The flowers of full-blown thought that crown thy days.
Hark, in thy mellow music, strong and sane,
Beethoven's harmonies vibrate again,
And fill our listening spirits with amaze.

"His mantle rests upon thee. Art not thou
High Priest of Music's mysteries in his stead,
The jealous guardian of the laws divine?
So men shall call thee Master; even though now
They follow after other gods than thine,
And trample out the footprints of the dead."

DR. HUBERT PARRY, lecturing at the Royal Institution, is reported to have divided composers broadly into two classes—the practical-minded, who write for the tastes of the day; and the idealists, who defy the fashions and produce music regulated by their own standard. Among the first lot he placed Handel, Meyerbeer, and Mendelssohn; among the second, Bach, Beethoven, and Schumann. We altogether decline to accept Handel and Mendelssohn as mere time-servers. If Dr. Parry will look at those masters with care, he will discover that instead of going down to the taste of the public, they drew public taste up to them, which is a very different thing, and a point often lost sight of by hasty critics. No man can create a fashion and also slavishly adopt it. Handel and Mendelssohn created a fashion. Does Dr. Parry think they ought to have disowned it when universally taken up?

ANOTHER new musical journal, the *British Musician*, has appeared, sternly resolved to do what it seems no other accomplishes—viz., "accord an equal share of attention to the welfare of every description of musical executant, be he or she orchestral, military band, reed or brass band performer, string player, wind instrumentalist, pianist, organist, harpist, or what not." The "what not" is mysterious. Perhaps it means the organ-grinder, who certainly should come under our contemporary's ample wing. Why an "equal" share of attention? We cannot tell, but the plan has the merit of simplicity. The *British Musician* looks forward to a life of paradisaical calm—an existence of "peaceful harmony"; doing so on the ground, as far as we understand the prospectus, of freedom from positive opinions. Under these circumstances, our young contemporary's life may certainly be a quiet one. It may also be short.

THE provincial critic whose doings in England we have from time to time reported has emigrated to Australia, and is there "at it again." Noticing a Concert in the *Daily Northern Argus*, he spoke of a lady as possessing "a rich, piano-soprano voice." Of a pianist, who played "Mendelssohn's 'Moonlight' Sonata," it was remarked that he did not seem at home with "the great Boehm composer." The readers of the paper were next told of a pedal "which plays a most important part in order to preserve the harmony in its clearest form." They were also informed that Mendelssohn's "Rivulet" is "brimful of vagaries." We are sorry to lose this unique critic. In the present days of ceaseless worry and drive, his articles are like a cheery joke in some sepulchral chamber.

THE Chester Musical Festival takes place on July 22, 23, 24 next, under the direction of Dr. J. C. Bridge, Cathedral Organist. In the programme are the following works: "Hymn of Praise" (Sunday special service), "St. Paul," Dvorák's "Stabat Mater," Berlioz's "Childhood of Christ" (second part), Saint-Saëns's "Nineteenth Psalm," Handel's Concertante (for two violins, violoncello, and orchestra), the "Last Judgment," a Mozart Symphony, Gounod's Solemn Mass, Berlioz's "Faust," "Elijah," and a new secular Cantata, "Rudel," by the Conductor. Good. Artists: Mesdames Macintyre, Anna Williams, Mackenzie, Damian; Messrs. Lloyd, McKay, Grice, Black, Pierpoint. Band and chorus of 300.

THE idea of a comic musical dictionary is good, and has been carried out—in Germany of all earthly places! If the following be a fair sample, the book is worth buying: "Bach (John Sebastian) owes his fame to the good fortune which allowed him to write an accompaniment to a celebrated melody by Gounod. Actuated by an inexplicable vanity he published this accompaniment without the melody under the title of a 'Prelude' in a collection of various pieces called 'The Well-tempered Clavichord'; but on account of this strange title the work found few lovers among the admirers of the 'Ave Maria.' His 'Passion Music' is said to be noble, though in these days it is held in but light esteem. His numerous sons were also named Bach, to the great despair of historians."

ORGANISTS, pay attention. Those of you who are unmarried, or, being married, have no children, but possess a wife willing to keep watch and ward over mad people, may hear of something very much to your advantage on application at the County Asylum, Burntwood, near Lichfield, where the position of "organist attendant" is vacant. You must be experienced as an organist, must possess the advantage of physical strength, and be willing to submit to inspection per photograph. In return you will receive £35 per annum, with board, lodging, and washing; also £3 *tos.* in lieu of beer. Who shall say, Messieurs, that there are not good things in your line?

SOMEBODY still takes an interest in fugues; at any rate, so think Messrs. Novello, Ewer and Co., who are issuing "eight fugues by Bach, edited by Dr. Boekelmann, in colours, so as to show the exposition and form. The fugues are in full score, and the subject, wherever it occurs, is printed in red, the counter subjects in green, violet, and other colours, while the episodic matter alone is printed in black.

The fugues are fingered and phrased, letters underneath point out the tonality, asterisks show all the deviations from the normal form of the subjects, and in addition a scheme of the harmony of each is given at length, with explanations in three languages."

MR. PHILIP HALE, writing in the *Boston Home Journal*, calls the pianists of whom D'Albert is one "human pile-drivers." He adds of Pachmann, who is not a pile-driver: "The pianoforte was treated kindly as an instrument—or rather as a human being. He did not attack it with a frown, compressed lips, and strained muscles; he did not smite it. He sat down by it and coaxed it, and listened to its song. And the hearer, even he who sat at a great distance, heard the song and rejoiced." Nevertheless, another writer styles Pachmann a "little imp," which, by the way, is not musical criticism, and, even in the great West, might be considered unpolite.

WE offer the right hand of welcome to our contemporary, the *Musical News*, whose first number was issued in the first week of last month. There is "ample room and verge enough" wherein to fulfil all the purposes for which it springs into existence, and if it be conducted on lines supporting the dignity of the art, as claimed, it will deserve the help and confidence of the members of the profession in whose interests it is started. Our welcome may be accompanied by a suggestion that the *Musical News* should abstain, for the present, from pointing out the mistakes or misprints which occur in other journals.

THERE seems to be a very pretty quarrel, or set of quarrels, over Massenet's new opera "Le Mage," recently produced at the Paris Opéra. In the first place, the composer and the baritone, Lassalle, are said to have come to loggerheads, and one has challenged the other to the ordeal of single combat, which would be alarming if a French duelling affair ever ended with other than breakfast for two. In the next place, the novelist, Marion Crawford, accuses the librettist, Richepin, of plagiarism from one of his romances. This may have to be fought out by the lawyers.

A GOSSIPING journal remarks: "What a difference there was between Grant and Sherman, so far as music was concerned. Grant had such a dislike for music that he acknowledged to have frequently gone a mile out of his way to avoid hearing a brass band. He could not distinguish the difference between two tunes, and said he could recognise one surely: "Hail to the Chief," and that only because he had been compelled to hear it so often. Sherman, on the contrary, loved music." But they were both great soldiers, and that was the main point in America in the early sixties.

STILL aiming at the avowed primary object of their establishment, the Richter Concerts will this season, as heretofore, be of interest, in the first place, to amateurs of the Wagner persuasion. Others, however, are not wholly neglected, inasmuch as the prospectus promises works by Bach, Brahms, Bruckner, Cherubini, Cornelius, Dvorák, Grieg, and Haydn. Good, but in connection with the Richter Concerts one can hardly avoid comparing these musicians to the unfortunate individuals who occasionally promenade the streets of Rome chained to chariot wheels.

THE young artist, Agnese Giglio, whose successful *début* in Italy has already been made matter for comment in these columns, has added further laurels to her artistic crown by her recent performance of the part of *Amina* in "La Sonnambula," in Milan. The local journals are unanimous in her praise. She was much admired, not only for her finished, graceful singing and sweet voice, but also for her uncommon ability as an actress, and her excellent pronunciation of Italian. Her appearance in London will be looked for with interest.

SIR CHARLES HALLÉ is not afraid to retail "chestnuts." On a recent occasion he related time-honoured anecdotes illustrating the state of music in England when he arrived here in 1848, and the present condition of the art after his forty-three years of labour on its behalf. As to Sir Charles's absolute accuracy, we will only express a hope that it is not measured by a single statement: "You never hear a lady talking now when music is going on." No wonder some of his audience cried "Oh! oh!"

MR ARTHUR GRIMSHAW's operetta "El Escribano; or, the rough-and-ready letter-writer," performed with great success at the Liberal Club Bazaar held in Leeds a few weeks ago, deserves to be more widely known. The melodies are bright and tuneful. A canzona with a Spanish refrain, a cleverly written trio, a pleasing duet, and a tenor ballad were in particular well spoken of. The dialogue is smartly written in that peculiar vein of humour whose course has been indicated by Mr. W. S. Gilbert.

It cannot be too widely known that at the People's Palace, in the Mile End Road, three Recitals are given every Sunday, in the Queen's Hall, on the fine organ by Messrs. Lewis and Co. Whilst with the working classes choral music is so extensively winning appreciation, we cannot but think that the claims of the organ have hitherto been strangely neglected, and we are glad to find that the East is now setting so noble an example to the West of London.

"WHY did not Herr Stavenhagen choose a more difficult piece?" said a lady in our hearing at the first Philharmonic Concert. "Did he not play it finely, and quite in the spirit of Beethoven?" said her companion. "Oh! yes," was the reply, "but I always heard that he could execute the most awful passages." Were the degree of difficulty of each pianoforte piece stated in the programme and submitted to the public before purchasing tickets, such disappointments as these would not occur.

THE progress of Mr. Jacoby's Bill for the suppression of street music as a nuisance will be watched with interest by other musicians than organ-grinders. For ourselves, we have no special feeling against the itinerant dispensers of "sweet sounds," but we would help forward any movement to abate the distracting nerve-destroying noises that make city life a burden. "Let us have peace," as far as that may be possible in the midst of five million men, women, and children, to say nothing of horses, dogs, and vehicles.

A BOSTON critic, discoursing about the performance of a Chinese orchestra, says: "As the orchestra struck up the opening number of the opera, the din was simply deafening. At first it seemed to be merely

noise, but as the ear grew somewhat accustomed to it, there seemed to be something rhythmical about it. However, there was nothing of 'conventional melody' in it. The work is obviously a music-drama." Evidently the writer intends us to make a special application for his remarks.

MUSICAL practitioners seeking free advertisements on the ground that they and their doings are matters of public interest have an existence in America as well as in England. One of them, describing himself as a "highly successful teacher and talented pianist," tried it on lately with a Chicago contemporary, whose editor remarked in the next issue: "He greatly fears that when the sender hurries round next Saturday to borrow a copy of the *Indicator*, it will contain nothing of special interest."

A CORRESPONDENT describes the exercises of travelling musicians on the Metropolitan Railway as a "growing nuisance"—"all a-blowing and a-growing," in point of fact. But does he not know that this is a free country, in which the right of one man to annoy another has long been an object of jealous conservation? How else can we account for the existence of so many nuisances which, in countries less blessed by liberty, are conspicuously absent?

CRITICISM of the personal appearance of artists is now not uncommonly met with in journals published this side of the Atlantic. "She," says *Galignani* of Minnie Hauk, "has grown stouter, but not unbecomingly so." It is now quite possible to imagine an editor enquiring of a candidate for the position of musical critic: "Given a lady five feet two inches in height at what waist measurement would you draw the line between stout and unbecomingly so?"

It is stated that Mr. Hamish MacCunn has agreed with the director of the Royal English Opera to compose the music of a lyric drama, to be produced before the close of the year. The subject of the opera, we are told, "will be Scottish, and probably one of the romantic incidents in her history which mark the last two centuries." A purist in English would probably ask "Whose history?" but that is neither here nor there.

NOTICING one of Madame de Pachmann's Recitals the other day, a New York critic observed: "M. de Pachmann occupied a seat in the orchestra circle, and led the applause at times, also indulging in wild gyrations and mystic movements of the arms. It was not insanity. It was appreciative admiration; and it greatly interested the audience, who themselves were ready to pardon any extravagant demonstration of approbation."

MADAME PATEY and her husband will, on their return to England, be entitled to a respectable place in the ranks of globe-trotters. Their itinerary will stand thus: England to Australia; Australia to Hong Kong and China; China to Japan; Japan to Australia; Australia to New Zealand; New Zealand to Australia; Australia to England. The pair of musical travellers are expected home in October next.

THE death, in childhood, of the Baroness de Kronenberg (Josephine de Reszke) has been announced from Warsaw. She was happily married three years ago, and then retired from the stage. The sad event, totally unexpected by her famous brothers, Jean and

Edouard, was a bitter blow to them. For some time they were prostrated by grief, and there was talk of abandoning all immediate engagements.

WE cannot discuss all the gossip that goes on (as if the fate of empires were in the balance) concerning Mr. D'Oyly Carte's probable doings at the Royal English Opera and the Savoy. Present popular belief: "Ivanhoe" at the one house will be followed by Bemberg's "Elaine"; the "Gondoliers" at the other house will have "La Basoche" as its successor. Next!

If the healing influences of the Riviera have any regard for the hopes and desires of English music-lovers, they will make a complete cure of Mr. Joseph Barnby during his six weeks' stay among them at the bidding of Sir Richard Quain. For one thing, Mr. Barnby need not worry about the Royal Choral Society during his absence. Dr. Mackenzie has undertaken to look after it.

WE hear that at Vienna a young and beautiful lady, who was an enthusiastic singing student, deliberately burned her face with vitriol, in order, as she said, that she might "live solely for art." Surely a vocalist who wishes to live "solely for art" could scarcely think that she would further her object by shocking every audience before which she appears.

A CANADIAN journal has found a new composition for the bassoon: "Lovers of the bassoon will perhaps be interested in the fact that a hitherto unpublished Concerto for that instrument, with accompaniment for violin, viola, and violoncello, by Paganinini, has been discovered at Stockholm." "Paganinini" has been discovered too, we fancy.

WE quote from a transatlantic contemporary: "Blind Tom, the famous pianist, is slowly dying of consumption in a pauper insane asylum. He earned something like \$500,000 by his Concerts: what he ever did with it no one knows." We rather think the question should be: What has somebody else done with it?

DR. MACKENZIE'S music to "Ravenswood" was performed in Birmingham (3rd ult.) at one of Mr. Stockley's Concerts. It met with a cordial reception, and the critic of the *Post* spoke of the prelude as a "powerfully descriptive, exciting, and most telling piece of music." Which, indeed, it is.

In the "Foreign Notes" of our last issue it was stated: "The present is a year of centenaries of eminent musicians." Proof partial, but positive as far as it goes: Centenary of Czerny's birth, February 21; of Meyerbeer's birth, September 5; of Hérold's birth, January 28; of Mozart's death, December 5.

A TEACHER of singing tells us, by advertisement in a contemporary, that he gives "twelve rapid lessons for 15s." Pupils can scarcely be surprised that he bestows a very short time upon lessons at 1s. 3d. each, but the candour with which the professor admits this is beyond all praise.

MR. SANTLEY has gone again—this time to America, where he will make an artistic tour. From some remarks dropped by him in taking his farewell of the choir at St. Joseph's, Highgate, it may be doubted whether he will resume professional life in England as actively as heretofore.

It having been stated that Madame Patti had agreed to accept \$150,000 for twenty performances in Rio Janeiro, an American writer quaintly comments: "We know of several singers right here who would do the same thing—so Patti needn't claim any credit for it."

A RUMOUR circulates to the effect that M. Capoul intends making an artistic tour in England. To believe it would be to pay the French artist's common sense a poor compliment. In his best days he was not a success here.

MADAME ALBONI's birthday song this year was Gounod's "Ave Maria." She sings now only on her birthday, and then before no more than a few personal friends. The veteran artist is in her sixty-sixth year.

As a proof that organists' salaries are gradually rising, we may mention that at All Saints', Scarborough, an appointment is offered at a stipend of £100 a year, with the additional attraction of a magnificent four-manual organ.

A PARAGRAPH headed "Joachim in a Fog" has gone the round of the press. Happily there is one condition of befogginess which the great artist knows nothing of, and is not likely to experience.

THEODORE THOMAS has recently given an immensely successful Concert of Italian music in New York, and a critic writes: "In our devotion to Kraut we have evidently not lost our taste for Maccaroni."

ROYAL CHORAL SOCIETY.

THE Royal Choral Society's performance of Mendelssohn's Oratorio "St. Paul," at the Royal Albert Hall, on the 11th ult., was in every way remarkable for the precision of attack and release, for the sonority of tone, and for the tunefulness and expression with which all the choruses were sung. Such numbers as "How lovely are the messengers" and "See what love," were as neatly given as though each part was animated by one spirit, and the whole of the vocal force of one mind. These were not the only noteworthy features of the performance. The dramatic and declamatory choruses were equally well given, and the breadth of tone in the chorales was most striking. Mr. Barnby had every reason to be proud of the achievements of his choir. The soloists were Madame Nordica, Madame Belle Cole, Mr. Ben Davies, who made a special success in the tenor music; Mr. Watkin Mills, Mr. C. Magrath, and Mr. R. E. Miles. The band discharged their duties efficiently, and Mr. Hodge's services at the organ were most valuable.

PHILHARMONIC CONCERTS.

THERE was a very excellent programme provided for the opening Concert of the season at St. James's Hall, on the 5th ult. The new Shakespearian Overture "Antony and Cleopatra," by Anton Rubinstein, judged simply by its merits as music, proved to be a remarkably vigorous example of orchestral writing; but whether its themes can be construed into illustrations of the various incidents of the tragedy must be left to individual interpretation, for the composer has supplied no key to his intentions in this direction. The performance, under Mr. F. H. Cowen, was excellent, the splendid quality of the orchestra being well brought out. The Symphony on this occasion was Beethoven's in C minor (No. 5), which was given in the manner customary with the Philharmonic band; the opening *Allegro* was, however, wanting in that clearness in the "impassioned yet mysterious opening," the unison phrase of four notes, which Beethoven explained as "Thus Fate knocks at the door." The *Andante* was most

delicately presented, and the remaining portions of the Symphony were excellently performed. Dr. Mackenzie conducted his own graceful, original, and beautiful music to "Ravenswood," which was heard for the first time at these Concerts. The third *entr'acte*, the Courante in D minor, was given with especial brilliancy, and was received with the heartiest applause. The pianist, Herr Stavenhagen, selected Beethoven's Concerto in B flat (No. 2) as his chief solo, and gave a reading of the Haydn and Mozart-like passages which was sympathetic and artistic, though it was not throughout of equal excellence. In the second part, his performance of the well-known Polonaise in A flat of Chopin, and a melodious Pastoral of his own composition, gave great delight to the audience. Benedict's Overture to "The Tempest" ended the Concert. Madame Nordica, with splendid voice and declamation, gave a noble reading of the air from Gounod's "Reine de Saba," "Plus grand dans son obscurité," and in the graceful Polacca from the "Esmeralda" of Goring Thomas, supplied a pleasing evidence of the versatility of her gifts.

The second Concert (19th ult.) was chiefly noticeable for the first performance in London of an orchestral Symphony, written seventeen years ago, by Mr. C. E. Stephens, in competition for a prize which was not gained. It is, perhaps, hardly astonishing that the work came to a hearing only last year, and then at one of Mr. Stockley's Birmingham Concerts. Mr. Stephens is not a young and pushing man, about whom some curiosity is felt. He has written much without winning a prominent place among composers, and that of itself is sufficient, as things go, to explain why his Symphony lay so long without a call to the platform. But Mr. Stephens has not only learned to labour; he knows how to wait, and to the waiting man, according to the French sage, everything comes sooner or later. We congratulate the composer on the opportunity afforded him by the Philharmonic directors; doing so all the more heartily because his work met with cordial applause, as a very clever and effective production after the manner of the older symphonic masters. Mr. Stephens has obviously followed the bent of his sympathies in choosing a model. He has not emulated Beethoven for some very good reasons, nor has he followed in the wake of Mendelssohn for others. Mozart, with his wealth of tune and contrapuntal ingenuity, appeals to him as a practicable example, and in the result we have here a Mozartian symphony, tuneful and contrapuntal, but with good tune and good counterpoint. Of the four movements, we like the *Finale* least. It is entitled "Il Carnevale," but apart from clever and abounding imitations it leaves an unsatisfactory impression. The slow movement is expressive, and the details are somewhat elaborately wrought with good effect; the value of the Symphony lies, however, in the first *Allegro*, a strong example of its kind, and the graceful Minuet with its two Trios, the second founded upon the inverted theme of the first. Here we see Mr. Stephens at his best, and very good it is. If the composer has other works of equal merit in his desk they should forthwith be produced. The performance, conducted by Mr. Stephens in person, was excellent, and at its close there were two recalls.

The rest of the programme need not detain us. It included the Overtures "Carnaval Romain" and "Egmont"; Schumann's Introduction and Allegro for pianoforte and orchestra, in which Mr. Leonard Borwick distinguished himself; Max Bruch's well-known arrangement for violoncello of "Kol Nidrei," charmingly played by Mr. Holmann; and two pianoforte solos. The vocalist was Madame Valda, who sang Mendelssohn's "Infelice" very well. Mr. Cowen conducted.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL's season closed in a much more satisfactory manner than it began. The timely intimation that should increased support not be forthcoming the Concerts would probably cease, had the effect of forcing upon the mind of the musical public the fact that the director had shown an amount of painstaking effort that deserved a better return, whilst the removal of the ban upon vocal pieces gave to many persons an interest in the undertaking not experienced when the programme was

wholly instrumental in character. St. James's Hall was well filled on Thursday, February 26, although nothing new was offered. However, there was quite enough to command attention in Brahms's vigorous "Academic" Overture, in Haydn's Symphony in B flat (No. 12 of the Breitkopf and Härtel edition), and in such specimens of Wagner as the "Siegfried Idyll," the "Good Friday music" from "Parsifal," and the Overture to "Tannhäuser." If in this catalogue the Bayreuth master was particularly prominent it was because the patrons have evinced a pronounced partiality for his works as played under Mr. Henschel's intelligent direction, and no manager now-a-days can afford to disregard wishes so unmistakably expressed. It was in these pieces that the honours of the night were gained. The Symphony, though spiritedly played, did not evoke enthusiasm; but the "Siegfried Idyll" was warmly applauded. Certainly both Conductor and band zealously strove to realise the composer's intentions in every detail. Mrs. Henschel as vocalist gave her husband's imposing "Hymne au Créateur" with unsurpassable taste and conscientiousness. The reception awarded to Mr. Henschel whenever opportunity offered, and notably at the close, was sufficiently hearty, we hope, to convince him that the relinquishment of the London Symphony Concerts would be considered an artistic loss of no slight description.

COVENT GARDEN THEATRE.

THE popularity of the "Golden Legend" was strikingly evinced at the third of Mr. Augustus Harris's Oratorio performances on February 28, the spacious area of Covent Garden Theatre being too small to accommodate the number who desired to be present. Those who succeeded in gaining admission had no reason to regret their fortune, for the performance was, on the whole, excellent, and the general effect was better than on the previous occasions, some judicious modifications having been made in the arrangements of the orchestra. Considering the limited time available for rehearsal the choir sang admirably, the Evening Hymn and the broad final chorus being especially well performed. The former was redemanded, but Mr. Randegger wisely declined to repeat it. A better selection of leading vocalists than Madame Nordica, Miss Meredyth Elliott, Mr. Lloyd, and Mr. Watkin Mills could not have been made.

On the following Saturday the series of performances was brought to a close with "the Messiah." Unfortunately the very bad weather which prevailed thinned not only the audience, but the ranks of the choir. In spite of this, however, the choruses were for the most part well given, though it must be confessed that a theatre is not the most effective locale for Handel's sacred Oratorio. The soprano solos were undertaken by Madame Fanny Moody, who was far more at home in "I know that my Redeemer liveth" than in the florid divisions of "Rejoice greatly." Madame Enriquez and Mr. Lloyd were of course thoroughly acceptable, and Mr. Charles Manners showed much artistic feeling in his rendering of the bass airs. As a matter of course Mr. Augustus Harris will regard his first excursion into the domain of oratorio in the light of an experiment, and will profit by the experience he has received. The performances have at any rate proved the widespread desire to hear the masterpieces of sacred musical art among the general public, and so astute a manager will not fail to take advantage of a fact about which there can no longer be any dispute. With reference to the forces placed under Mr. Randegger's direction for this short series of oratorios, mention should not be omitted of the valuable services of Mr. Stedman, who, at a short notice, organised a very fine choir, fully capable of dealing with the music entrusted to it.

BACH CHOIR CONCERT.

APART from the provincial festivals, the Bach Choir is practically the only choral society of any importance that troubles itself with bringing forward works by English composers. Nor are these by any means too frequent; the last, if we do not mistake, was Dr. Parry's masterly setting of Milton's "Blest pair of Sirens," which was written especially for the choir nearly four years ago. This has now found a worthy successor in a new composition by an

eminent pupil of Dr. Parry's, Mr. Arthur Somervell, whose name has hitherto been known as that of a writer of well-designed songs and graceful pianoforte pieces. His Mass in C minor is obviously modelled on the best examples of one of the finest periods of ecclesiastical music, and inasmuch as it obeys the orthodox traditions in regard to arrangement and general design, it should be extensively used in Catholic churches of all countries. It will be interesting to see whether the new departure (for an English composer) of stepping outside the ordinary round of subjects for sacred music, which of course will to some extent militate against the popularity of the work among country societies at home, will be compensated by an amount of recognition abroad which could not be gained for the conventional English oratorio. That so beautiful a composition as the new Mass should be neglected would indeed be a cause for regret to all musicians of wide tastes, and there seems no reason to anticipate any such consequence, for the verdict of the audience on the 10th ult., when the work was given in St. James's Hall, was distinctly and unanimously favourable. The mere fact that a modern setting of the words of the Mass has been written without any trace of sentimentality or hysterical emotion should be enough to ensure for it ample recognition. But Mr. Somervell's work has more than merely negative qualities; he is a skilful contrapuntist, and evidently takes delight in this side of his art, not introducing it for a few pages as though under protest, and then relapsing into homophonic writing for the rest of the work, but working out his imitative passages honestly and with sustained interest, and yet with a due regard to brevity and conciseness, since the whole Mass is intentionally kept within the smallest limits. The Kyrie is an impressive four-part fugue, having the subject inverted for the *Christe Eleison*, and in diminution for the resumption of the *Kyrie Eleison*. The Gloria, for five-part chorus and solo quartet, is extremely effective; the treatment of the passage "Et in terra pax," virtually without accompaniment, is very happy; and at the words "Laudamus te" a broad subject in common time—the beginning of the number is in three-four time—is introduced. The quartet "Domine Fili" is very lightly accompanied, the horns being used with the best results. At the end of each strain the tenors of the chorus interrupt the flow of the solo parts with the words "Miserere nobis," sung always to the same phrase, having a fall of a seventh from G to A; finally they rise above the solo voices for the close of the section with a curious and most original effect. Unfortunately the tenors of the Bach Choir were not able to realise fully the idea of the composer at this point, but it may be hoped that on some future occasion the choral parts may be more worthy of the soloists. At the re-entry of the full choir a fugal subject is started to the words "Quoniam tu solus sanctus," which, as was pointed out in the programme, is practically identical in form with the subject of the Kyrie, but in the major instead of the minor mode. The Credo is broadly conceived; the opening is in massive harmonies, a touch of peculiar beauty being the sudden change of key at the words "Lumen de lumine"; the quartet enters at the words "Qui propter nos homines," the chorus returning at the "Et resurrexit," and several short *fugato* passages give interest and effect to the remaining portion of the creed. For the Sanctus five parts are again employed; the Benedictus, for the soloists, is a canon, four in two, of great beauty and suavity. The number which is sure to find widest acceptance is the *Agnus Dei*, set for tenor solo to a melody of rare beauty and pathetic expression, upon a moving bass; like the whole of the Mass, this number is vocal in the truest sense, and its full effect should be attained without difficulty by an experienced singer. Mr. Houghton, the artist to whom it was entrusted, was obliged to alter some of the lower passages; but with this exception he sang it with a good deal of taste and intelligence. The Mass ends with a choral "Dona nobis," in harmonies of a stricter kind than have yet been used, and accompanied very unobtrusively. All through the work the composer avoids distracting the attention by elaborate orchestral devices; he is far too much in earnest for this. No quality is more conspicuous throughout than this earnestness and real devotional feeling, and it is this which will, we venture to predict, find favour for the new composition

in quarters where modern English compositions have not, as yet, found very hearty acceptance. The performance on the whole, and with the exceptions we have noticed, was very satisfactory, Professor Stanford conducting with great skill, and the choir doing their part with an evident sense of responsibility, and the laudable intention of doing justice to the new work. The soloists, besides the tenor mentioned above, were Miss Liza Lehmann, Miss Hilda Wilson, and Mr. Watkin Mills; for the performance of Beethoven's Choral Fantasia these excellent artists were reinforced by Miss Hughes and Mr. W. White. Mr. Leonard Borwick played the pianoforte solo of the Fantasia with admirable vigour and intelligence; he joined *Mdlle. Eibenschütz* in a fairly good reading of Bach's double Concerto in C major, and the programme was completed by the first performance in England of the two newly discovered sacred works by Schubert, the Offertorium "Intende voci orationis meæ," for tenor solo and chorus; and the melodious "Tantum ergo," for quartet and chorus, which were lately published in the Peters' edition. The vocal parts of the latter were the only portion known to exist at the time of the publication of the composer's sacred music in Breitkopf and Härtel's complete edition.

CRYSTAL PALACE.

THE chief novelty in the programme of the Concert of the 7th ult. was the Concerto for pianoforte and orchestra, by Richard Burmeister, a musician of German extraction, now settled in America. It was played by the wife of the composer, *née* Petersen, who, like her husband, was a pupil of Liszt. She now holds the position of Court pianist to the Duke of Coburg and Gotha, and her qualifications as a pianist are of a high order. These were shown in the most satisfactory way by her sympathetic performance of her husband's work. Though written by a pianist, and replete with abundance of clever work, and full of opportunities for the exhibition of skill on the part of the player, the strong point of the Concerto is not to be found in the pianoforte part. The passages for the keyboard are dashing, if not brilliant, and they are cast in a mould which indicates conventionality rather than originality. In dealing with the orchestra the composer is altogether on different ground. Though it was evidently his design to make the accompaniment completely subordinate to the chief part, yet he could not conceal a picturesqueness of treatment which makes his scoring peculiarly attractive as well as of particular interest to musicians. Mr. Burmeister has, it is understood, just completed a Symphony for orchestra, which has been performed in America. This will probably in due course find its way to England, where it is certain to receive a hearty welcome according to its merits.

The Overture to "Twelfth Night," by Dr. Mackenzie, which was admirably played, demonstrated its fine musical qualities and the strength of its design, appealing with increased interest even to those who had heard it before, and thus securing a genuine hearty welcome. There were two pieces by Berlioz, which had not been heard in the Concert-room before, both very clever, but neither of a very exhilarating character. The first, a Ballad for female voices and orchestra, "La mort d'Ophélie," is very expressive and yet sad in tone. The second, also inspired by Shakespeare's play, is a Funeral March after the death of *Hamlet*, in which the peculiar effect of the ejaculatory "ah," repeated eighteen times by the chorus, is novel, and exhibits the unanimity of the expressions of grief. The remainder of the Concert was taken up by the performance of the third act of "Tannhäuser." Miss Thudichum (who also, by the way, gave a bright and facile reading of Handel's aria "Lusinghe più care," from "Alessandro"), Mr. E. Lloyd, Mr. Barrington Foote, and the Crystal Palace choir, with the band, took part in the performance, which was conducted by Mr. A. Manns with noteworthy ability.

There was nothing in the way of novelty at the Concert of the 14th ult. Sterndale Bennett's beautiful Symphony has often been heard before. It is always welcome, and was never more so than upon this occasion, for it was most carefully and beautifully played. The occasion also served to introduce Mr. Marmaduke Barton, a young pianist of

considerable ability, and with what Sir Hugh Evans calls "possibilities." He selected the Concerto in B flat (No. 2) of Brahms, and played in capital style, not perhaps absolutely perfect, but still not without showing a conspicuous amount of ability. Miss Antoinette Trebelli, exhibiting great improvement in volume of voice and artistic expression since her last appearance here, sang her songs so as to secure the most cordial applause.

An attractive novelty was produced at the Concert of the 21st ult. in Grieg's music to Björnson's drama "Olaf Trygvason," performed for the first time in England. The melodies are peculiar, and recall some of the old church tones, such as the Dorian and Hypo-phrygian modes, and the archaic character produced is, if possible, intensified by the somewhat modern colouring imparted by the orchestra figures. This is particularly noticeable in the dance measure which accompanies the chorus at the words "Gladly we join in games," the quaintness of which is further emphasised by the novel rhythm. The whole of the performance by band and chorus was excellent, and Madame Emily Squire and Mr. W. H. Brereton lent valuable aid in the solos assigned to a Woman of the People, to *Voltra*, and a High Priest.

The remainder of the Concert was particularly pleasing, though little in the way of novelty was presented. M. Ysaye made his first appearance here and gave a good though not remarkably vigorous reading of Wieniawski's Violin Concerto in D, dedicated to Señor Sarasate. M. Ysaye also played a Prelude and Fugue by Bach extremely well, but his reading of the Introduction and Rondo Capriccioso of Saint-Saëns was somewhat lacking in brilliancy. The symphonic poem of the last-named composer, entitled "Le rouet d'Omphale," gave the band an admirable opportunity for the display of their artistic skill, a quality which also distinguished the interpretation of Wagner's Overture to "Rienzi" and Verdi's "Spring," from the Ballet of "The Four Seasons." In the last piece Mr. G. A. Clinton's clarinet obligato was greatly admired. The same artist was also heard with pleasing effect in Mozart's recitative and aria "Ecco il puento," which was most beautifully sung by Madame Emily Squire. Mr. Brereton's fine voice was well shown in Purcell's fine air "Arise, ye subterranean winds." The whole Concert, conducted with great skill by Mr. Manns, possessed an amount of interest which was equalled by its variety.

The arrangements for the Great Triennial Handel Festival, to be held in June, are now practically complete. The solo vocalists engaged are—Madame Albani, Miss Macintyre, Madame Emily Squire, Madame Nordica, Miss Marian McKenzie, Madame Belle Cole, Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Santley, Mr. Bridson, and Mr. Brereton. Mr. W. T. Best will be the solo organist; Mr. Alfred J. Eyre is the organist to the Festival. The chorus and orchestra will number 4,000 performers. Mr. August Manns will be the Conductor, as before. The days of meeting are as follows: The Great Rehearsal, on Friday, June 19; "The Messiah," on Monday, June 22; the Selection, on Wednesday, June 24, and "Israel in Egypt," on Friday, June 26. The details of the Selection Day programme are not yet complete. It may, however, be mentioned that Handel's Organ Concerto (No. 4) in F will be performed by Mr. W. T. Best; a selection from the 95th Psalm, written by Handel at Cannons, the magnificent seat of the Duke of Chandos; the Overture to "Semele"; the Overture to the Opera "Giustino"; a Minuet for strings, from "Berenice," and the Bourrée from the "Water Music," with other works of an interesting character will be given.

MONDAY AND SATURDAY POPULAR CONCERTS.

In consequence of the early period at which Easter falls this year, the thirty-third season of these entertainments is now at an end, and we are able to chronicle the last eight performances of the series. On Saturday afternoon, February 28, a familiar programme was presented, including Beethoven's Quartet in C minor (Op. 18, No. 4), Schumann's Sonata in D minor (Op. 121), for pianoforte and violin, and Schubert's Sonata in A minor (Op. 42).

Mr. Schönberger gave a very remarkable reading of the last-named work, his interpretation of the lovely air with variations being specially worthy of praise. It is strange, however, that we rarely, if ever, hear any of Schubert's Sonatas at these Concerts, save the present work and the so-called Fantasia Sonata (Op. 78). Many of the others are equally worthy of performance, and their revival would be a feature of interest. Mr. Santley, who was in good voice, contributed airs by Gounod and Handel; and Signor Piatti played the *Andante Lento* from his second Concerto for violoncello.

The Concert of the following Monday, the 2nd ult., was one of the most important of the season, for it was headed by Brahms's new Quintet for strings, in G (Op. 111), which had seen the light in Vienna in November last. The work exhibits in a striking degree that conciseness and symmetry which are characteristic of the more mature works of the gifted composer. The first movement, *Allegro non troppo ma con brio*, is somewhat complex, not so much by reason of the diversity and contrast of its thematic material, as on account of the great skill with which the composer deals with the subject-matter. The themes are tossed to and fro, as it were, among the various instruments, all being equally well cared for, and the general impression created by the movement is one of intense earnestness and vigour. The next section is an *Adagio* in D minor, in striking contrast. It has but one theme, which is subjected to three variations. The theme itself is sad and slightly Slavonic in character, and is treated with great tenderness and beauty throughout, the *pianissimo* close being especially touching. Equally fresh and original is the third movement, which stands in place of a *Scherzo*. It consists of an *Un poco allegretto* in G minor, with an alternative section in the tonic major. The themes are extremely fresh and engaging, indeed Brahms has written nothing more genial or more capable of being appreciated at a first hearing. The *Finale* is bright and spirited, and much more simply constructed than the opening movement. It brings to an effective conclusion a work in every respect worthy of the distinguished composer, though perhaps as a whole the Quintet is not so remarkable for originality in the highest sense of the term as either of the two stringed Sextets. It was of course finely played, and was received with enthusiasm by a large audience, including a number of eminent musicians. The only other concerted piece in the programme was Beethoven's Trio in B flat (Op. 97). The pianist of the evening, Mlle. Ilona Eibenschütz, played Chopin's Etude in C sharp minor, from Op. 25—not the one (Op. 10, No. 4) which was set down for her—and also gave the same composer's *Scherzo* in B flat minor with fair effect. Dr. Joachim repeated Bach's "Chaconne" in his own inimitable manner, and Mr. Orlando Harley rendered songs by Mozart and Clay with tasteful expression.

On the following Saturday the Quintet of Brahms was repeated in the presence of an overflowing audience, and was again very warmly received. Miss Fanny Davies, the pianist at this Concert, contented herself with two trifling pieces by Mendelssohn, and declined an encore. She subsequently joined Dr. Joachim in the *Adagio* from Spohr's seventh Concerto in C, and in two *intermezzi* from a set of five Duets for pianoforte and violin, by Robert Fuchs (Op. 40). They are effective little pieces and make the hearer wish to learn more concerning a composer who is as yet scarcely known in this country. Mr. Santley was again the vocalist, his selections being Handel's fine air "Nasce al Bosco" and Gounod's pretty song "Le nom de Marie." After the latter he was vociferously encored, and to the great delight of the audience sang Gounod's "Nazareth," in which he is still unequalled. Schumann's Trio in F (Op. 80) brought the programme to a close.

Yet another work of Brahms's headed the programme on Monday, the 9th ult. This was the revised version of the early Trio in B (Op. 8). It is one of those works which the composer in his youth submitted to Schumann, and elicited that musician's enthusiastic predictions concerning the young giant. The new version, which was presented on this occasion, shows that the composer has subjected the work to considerable condensation, the changes being most numerous in the opening movement. The finest portion of the Trio is the *Adagio*, in which the influence

of Beethoven may be distinctly traced. On the whole, however, we cannot pronounce the work, even in its improved form, one of Brahms's happiest inspirations. One of the most popular works in the entire repertory of these Concerts is Bach's Concerto in D minor, for two violins, and it was performed on this occasion by Dr. Joachim and the Spanish violinist, Mr. Arbos, who, we understand, was for a time a pupil of the great Hungarian artist. Though of course in breadth of style and fulness of tone he cannot compare with his teacher, he is an extremely artistic and capable performer, and the rendering of the work evidently gave the highest delight to the audience, the last movement being redemanded and repeated. Miss Agnes Zimmermann played three of Henselt's Studies with chaste expression, and added a fourth by way of encore. The vocalist, Miss Fillunger, sang *Lieder* by Brahms and Schubert, giving the highest satisfaction, especially in the first-named composer's lovely song "Ruhe süß Liebchen." The Concert ended with Haydn's genial Quartet in D minor (Op. 76, No. 2).

A Beethoven programme, on Saturday, the 14th ult., drew an enormous audience, as indeed it was certain to do, with the attraction of two such works as the Quartet in C (Op. 59, No. 3) and the perennial "Kreutzer" Sonata. Both were splendidly interpreted, and scarcely any among the crowded assemblage left before the last note had died away. The pianist was Mr. Leonard Borwick, who gave a remarkably satisfactory rendering of the Theme with variations in E flat (Op. 35)—perhaps the most familiar of any of Beethoven's airs with variations, formed as it is on the same subject as that of the final movement of the "Eroica" Symphony. Mr. Norman Salmond revived an air by the Italian composer, Vincenzo Righini, who for many years conducted the Italian Opera in Berlin, and also wrote a number of works in various styles, some of which are still occasionally heard in Germany. Among them is an opera on the same subject as Mozart's "Don Giovanni."

The penultimate Monday Concert was chiefly noteworthy for the absence of a pianoforte solo. Miss Fanny Davies, who practised this artistic self-abnegation, took part, however, in Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), and in Mozart's Trio in E (No. 6), both very popular works. Beethoven's Quartet in F minor (Op. 95), less frequently performed than several of its companions, commenced the programme; and Dr. Joachim repeated once more his inimitable rendering of Tartini's "Il Trillo del Diavolo," adding by way of encore a transcription of Schumann's "Abendlied." Mr. Plunket Greene was more than usually successful in his vocal selections. They included Schubert's beautiful "Litanei" and three of Professor Stanford's charming Irish songs, the whole being performed with so much expression as materially to raise the young vocalist in the estimation of his hearers.

The present, or rather the late season, has been conspicuous for the number of pianists, and at the last Saturday Concert another new comer appeared in the person of Miss Adelina de Lara, a pupil, we believe, of Madame Schumann. As the young lady's efforts were confined to two minor pieces of Chopin, we cannot form a comprehensive judgment as to capacity, but her playing was at any rate correct and refined. Miss Eibenschütz also appeared and gave Liszt's Transcription of Bach's Organ Prelude and Fugue in A minor, and Mr. Joachim played Leclair's familiar Sarabande and Tambourin, all three soloists being encored. The concerted works were Mozart's Quintet in G minor and Beethoven's Trio in E flat (Op. 70, No. 2), and the vocalist was Miss Marguerite Hall, whose rendering of songs by Schubert, Henschel, and Goring Thomas was unexceptionable.

The final performance on Monday, the 23rd ult., was very attractive, although the pieces in the programme and the artists who took part were less numerous than used to be the case at the last Concert of the season. Brahms's new Quintet was performed for the third time, and the players being now familiar with their duties gave a magnificent interpretation of a work that is evidently destined to bask in the sunshine of popular favour. Mr. Piatti appeared to much advantage as a composer in a Serenata in D, for two violoncellos. It is an extremely elegant piece in the purely Italian style, and is beautifully written for the solo instruments. Played to perfection by the composer and Mr. Whitehouse, the

Serenata made a very favourable impression. Even more than ordinary enthusiasm was aroused by Dr. Joachim's superb rendering of four of Brahms's Hungarian Dances, and the audience would not be satisfied until they had obtained two more of these favourite pieces. Miss Liza Lehmann had to repeat a pretty new song from her own pen, "Printemps d'Avril," and Schumann's ever welcome Quintet in E flat brought to a close what must be regarded as, on the whole, an extremely successful season.

MDLLE. JANOTHA'S CONCERT.

THE gifted Polish pianist who gave a Concert at St. James's Hall on Friday evening, the 13th ult., seems bent upon placing English musicians under a special debt of gratitude for labours in their behalf. Last year she organised a performance for the benefit of the once celebrated pianist Madame Arabella Goddard, and on the present occasion she introduced a Cycle of Songs by Lady Tennyson, whose measure of ability in musical composition was certainly, until now, an unknown quantity. It seems, however, that Lady Tennyson has written music to no fewer than fifteen sets of verses by the Poet Laureate, and of these seven were included in Mdle. Janotha's programme. The entire series is to be shortly published as "arranged" by her, but to what extent she has collaborated we are at present unable to say. Probably, however, the interesting accompaniments, in what may be termed the Schubert-Schumann style, are from her pen. The songs include new settings of verses already familiar in association with music, among them being "Break, break, break," "O Love, if Love be Love," and the once popular "Riflemen, form." These, however, are not the best of the series, a higher standard of merit being obtained in "To Sleep," and "Airy, fairy Lilian," both of which were sung with much taste by Miss Carlotta Elliot. The executants of the other songs were Madame de Swiatlowsky and Mr. Bispham. Apart from Lady Tennyson's compositions the programme was not without interest. Miss Liza Lehmann introduced a pretty and cheerful new song, "Le Temps de Roses," by Gounod, and Miss Elliot a well-written sentimental ballad, "One word," by Miss Minnie Cochrane. Mdle. Janotha's contributions included several pianoforte solos, and Mendelssohn's Variations Concertantes for pianoforte and violoncello in D (Op. 17), in which she was associated with Signor Piatti. The Royal Amateur Orchestral Society was rather over-weighted in Mendelssohn's "Melusina" Overture, but it was heard to greater advantage in some minor pieces. There was a large audience, including several members of the Royal family.

ROYAL ACADEMY OF MUSIC.

It is not too much to say that the announcement of a performance of Gounod's comic opera "The Mock Doctor," by the operatic class connected with the above-named institution, gave general satisfaction in musical circles, as it was felt that Tenterden Street ought to be in a position to compete on equal terms with Kensington Gore in regard to this department of educational work. There may, of course, have been sufficient reasons for holding back until the present time; but, at any rate, the performance at the Avenue Theatre on Thursday afternoon, February 26, showed that the determination to invite public judgment upon the work being carried on by the class in question was by no means premature. Instead of challenging direct comparison with the Royal College by choosing one of the operas already given by that Institution, the choice fell upon the English version of Gounod's "Le Médecin malgré lui," a work possessing the advantages of being unhackneyed, full of melodic charm and refinement, and not too arduous for young people unaccustomed to stage work. As already indicated the results were extremely favourable, and could only have been obtained by very real pains on the part of Mr. G. H. Betjemann and Mr. Landegger, who were mainly responsible for the preparation of the opera. As regards the representatives of the principal characters, the largest amount of promise was displayed by Miss Violet Robinson as *Marline*, Sganarelle's wife, and Miss Hannah Jones as the nurse *Jacqueline*. Mr. E.

Allen Taussig in the leading part will probably do better in light than in serious opera, as his voice is not powerful, though he appears to have some natural sense of humour. The music allotted to the lovers *Lucinda* and *Leander* was charmingly rendered by Miss Virginie Chéron and Mr. C. M. J. Edwards respectively, and words of encouragement may fairly be bestowed upon Mr. Bert Mayne, Mr. Ernest Delsart, and Mr. John Fletcher. The orchestra and chorus were unexceptionable; indeed, both would have done much credit to the regular stage.

An unusual measure of individual promise was shown by some of the students who took part in the Orchestral Concert at St. James's Hall, on Friday afternoon, the 20th ult. There are at present among the young people who are studying in Tenterden Street a few who ought to win distinction as vocalists if they persevere in the path they are now pursuing. This remark applies with emphasis to Miss Margaret Ormerod, soprano, and Mr. John Walters, baritone. In the Jewel Song from "Faust," Miss Margaret Ormerod displayed a voice of more than ordinary excellence and a method above reproach. Mr. Walters, in the air "Sei vendicata assai," from "Dinorah," showed a little throatiness in production, but he has a splendid organ, extending easily to G flat, and with further training a first-rate position will be within his grasp. Praise must also be given to Mr. Ernest Delsart for his singing of *Leporello's* air, "Madamina," from "Don Giovanni." Miss Kate Goodson displayed a remarkably pure and sympathetic touch in the second and third movements of Chopin's Concerto in E minor, and good technique was also shown by Miss Margaret Ross in the first movement of Bennett's Concerto in F minor. The difficulties of the first movement of Brahms's Double Concerto in A minor, for violin and violoncello, severely tried Messrs. Gerald and Herbert Walenn, but, on the whole, they acquitted themselves exceedingly well. Schubert's "Offertorium" and "Tantum ergo," recently performed by the Bach Choir, was included in the programme of a Concert which must be numbered among the best ever given by the Royal Academy. It is needless to add that Dr. Mackenzie conducted with conspicuous ability.

ROYAL COLLEGE OF MUSIC.

THE Concert Hall at Alexandra House was most inconveniently crowded on February 27, when the pupils gave one of their enjoyable Orchestral Concerts. The programme which was, as usual, a model of its kind, opened with Beethoven's "Egmont" Overture and closed with Brahms's second Symphony. The former received an almost wholly satisfactory rendering, but in Brahms's work a similar high standard was not always reached. The glorious first movement and the brilliant *Finale* went excellently whenever the enthusiastic young players could revel in a loud *tutti*, but where clearness, refinement, and expression were wanted the result was somewhat disappointing. This remark applies especially to the highly original and weirdly fascinating *Adagio*, which demands the most painstaking interpretation to make it enjoyable or even intelligible. The quick *tempo* adopted by Professor Holmes robbed this movement of much of its significance and did not allow of its wealth of detail and sonority of orchestration being fully brought out. Miss Ethel Webster sang *Clarchen's* song "Die Trommel gerühret," from "Egmont," and Mendelssohn's "Infelice," in the former of which her fresh, resonant soprano voice told with much effect, while her pronunciation of the difficult German words was most satisfactory. Mr. Stanley Blagrove played Joachim's Nocturne in A for violin, which did not altogether suit his style. Mr. Landon Roland gave a refined and intelligent performance of Schumann's rarely-heard Concert Allegro for pianoforte (Op. 134), and Miss Maud Fletcher once more proved her ability as a violoncello player by a finished and impressive rendering of Bruch's "Kol Nidrei," which is in danger of becoming thoroughly hackneyed.

At the following Concert, on the 4th ult., a set of three "Liebesbilder," for viola and pianoforte, by Emil Kreuz, an ex-student of the College, were played. The young composer is already known as an excellent viola player, and several sets of songs of his composition have been

well spoken of. The "Love-pictures" under notice are written with remarkable freedom and considerable knowledge of effect; the pianoforte part is of almost orchestral fullness and elaboration, and essentially modern in style, while the thematic material is unconventional and interesting. Of the three numbers, the first, an impassioned *Allegro*, is the most striking. Miss Ethel Sharpe did full justice to the pianoforte part, while Mr. Hobday's good tone and technique deserve due recognition. Although Miss Amy J. Grimson was not quite equal to her difficult task, there was abundant promise of future excellence in her playing of Schumann's "Carnaval." The choral class sang Part-songs by Pearsall and W. S. Bennett with delightfully fresh tone, and the Concert closed with a very good performance of Brahms's wonderful six-part song "Vineta," in which the composer produces a glow of colour which almost vies with the most gorgeous orchestral "pictures" extant.

The Elocution and Deportment Classes were, by request of H.R.H. the Prince of Wales, examined on Thursday afternoon, the 19th ult., by Mr. Henry Irving, who, at the close of his visit, addressed some very interesting and practical remarks to them on the subject of which he is so great a master. The other departments of the College are now being examined by Mr. Cummings, Mr. Dannreuther, Mons. Guilman, Signor Piatti, and Mr. August Manns.

The annual final examination for eleven open free scholarships in the Royal College of Music took place on Thursday, Friday, and Saturday, February 26, 27, and 28. The method adopted by His Royal Highness the President was the same as on previous occasions—viz., to communicate with the municipal authorities throughout the United Kingdom and Ireland, and appoint local examiners to deal in the first instance with the candidates. The total number of candidates applying was 547. The preliminary examination took place at sixty-eight centres on February 4, and 159 selected candidates attended the final examination at the College. The candidates for this final examination divided themselves as follows: Singing, 51; pianoforte, 43; organ, 8; violin, 43; wind instruments, 6; composition, 8; total, 159. The following are the names of the successful candidates, and of those who are *proxime accesserunt*. Singing: Una Harriette Bruckshaw, Harlesden (elected to Scholarship offered for composition); Ethel Mary Cain, Liverpool; Jesse Willey, Grimsby; *Proxime*—Amy Isabel Allom, Barnes; Sarah Ann Jenkins, Baines; Rose Long, Birmingham; Ellen Susannah Wheaton, Exmouth. Pianoforte: Maud Branwell, Penzance; Annie Theodora Roper, Wolverhampton; *Proxime*—Mary Bruce, South Kensington; Camille Edwina Godfrey, London; Emily Rose Hodgson, Droitwich; Agnes Lloyd Lewis, Bangor; Matilda Madeline Payne, Bow; Maud Agnes Winter, Islington. Violin: William Ackroyd, Bradford; Frances Ottawa Chew, Auckland, New Zealand; Jessie Grimson, Ealing; M.M. Rosina Motto, London; Alfred Michael Wall, Camden Town (surrenders the honorarium, and becomes honorary scholar); *Proxime*—Horace Frank Ralph, Kentish Town; Alice Edith Reynolds, West Kensington; Lilian Margaret Wright, West Brompton. Organ: William Philip, Pimlico; *Proxime*—Herbert William Chuter, Andover. Wind Instruments: Flute, William John Matthews, Norwich; *Proxime*—Oboe, George William Clegg, Dewsbury. Composition: None of the candidates were found to reach a sufficiently high standard.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

To the fifth Concert of the season, held on the 20th ult., at the Royal Academy of Music, special interest was imparted by reason of the introduction of a Septet in F major, for flute, oboe, clarinet, horn, bassoon, double-bass, and pianoforte, expressly composed for the Society by Mr. W. G. Cusins. Of the three movements of which this new work consists, the happiest alike in design and execution is the *Finale* (*tempo di saltarello*), a light and dainty production replete with exuberant spirit. The opening *Allegro vivace*, which of course should afford some hint of the character of

what is to follow, is somewhat confused and capable of misinterpretation. The theme of the second section (*Andante con variazioni*), although stamped upon the mind by being first played upon the pianoforte alone, is rather wanting in distinctiveness; but the duties subsequently allotted to the respective instruments secure attention and evoke curiosity. For the preceding vagueness or uncertainty the *Saltarello* makes amends. Here there is unmistakable spontaneity. At the close of the performance, Mr. Cusins—who played the taxing pianoforte portion—was warmly complimented. The Concert began with Beethoven's Octet in E flat (Op. 103), for two oboes, clarinets, horns, and bassoons, not a composition in which the master appears at his best, notwithstanding that here and there his power of gripping the listener is manifest. The final piece was Raff's pleasing Sinfonietta in F major (Op. 188), for flutes, oboes, clarinets, horns, and bassoons (two of each), to which ample justice was done by Messrs. Frederic Griffiths, A. Tootill, Malsch, E. Davies, George and James Clinton, A. Borsdorf, T. Busby, J. Wotton, and F. James. Mr. Charles Winterbottom played the double-bass part in Mr. Cusins's new Septet. Owing to Mr. G. A. Clinton being engaged in each of the instrumental pieces, it was decided to substitute for Macfarren's "Pack clouds away" (in which he was announced to give the clarinet obbligato) the Polacca from A. Thomas's "Mignon." As Miss Clara Leighton sang this excerpt with much fluency, the audience had no cause to regret the change. The vocalist's second essay was Proch's showy Air with variations.

WESTMINSTER ORCHESTRAL SOCIETY.

THE complete edition of Schubert's works, now in course of issue, has already placed the whole of his Symphonies at the disposal of orchestral societies. On Wednesday, the 18th ult., the Symphony in B flat (No. 5) was performed. This work, composed when Schubert was in his nineteenth year, is by no means an advance on the so-called "Tragic" Symphony, which immediately preceded it, as regards genuine characteristics. But it is nevertheless a charming little work, the naive simplicity and truthfulness of the themes reminding the listener of Haydn even more than of Mozart, while in the disposition of the wood-wind the germs may be traced of Schubert's subsequent methods in orchestration. The Symphony was very creditably played under the direction of Mr. C. S. Macpherson, and was warmly received. Other numbers in a well selected programme were Ambrose Thomas's Overture "Raymond" and Mr. F. Cliffe's orchestral picture "Cloud and Sunshine," the last work conducted by the composer. Mr. W. C. Hann obtained much applause for his excellent rendering of two movements of Goltermann's Violoncello Concerto in B minor (Op. 51). The playing of the orchestra throughout the evening showed an advance on all previous efforts by this Society.

PIANOFORTE RECITALS.

As yet the season has not been prolific in these entertainments, and there are some, we fancy, who will feel inclined to say "For this relief much thanks." Perhaps after Easter foreign pianists will visit us again in shoals as they did last year, but at present they seem content to stay away. On Thursday afternoon, the 12th ult., however, Miss Agnes Zimmermann, one of the most justly esteemed of our resident pianists, gave a Recital at the Princes' Hall, and secured a large audience. The principal pieces in her programme were Beethoven's Sonata in D minor (Op. 31, No. 2) and Schumann's "Etudes Symphoniques." Her playing was noteworthy for purity and good taste, but more vigour might have been infused, especially in the second great variation and in the brilliant *Finale*. Among the minor pieces were a Fugue in A minor, by Bach; two of Scarlatti's trifles; an Arietta, by Leo; and other pieces by Handel, Chopin, Paderewski, Henselt, Cipriani Potter, and Rubinstein. Miss Zimmermann received much and deserved applause for her refined and correct interpretation of the whole of these well-chosen pieces.

Miss Dora Bright's Recital in the Princes' Hall, on the 23rd ult., was also numerous attended. This young

lady has made a reputation for herself, alike as an executant and a composer, but she did not appeal in the latter capacity to her audience on the present occasion. Her programme was well selected, being chiefly made up of pieces to which the term hackneyed could not apply. The principal pieces were Bach's rarely heard Partita in B flat (No. 1), Mendelssohn's Variations Sérieuses, Scarlatti's "Cat's" Fugue, and Grieg's Humoresken (Op. 6). The Bach Partita was played with a careful avoidance of all modern graces of style, and Miss Bright was also heard to the fullest advantage in Mozart's Rondo in A minor and in some trifles by Moszkowski. Her manner is entirely unaffected and her execution singularly neat and refined; in other words, she is far more of an artist than a virtuoso.

HAMPSTEAD CONSERVATOIRE.

AT Mr. Geaussen's Subscription Concert, on the 16th ult., Spohr's "Last Judgment" and Sullivan's "Martyr of Antioch" were given. The choir acquitted themselves on the whole remarkably well of their arduous task. Their singing was full of vigour and spirit, the tone of fresh and ringing quality, and the attack generally crisp and firm. A more careful observance of the marks of expression and a little more finish in the quieter numbers would have greatly enhanced the total effect. The orchestra, a thoroughly capable body of artists, led by Mr. Ellis Roberts, and containing amongst the wind some of the best players in England, did their share of the evening's work in a manner which left little to be desired. In their performance want of refinement was, however, a desideratum. The soloists were Miss Zippora Monteith, Miss Marian McKenzie, Mr. Henry Piercy, Mr. Fred. King, and Mr. Hilton; and Mr. Geaussen conducted with his usual care. The audience were asked to refrain from applause during the performance of Spohr's work; in the "Sacred Musical Drama," however, they bestowed lavish approval on Miss Marian McKenzie's singing of "Io Pæan" and Mr. Piercy's artistic reading of "Come, Margarita, come." At the next Concert, on the 20th inst., Dr. Parry will conduct one of his Symphonies.

GUILDHALL SCHOOL OF MUSIC.

THE ladies' choir of this Institution gave a Concert on the 18th ult., in the large hall of the City of London School, on the Victoria Embankment, when the programme comprised the Cantatas for female voices "The Eve of the Festa" and "Merrie Old England" (respectively by Messrs. Ernest Ford and J. L. Roedel), separated by the Prelude and Gavotte from Mr. B. Holländer's Violin Suite in D minor, neatly executed by Miss Jeanne Levine. Mr. Ford's delicate and imaginative composition, recounting the regrets of some village maidens at one of their loved companions being removed from their midst by death since the preceding festival, was steadily sung, and the Misses Emily Briggs and Lilian Close gave a good account of their vocal abilities in the solos. In the sturdier Cantata of Mr. Roedel, with its reminiscences of time-honoured English rejoicings, Miss Emily Briggs again took part with Miss Kate Buckley, Miss Rose Morley, and other promising students as soloists. Here again the choral singing was satisfactory, and Miss Kate Augusta Davies (Mitchell scholar) once more displayed remarkable efficiency at the pianoforte. It was gratifying to see Mr. Weist Hill (the esteemed Principal) able to resume his responsibilities as Conductor.

TRINITY COLLEGE.

THE students of the above College gave an Orchestral Concert at Princes' Hall on the 16th ult., before a crowded audience. The programme opened with Schubert's "Unfinished" Symphony, the performance of which was perhaps the best thing which we have heard the orchestra of the College do. The students had evidently rehearsed their parts carefully, and now and then they played with intelligence and spirit; but the strings as well as the wind were often sadly out of tune, and there was an absence of confidence and finish about the performance

which caused the general effect to be unsatisfactory. Beethoven's Concertos in G and E flat and Schumann's Op. 54 were very indifferently given. Mr. H. S. Fenigstein performed the first part of the *Andante* from De Beriot's Concerto tunefully and expressively, but was unable to grapple successfully with the difficulties, such as they were, of the *Finale*. Of the vocalists, Miss May Pinney and Mr. J. B. Guy deserve a word of commendation. The former sang a rarely-heard air, "O del mio dolce ardor," from Gluck's "Paride e Elena," very fairly. The programme included a March, "En avant," for orchestra, by Miss Frances M. Howlett, a student of the College.

LONDON SUNDAY SCHOOL CHOIR.

THE management of the London Sunday School Choir deserves well. In spite of competition and imitators the organisation seems to hold its own. The objects sought for are the cultivation and improvement of part-singing amongst Sunday School teachers and scholars, and the encouragement of musical gatherings and concerts in connection with the schools, and thus indirectly to enlist the sympathy of parents and the public generally in Sunday School work. The operations of the Society include the annual gathering of two immense choirs at the Crystal Palace, the formation of a select choir of about 1,500 singers for performances at the Royal Albert Hall, and of an orchestral band. In glancing through the programmes of the performances of recent years, we are glad to observe that the music selected is generally of a high order. But while the selection is nearly always undoubtedly good for performance on a complete scale, it is impossible not to notice that Sunday School music—i.e., music suitable for use in Sunday Schools, is somewhat conspicuous by its absence. We are, however, not disposed to cavil at this. It cannot but do good to train the taste and skill of the thousands of young people who year by year come under the influence of this excellent organisation. The particular occasion that brings the London Sunday School Choir before us just now is the Concert given by the select 1,400 or so chorists on the 14th ult. at the Royal Albert Hall. It is a pleasure to at once recognise the competence of this great mass of singers, and the skill with which they were prepared and handled by their able Conductor, Mr. Luther Hinton. The programme included many pieces by no means very easy for such a choir. Nearly all were performed with finish, but we may specially commend the rendering of Barnby's "Sweet and low" and the Rev. H. Woodward's effective anthem "The radiant morn." Mr. Arthur Payne contributed a masterly performance of De Beriot's ninth Concerto, and songs were sung by Miss Kate Cove and Miss Greta Williams, to the great pleasure of the audience. Of the performance of the band we regret not to be able to speak with high praise. The "Marche Hongroise" by Berlioz, and the "Unfinished" Symphony by Schubert rather served to show what the band could not do. As the audiences drawn to these Concerts are not as a rule well acquainted with orchestral music, it would be far more satisfactory to all concerned to confine the repertory to the by no means very restricted choice of music quite within the known power of the band. We believe we are not far wrong in surmising that a dozen of the best Symphonies of Haydn would have been as new to the audience assembled as if they had been composed yesterday.

ROYAL INSTITUTION.

PROFESSOR HUBERT PARRY commenced his third and last Lecture on the "Position of Lulli, Purcell, and Scarlatti in the History of the Opera" on February 26, at the above Institution, by remarking that it would be difficult to find a more apt illustration of the familiar saying about beauty being a fatal gift than the story of Italian music since the year 1600. No one would deny the singular aptitude and taste of the Italians for music, and it might be said that they had given the first impulse to nearly all the most important forms of modern musical art. They originated oratorio but gradually dropped its grandest features and allowed it to degenerate

into a series of meaningless vocal solos. Frescobaldi originated a grand organ school, but at his death the development of this branch of the art passed to other countries. Corelli did the same for chamber music, and Scarlatti practically laid the foundation of the orchestral symphony; but it fell to the lot of other nations to successfully work out these forms; and exactly the same took place with regard to opera. The Italians were its inventors, but the higher development of the art fell to other lands. In the beginning, the idea of the Italian reformers who originated the "Dramma per Musica" was to enhance the effect of the words by the help of music. Monteverde gave this idea a powerful impetus by the daring way in which he intensified the dramatic situation by dramatic expression in the music. He ignored all traditions of the art, and sacrificed everything to expression. Much of his writing was merely wild experiment, often truly astounding to contemplate. His pupil Corelli worked on similar lines, but after his time the school became submerged in a flood of conventionality. This was caused, strangely enough, by the descendants of the more legitimate professors who strove to graft the expressive power of the new school on to traditional methods. Amongst the composers who assisted this fusion was Carissimi, the most comprehensive genius, on what might be termed the artistic side, in the middle of the seventeenth century. His oratorios were the artistic counterpart of Monteverde's speculative endeavours in opera. His pupil, Cesti, applied the same principles to opera, and succeeded in introducing artistic methods without apparent diminution of dramatic force, and as the seventeenth century came to a close the reaction in favour of artistic moderation seemed to spread; the desire for more design and form increased, and Scarlatti, who had received a musicianlike training, and in whom artistic inclinations predominated, put the final obstacle to the further development of what might be termed the histrionic form of art, and from his time operatic art in Italy began to degenerate into mere formalism. The two schools thus originated had, however, come down to us, and were respectively represented to-day by those who had a strong instinct for the beauty of design, and those who had a passion for soul-stirring expression. Between the two extremes of these views music, like a pendulum, was always oscillating, and it was to the opposition of these forces that music owed its progress.

As at the previous Lectures a number of most interesting excerpts were played and sung by students of the Royal College.

MUSICAL ASSOCIATION.

MR. F. GILBERT WEBB read a Paper entitled "The Foundations of National Music" before the above Society on the 10th ult. Mr. W. H. Cummings occupied the Chair.

Mr. Webb said it would be his endeavour to show that the various figures and groups of peculiarly accented notes, which formed the distinctive feature of the National music of each country, were of deeper significance than was commonly supposed: that they were the musical expression of certain deep emotions, permanently impressed on the national character by the recurrence of vicissitudes of a like kind which each nation had experienced in its formation, and that the primary causes of these figures could be traced to race or fusion of races. The figures were broadly divisible into three classes—viz., figures in which dotted notes occurred, figures of three notes played in the time of two variously accented, and phrases undistinguished by either of the preceding characteristics but possessing wider intervals and a peculiarly flowing character. After giving a brief sketch of the various old theories concerning the early population of Europe and describing the characteristics of the Turanian, Aryan, and Semitic races, the new theory which divided mankind into types according to the breadth or length of the head was dwelt upon, the origin of the Celts and Teutons shown, and the important influence which the broad-headed man exercised on music. The effect of climate on the development of national customs and habits was referred to, particularly with regard to religion and mental peculiarities noticeable in music, as in the mysticism of Gounod, the voluptuousness of Verdi, and the intellectuality of Bach

and Brahms. After mentioning the chief events of European history, and dwelling on the important part which the Moors played in the civilisation of Europe, the causes of the rise and fall of the various schools of music were traced, and the vivifying work of the Troubadours shown. Then glancing at the influence of the Reformation on music, and the subsequent revival of nationalism, the connection between the history of nations and their radical elements, and the distinctive figures found in their music was explained. The "Scotch-snap" (iambus) was described as the musical expression of the warlike proclivities of the Celts, the dotted note (trocheus) the more ponderous but determined energy of the Teutons, while the various forms of the triplet were traced to the broad-headed man who originally occupied the Southern parts of Europe, and who would seem to have been a "singing man," since wherever he went he carried with him the harp, as in Ireland and Wales.

Mr. W. H. Cummings and Mr. E. F. Jacques took an active part in the discussion which followed.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS's season will open at Covent Garden Theatre on the 6th inst., when Gluck's "Orfeo," with Mlle. Giulia Ravogli, of course, in the *title-rôle*, will be presented; an elaborate *mise-en-scène* and ballet will replace the meagre representation of the pleasures of the Elysian Fields witnessed at the performance of this opera last year.

It will be seen from the important list of operas enumerated below that a season of great promise is before us; among the important revivals will be included Halévy's "La Juive," Wagner's "Tannhäuser" and "Flying Dutchman," Gounod's "Mireille," Beethoven's "Fidelio," and Flotow's "Martha." Wagner's "Siegfried" will be given in Italian; and Gounod's "Phlémon et Baucis" and Massenet's "Manon" in French. The question of the production of Mascagni's "Cavalleria Rusticana" is not settled. With reference to this work sad news comes to hand from Vienna that the young composer is in a dying condition. Verdi's "Otello" will definitely be given. The remaining operas selected for performance are—"Le Prophète," "Les Huguenots," "Don Giovanni," "Le Nozze di Figaro," "Guillaume Tell," "Il Barbiere di Siviglia," "Faust," "Roméo et Juliette," "Lohengrin," "Die Meistersinger," "Aida," "Rigoletto," "La Traviata," "Il Trovatore," "Lucia di Lammermoor," "La Sonnambula," "Mefistofele," "Carmen," and "Esmeralda."

The following artists will appear—sopranos: Mesdames Albani, Melba, Eames, Sybil Sanderson, Arkel, Tavery, De Lussan, Teleki, Kate Rolla, Behrend, Pinkert, Bauermeister, and Sofia Ravogli; contraltos: Mesdames Richard, Risley, Agnes Jansen, and Giulia Ravogli; tenors: MM. Jean de Reszke, Van Dyck, Perotti, Ravelli, Lubert, Gultery, Rinaldini, Corsi, Bieleto, and Montariol; baritone: MM. Lassalle, Devoyod, Sieste, and Maurel; basses: MM. Edouard de Reszke, Plançon, Isnardon, Abramoff, Fiegna, Miranda, Castelmarty, Vaschetti, and Ciampi.

M. MASSENET'S "LE MAGE."

THE first performance, on the 16th ult., of a new operatic work by M. Massenet, at the Paris Grand Opéra, is an event doubly interesting on account of the production of novelties by that national institution having of late years become a matter of somewhat rare occurrence. The libretto of "Le Mage," from the facile and experienced pen of M. Jean Richepin, is written in elegant verse, and affords numerous opportunities both for scenic effect and specifically musical treatment. The story, which is laid at a period some two centuries and a half before the Christian era, may be briefly summed up as follows. Zoroaster (here called *Zarastar*), the warlike leader of the Iranians, and subsequently the founder of a new cult revealed to him by the Deity, has just obtained a victory over the Touranians, and is returning with spoils and captives to Bakhdi, the capital of Bactria. He has fallen in love with *Anahita*, one of his captives, and Queen

of Touran, whom he claims from his king as his future wife, while laying all the remainder of his rich booty at the king's feet. Upon this, the high priest *Amrou* advances and declares that *Zoroaster* has already plighted his troth to *Varedha*, his daughter, who herself confirms this statement. The king, struck with the beauty of *Anahita*, lends a willing ear to this assertion and insists upon *Zoroaster* making good his alleged promise. Whereupon *Zoroaster*, refusing to comply, curses the king and the perjured priests, and leaving the country retires into a solitude in search of the God of Truth. When next seen, in the desert, he has become *Le Mage*: he has received a revelation from Ahura-Mazda, the God of Truth, whose prophet he will henceforth be. Here he is sought out by *Varedha*, who, madly in love with him, tries to captivate him with passionate allurements. In this she fails; but when she informs him of the approaching nuptials of the King with *Anahita*, his old resentment is again aroused. The scene changes to the temple of Djahi, the Goddess of sensual Love, whose rites are being celebrated in a dance, previous to the solemnisation of the marriage of the royal pair. In vain does *Anahita* implore the King to desist from his purpose, while declaring her love for *Zoroaster*. The high priest, *Amrou*, joins their hands, and consecrates their union. But *Anahita* had found means to summon her people to her rescue, and at this moment the sanctuary is invaded by the Touranian warriors, who, slaying everyone within their reach, finally set fire to the sacred edifice. The last scene reveals the now ruined temple. *Zoroaster* arrives, and amongst the corpses discovers the inanimate bodies of the King, *Amrou*, and *Varedha*. *Anahita* also enters, accompanied by an escort of her Touranian rescuers, and while the two lovers are breathing forth their thanksgiving for being thus united, they are interrupted by *Varedha*, who drags herself, wounded though not dead, towards them, invoking the wrath of Djahi upon the lovers. A flash of lightning again envelops the place in flames, while the statue of the goddess Djahi falls to the ground. But *Zoroaster's* new faith is the stronger one; and invoking the aid of his God, he leads *Anahita* safely through the flames, while *Varedha*, disappointed of her revenge, falls dead in a spasm of impotent rage. As regards the music which M. Massenet has wedded to this certainly effective drama, time only can show whether he has here produced a work more enduring than some of its immediate predecessors are likely to prove; a work, for instance, approaching the high standard he himself has raised in his "Le Roi de Lahore." Meanwhile it is sufficient to state that "Le Mage" was well received by an audience which crowded every part of the house. Among the numbers more particularly effective may be instanced the opening chorus of prisoners, embodying a melody of distinctly Oriental type, which is interwoven also with later scenes; the duet at the end of the first act between *Zarastra* and *Anahita*; the last portion of the second act, when *Zarastra* pronounces his curse upon his country and king; again, in the third act, the hymn to the fire god, "O ciel d'Ahouira, beau ciel d'or en feu," and the ballet music in the fourth. The work is divided into five acts and six tableaux. M. Massenet has written no overture for it. The principal interpreters were M. Vergnet, *Zarastra* (tenor); M. Delma, *High Priest* (bass); M. Martapoura, *King*; Madame Lureau-Escalais, *Anahita*; and Madame Fièreis, *Varedha*. Mlle. Mauri led the ballet. The composer had attended the dress rehearsal, but was not present on this occasion.

OBITUARY.

WE regret to have to announce the death of M. JULES DE SWERT, the eminent violoncellist, which occurred suddenly at Ostend, on February 24. He was born on August 16, 1843, at Louvain, where his father was chaplainmaster at the Cathedral, and from whom he received his first musical tuition previous to his becoming a pupil of François Servais at the Brussels Conservatoire. Having obtained a first prize at that institution, the young artist undertook a series of successful Concert tours in the Scandinavian countries, Germany, and Switzerland, in the course of which he attracted the attention of Joachim, by the masterly execution of his transposition of Mendelssohn's Violin Concerto. After short engagements at Düsseldorf

and Weimar, he was, in 1865, appointed professor of the violoncello at the Berlin Hochschule, whereof Dr. Joachim is the director, and also became solo violoncellist to the Emperor of Germany. In 1875 De Swert visited England, and played with great success at the Crystal Palace and other places. Having resigned his post at the Hochschule in 1877, he again undertook a series of Concert tours, in the course of which he revisited this country, and for the last few years he has been the Principal of the Academy of Music at Ostend. Jules de Swert, besides being a most brilliant and sympathetic virtuoso, was a thorough musician, and as such has proved himself in numerous compositions for his instrument, as well as in his two operas—viz., "Die Albigenser," produced in 1878 with conspicuous success at Wiesbaden, and also with a French translation of the libretto at Antwerp; and "Der Graf von Hammerstein," which was performed on several German stages some years since. There is also a Violoncello Primer from the pen of the deceased artist, published by Messrs. Novello, Ewer & Co.

THE BARONESS DE KRONENBERG, better known to the operatic world as Mlle. Joséphine de Reszké, sister of the two gifted singers, Jean and Edouard de Reszké, died last month at Warsaw, after her accouchement. This talented artist, endowed with a fine voice and a handsome stage-presence, made her *début* in Italy about eighteen years ago, and in 1875, having attracted the attention of M. Halanzer, the then director of the Paris Opéra, was engaged at that institution, where she made a most brilliant first appearance in June of that year, as *Ophelia* in Ambroise Thomas's "Hamlet." She subsequently assumed, with equal success, many other leading parts in the operas of Gounod, Rossini, Meyerbeer, and others, while she created the character of *Sita* in Massenet's "Le Roi de Lahore." Mlle. de Reszké retired from the operatic stage in the midst of her triumphs, when, some few years since, she married the Baron de Kronenberg, and has since then lived quietly at Warsaw, where she leaves many friends to lament her premature death.

DR. RUDOLPH BENFEY, the distinguished German scholar, died at Jena, on February 21, aged seventy. Although occupied more especially with social and political questions, his pen was also employed in the cause of music, he having been for some years a contributor to the *Neue Zeitschrift für Musik*. Benfey was a friend of Liszt, at whose house in Weimar he was a frequent visitor.

THE death is announced, at Paris, last month, of LOUIS ANTOINE VIDAL, an amateur musician, pupil of Franchomme on the violoncello, and author of a most valuable, copious, and interesting work respecting stringed instruments, the distinguished makers and players thereof, and the most noted composers for the same. The work, entitled "Les Instruments à archet," was privately published, with etched illustrations by Hillemecher, in 1878, and reproduces many historical documents, portraits, and other details which it would be difficult to procure elsewhere. M. Vidal also published, in 1839, "La Lutherie et les Luthiers," and leaves behind him ample material for a proposed history of the pianoforte. He was born at Rouen, in 1820.

CHARLES VICTOR BOULART, an excellent violinist, who gained the first prize at the Paris Conservatoire in 1845, and for a number of years occupied the post of solo violin at the Conservatoire orchestra and that of the Opéra Comique, died in the French capital on March 4, aged sixty-eight.

THE death is announced, at Naples, of RITA GABUSSI, once a highly popular *prima donna*, who in 1851 created the title rôle in Mercadante's opera "Medea," at the San Carlo Theatre, of Naples, and subsequently became a favourite at all the principal lyrical stages of Italy. But her operatic career, though brilliant, was a short one. She was born at Bologna, in 1822, and was a younger sister of the composer Vincenzo Gabussi.

ANOTHER Italian operatic singer of past celebrity, the tenor GAETANO PARDINI, who some half-century ago delighted the audiences at La Scala, of Milan, and the San Carlo, of Naples, more particularly in Rossinian parts, and who so recently as 1872 appeared on the stage of the former theatre in "Il Barbiere," died at Florence last month, at the age of eighty-two.

We have also to record the death, on the 6th ult., at Munich, of AUGUST KINDERMANN, the excellent baritone of the Munich Hof-Theater, not unknown also to English audiences. Born at Potsdam in 1817, he began his career as a chorister of the Berlin Opera, then under the despotic sway of Spontini, and being encouraged by the latter, and having by degrees qualified himself for the assumption of solo parts, he obtained an engagement in 1839 at the Leipzig Stadt-Theater, where, amongst other parts, he created the character of *Hans Sachs* in Lortzing's Opera of that name. At the expiration of this engagement, in 1846, he was appointed first baritone at the Munich Hof-Theater, whereof he remained an active member for a period of forty years, retiring in 1886, and remaining to the last the favourite of the public.

The death of Mr. GEORGE BARRETT, formerly of Bristol Cathedral Choir, took place on the 16th ult., at Bristol. He was well known as an organist, and was at one time Vice-President of the Bristol Madrigal Society, of which he was the last of the original members. He was for more than half-a-century Organist of Holy Trinity Church, and was the recipient of a handsome testimonial from the congregation of that Church. His son, the Rev. George Willoughby Barrett, is a Minor Canon and Precentor of Norwich Cathedral.

The death of Mr. TENCH JAMES WHITE, Conductor of the St. Lawrence Amateur Musical Society, Canterbury, took place on the 14th ult. He was Organist and Choir-master at St. Andrew's Presbyterian Church, and composed a number of songs, marches, &c., several of which have become popular. Mr. Tench White was sixty years of age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE note of preparation has been sounded, and ere long we shall be in the full tide of Festival work. The first meeting of the general committee was held at the Midland Institute on Friday, February 27, Dr. Wade in the chair. An announcement was made of the most important new works that would be produced. These include a Requiem Mass by Antonin Dvorák, which, it is hoped, the composer will conduct in person; a dramatic Oratorio, "Eden," by Professor Villiers Stanford, the book by Mr. Robert Bridges; a short Cantata by Dr. A. C. Mackenzie, being a setting for chorus and orchestra of Dryden's paraphrase of "Veni, Creator Spiritus"; and a vocal Duo by Goring Thomas. An invitation had been extended to Sir Arthur Sullivan to compose a work expressly for the Festival, but circumstances did not admit of its acceptance. Among other works new to our Festival programmes will be Bach's Passion Music, St. Matthew; Dr. Hubert Parry's "Blest Pair of Sirens," and Berlioz's "Faust." Dr. Richter has delegated to Mr. Stockley the duty of conducting Handel's "Messiah," which means that the Robert Franz score will not be used again. This, although acceptable to many musicians, was never kindly taken to by the public, accustomed as it was to Costa's more glittering effects. The Leeds plan of issuing serial tickets is to be adopted, and other efforts will be made, not too soon, to bring the management of the celebration up to date.

The third of Messrs. Harrison's Popular Concerts took place in the Town Hall on Monday, the 2nd ult., when Sir Charles Hallé with his orchestra paid his annual visit to the Midland metropolis. The Symphony was Beethoven's No. 8, in F, the first and last movements of which were rather tamely performed, but the lovely *Allegretto* was given to perfection, as was also the Minuet. Grieg's "Peer Gynt" was shorn of its first number, apparently for the purpose of allowing for an encore of the "Troid-dans," which, of course, was redemanded. The Suite was beautifully played, and now, having been heard here three times, may be allowed a rest. A magnificent performance of Wagner's "Meistersinger" Prelude was the great feature of the Concert. Miss Nettie Carpenter, who replaced Madame Néruda as violinist, gave a very fine exposition of the second Concerto in D minor of Wieniawski, and quite charmed her hearers by her dainty execution in Sarasate's

"Zigeunerweisen." The vocalists were Mdlle. Trebelli and Mr. Santley; the last-named, making a re-appearance after a lengthened absence, was very warmly received, and in Schubert's "Erl-King" and the Aria "O ruddier than the cherry," exhibited all his excellences in the vocal art with much of his former charm of voice.

On the Thursday following, the 5th ult., Mr. Stockley's third Orchestral Concert was given in the Town Hall, affording local music-lovers the rare experience of two first-rate orchestral Concerts in the same week. A very interesting scheme was submitted to the supporters of this undertaking, including Gade's Overture "Nachklänge von Ossian"; a Concert-Overture, "A Recollection of the Past," by Charles E. Stephens; and the "Ravenswood" music, by Dr. A. C. Mackenzie. Mr. Stephens conducted his own composition, which was very heartily received and appreciated. The "programme" is not very obvious, but the Overture is an exceedingly well-written and effective piece of music. It was well performed, and the composer honoured with a recall. Dr. Mackenzie's incidental music to Merivale's drama created a marked impression, the power of the prelude producing a vivid effect, and the lovely Andantino in B minor, so tender in its expression, charming the audience. The conclusion of the performance was the signal for loud and prolonged applause. Mr. Schönberger gave a wonderful performance of Rubinstein's Fourth Concerto for pianoforte, and Miss Alice Gomes and Mr. Poli were highly successful in their vocal essays.

Madame Agnes Miller gave the second and last of her series of Chamber Concerts, in the Masonic Hall, on Thursday, the 12th ult., being assisted, as before, by the Shinner String Quartet. The principal piece in the programme was Brahms's Quartet in B flat (Op. 67), for strings, which was given in masterly style by the fair performers. Heard here for the first time, its clearness and beauty were at once recognised and appreciated; but it is obvious that further repetition is needed to understand all its artistic import. Miss Shinner and Miss Lucy Stone were heard to advantage in Spohr's Duo for two violins (Op. 67, No. 2), and Miss Cecilia Gates created a veritable *furor* by her brilliant and finished performance on the viola of Leclair's Sarabande and Tambourin, the result almost justifying the transference of the pieces from their proper instrument, the violin. Why does not some composer write for the viola? It would encourage players to study the powers of this really fine instrument. Madame Miller contented herself with being the exponent of Rameau's Gavotte and Variations, and a Presto in G, by Scarlatti, which she gave to perfection. The Concert closed with a grand performance of Dvorák's Piano-forte Quintet in A.

The Birmingham Choral Union, a new organisation, gave a Concert in the Town Hall on Monday, the 16th ult., when Dr. Heap's Cantata "Fair Rosamond" was performed here for the first time. The principal vocalists were Mrs. Hutchinson, Miss Lizzie Neal, Mr. Iver McKay, Mr. Bantock Pierpoint, and Mr. W. Bennett. There was a good band, numbering about fifty, and a chorus of four hundred voices. Although the Union has only been recently formed, and the singers lack experience, there are great possibilities before them, as was evidenced by the excellence of the material under the direction of Mr. Thomas Facer. The choruses in "Fair Rosamond" had been well studied, and were, in the main, very effectively sung. The principals were fully equal to their task, Mr. McKay indeed quite excelled himself in the part of *King Henry*, creating a profound impression in the pathetic lament "Lowly thou liest." The audience received the Cantata in the most enthusiastic manner, and Dr. Heap, who was present, was called to the platform, and was greeted with a demonstration the like of which is seldom witnessed here, even on the occasion of the production of a new work. A short miscellaneous selection followed, including a Concert-Overture by Dr. H. W. Wareing, which was well played under the conductorship of the composer, who was heartily applauded at the close.

The Saturday Popular Concerts are now intermittent, but that given by the Birmingham Choral and Instrumental Association on the 7th ult. claims a word of notice. The programme was a very good one, comprising Macfarren's "May Day"—with Miss Lizzie Matthews, solo soprano—which was very well interpreted; and in the second part

(JESU, WORD OF GOD INCARNATE.)

ANTHEM FOR LENT.

Composed by W. S. HOTTÉ.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*To be sung with closed lips.**Andante sostenuto.*

SOPRANO. *pp* *

ALTO. *pp* *

TENOR. *pp* *

BASS. *pp* *

ORGAN. (ad lib.) *pp*

Andante sostenuto.

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve ve - rum cor - pus na - tum De Ma - ri - a

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve ve - rum cor - pus na - tum De Ma - ri - a

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve ve - rum cor - pus na - tum De Ma - ri - a

p *cres.*

Je - su, Word of God in - car - nate, Of the Vir - gin
A - ve ve - rum cor - pus na - tum De Ma - ri - a

p *cres.*

* If preferred, the first eight bars may be played, and the voices commence at the entry of the words.

cres - cen do.

Ma - ry . . born, . . On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

cres - cen do.

Ma - ry born, On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

cres - cen do.

Ma - ry . . born, . . On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

cres - cen do.

Ma - ry born, On the Cross Thy Sa - cred Bo - dy
 Vir - gi - ne, Ve - re pas - sum im - mo - la - tum

f For us men with nails was torn; From thy side, for sin - ners
f In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

f For us men with nails was torn; From thy side, for sin - ners
f In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

f For us men with nails was torn; From thy side, for sin - ners
f In cru - ce pro ho - mi - ne; *mf* Cu - jus la - tus per - fo -

For us men with nails was torn; From thy
 In cru - ce pro ho - mi - ne; Cu - jus

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

riv - en, Flowed the wa - ter and the blood; When the
 - ra - tum Flux - it un - da et san - gui - ne, Es - to

side, Flowed the wa - ter and the blood; When the
 la - tus, Flux - it un - da et san - gui - ne, Es - to

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

pains of death as - sail us, May Thy bo - dy be our food.
 no - bis pre - gus - ta - tum Mor - tis in ex - a - mi - ne.

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's
 Je - su dul - cis, Je - su pi - e Je - su, fi - li

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in grand staff. The lyrics are: "Je - su, mer - ci - ful and mild, . . Hear us, Ma - ry's / Je - su dul - cis, Je - su pi - e Je - su, fi - li".

Adagio. *dim. e rall.*
 gra - cious child. A - - - - - men.
 Ma - ri - æ. A - - - - - men.

dim. e rall.
 gra - cious child. A - - - - - men.
 Ma - ri - æ. A - - - - - men.

dim. e rall.
 gra - cious child. A - - - - - men.
 Ma - ri - æ. A - - - - - men.

dim. e rall.
 gra - cious child. A - - - - - men.
 Ma - ri - æ. A - - - - - men.

Adagio. *pp* *dim. e rall.*

The second system continues the vocal parts and piano accompaniment. It includes dynamic markings such as *pp* (pianissimo) and *dim. e rall.* (diminuendo e rallentando). The lyrics are: "gra - cious child. A - - - - - men. / Ma - ri - æ. A - - - - - men.".

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Beethoven's Choral Fantasia was given, with Dr. Rowland Winn at the pianoforte, and Mr. Horace Wilson and Mr. Fred. Bates assisting as vocalists. The Concert was under the direction of Mr. George Halford.

MUSIC IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

ANOTHER series of the admirable Concerts promoted by the Bradford Subscription Concerts Committee was brought to a close on the 6th ult. The high aims of those who are responsible for the arrangement of the programmes were well sustained, and the general approval of the patrons of the Concerts was further strengthened by the re-appearance of Dr. Joachim, Signor Piatti, Sir Charles Hallé, Mr. Speelman, Mr. Ries, Mr. H. Smith, and Mr. Willy Hess. The two leading works were the B flat String Sextet of Brahms and Dvorák's Pianoforte Quintet. Miss Liza Lehmann added to an important instrumental programme vocal performances which gave genuine delight. Mr. S. Midgley was the accompanist.

At Mr. Midgley's second Chamber Concert of the season, given on the 13th ult., there was a numerous audience, who brought to bear very close attention on the excellent fare provided. Mr. John Dunn, as solo violinist, delighted his admirers with fresh proofs of advancement in his art, his rendering of Dr. Mackenzie's "Fibroch" being an achievement of marvellous dexterity. Solos by Mr. H. Smith (violoncello) and Mr. Midgley (pianoforte), the latter of whom gave Liszt's arrangement of Bach's Organ Fugue in C minor and Handel's Gigue in G minor, were interesting performances, and the instrumental programme was supplemented by the refined vocalism of Madame Henrietta Tomlinson. This is Mr. Midgley's fifteenth season of chamber music, and his Concerts continue to grow in attractiveness.

The Bradford Festival Choral Society gave a fine performance of "St. Paul" at St. George's Hall on the 20th ult., under the conductorship of Mr. R. H. Wilson. The choruses were given with breadth and quality of tone, and produced a grand effect. The soloists were Miss Cockroft, Madame Armitage, Mr. J. Mellor, and Mr. Norman Salmond (whose fine voice and artistic style elicited much admiration), and a fairly efficient band under the leadership of Mr. Rees rendered the accompaniments. In the absence of Mr. J. H. Clough, Mr. Henry Coates presided at the organ.

The Halifax Choral Society's third Concert of the season, given on the 6th ult., drew together a large audience, who found much enjoyment in the programme put before them. Mendelssohn's "Hymn of Praise" was the principal work submitted, and with the help of a considerable orchestra the Society gave a creditable performance. The solo music was rendered by Miss Isabella Thorpe-Davies, Mrs. Crossland, Mr. Edward Branscombe, and Mr. A. Barnes. Mr. W. H. Garland was the Conductor.

An enjoyable Concert was given on the 21st ult., by the Yeaton and District Harmonic Society, with the assistance of Miss Wiley, Mrs. Templeton, and Mr. William Coates, as vocalists; and Miss E. M. Yates and Mr. Templeton as instrumentalists. The programme included Fanning's choral ballad "The Miller's Wooing" and the same composer's part-song "Moonlight." Mr. B. Lee officiated as Conductor.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical activity in Bristol during February has been succeeded by a lull in March, no first-class Concerts having taken place up to the date of the despatch of this letter. Although it has been decided to continue the Monday Popular Concerts, the committee will probably wait until the guarantors have paid their calls before they embark upon another venture.

The most interesting feature during Lent has been the increased number of appropriate musical services held in the city and suburban places of worship. At Redcliffe Church, which has ever taken the lead, much to the honour of the vicar and organist, Gaul's Passion Music was given for the first time in Bristol, on the 5th ult., under the

direction of Mr. J. W. Lawson. The choir was enlarged for the occasion to over sixty members, and a band of thirty executants assisted. If not perfect the representation of the work was most praiseworthy, and redounds to the credit of all concerned. The music was listened to by a devout congregation, which crowded to overflowing this, the largest parish church in England. At Redcliffe and other churches Stainer's "Crucifixion" has been sung. It is a matter of regret that no such musical services are now held in the Cathedral, which, as at Gloucester, should be the centre of attraction for the people, by whom, however, it is neglected. This is a reproach to such a renowned musical city as Bristol.

At the Concert given on the 4th ult. by the Saturday Popular Concerts Society, the singing by the choir of part-songs, glees, and choruses was again most worthy of remark. Misses Mill-Colman and Marion Howard and Mr. Montague Worlock contributed songs. Mr. George Riseley played organ pieces, Mr. Howard Reynolds contributed cornet solos, and the band performed overtures.

Smaller Concerts have been numerous during the month, but are scarcely worthy of detailed notice, although they indicate the increasing love of the art in the Western city.

We understand that Mr. Arthur Henry Fawn (son of Mr. James Fawn, of Queen's Road, Clifton, and pupil of Mr. W. Fear Dyer, Organist and Choirmaster of St. Nicholas' Church, Bristol), who for some time has been acting as deputy for the late Mr. George Barrett at Holy Trinity, Hotwells, is continuing his services there as Organist.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE music performed at the one hundred and eighty-sixth Concert of the Dublin University Choral Society, which took place on Saturday afternoon, the 7th ult., in the Examination Hall, Trinity College, was selected from the works of Palestrina and Sullivan. The great sixteenth century master was represented in no less than five compositions, the most important of which was his "Stabat Mater" for double chorus. For some twelve years past, a considerable section of the Dublin musical public has been to some extent familiarised with the Masses and Motets of Palestrina through the valuable efforts of the Society of St. Cecilia, and the "Missa Papæ Marcelli" is a household word in several churches here. The fine performance of this work by the University Choral Society last season was duly noticed in this Journal, and it may be supposed that the more than merely archaeological interest it evoked led the Society to the production of the eight-part "Stabat Mater" on this occasion. The eighty voices or so which the Society possesses were necessarily divided into two choirs, leaving only an average of ten voices to each line; yet the performance of the noble work was so good as to display all its antiphonal and polyphonic effects to the best advantage. In such a work much depends on the Conductor's interpretation, and that of Sir Robert Stewart produced some very fine subdued effects and spirited entries of the alternate choirs. Four Motets, "O be joyful," which, if really Palestrina's, was prophetic of a more modern style; "I will give thanks," "Be Thou not far," and "Why do the heathen so furiously rage"—the second in the *falso bordone* style of his famous "Impropria"—further demonstrated the ability of the Society to cope with the difficulties and to interpret the beauties of the *Præceps musica*. In strong contrast to the first part of the programme was Sir Arthur Sullivan's "Festival Te Deum," which brought the Concert to a close. This charming work is now well known in Dublin, where its performance is always welcomed. The soprano solos were excellently sung by Miss A. Craig, notably the beautiful "When Thou tookest upon Thee to deliver man"; and the choruses, especially the opening chorus, "We praise Thee, O God," and the fugue, "O Lord, let Thy mercy lighten upon us," were given with good power and tone. A pianoforte accompaniment was skilfully played by Dr. Gater. Sir Robert Stewart conducted, and Messrs. Dudgeon and Tickell contributed solos from Carissimi and Sullivan.

The first Concert of the fifteenth season of the Dublin Musical Society took place at the Royal University, Earlsfoot Terrace, on the 12th ult. Dvorák's "Stabat Mater," the second part of Gounod's "Redemption," and Beethoven's Overture to "Fidelio" were presented. A serious disappointment occurred through the indisposition of Madame Spada, who was to have sung the principal soprano music; but her duties were undertaken at very short notice by Miss Mary Harris, in Dvorák's work, and by a lady amateur (Miss Dillon) in the solos from "The Redemption." The other soloists were Miss Sarah Berry, Mr. Philip Newbury, and Mr. Barrington Foote. The short prelude to the "Stabat Mater" was delightfully played by the band, which continues to improve in what was its weakest department—namely, the strings; only a corresponding improvement in the reed band is now needed to make the orchestra thoroughly efficient. The choir of 350 voices was never in better form. Of the soloists, Mr. Newbury and Miss Berry especially distinguished themselves. The Conductor was Dr. Joseph Smith, to whose enterprise we are already indebted for the production of several works new to Dublin, and whose careful training cannot fail to maintain the already high standing of the Dublin Musical Society. The band was led by Mr. Werner, and Mr. J. Horan presided at the organ. For the next Concert, Sullivan's "Golden Legend" is in rehearsal.

Dr. Collison's Benefit Concert took place at the Leinster Hall on the 7th ult., and was largely attended.

Mr. Martin Roeder announces the performance of his works, "Pan" and "Apollo," for the 2nd inst.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Concert of the Philosophical Institution, which took place on the 11th ult., is looked upon as the close of our regular "importation" music season, and in programme and performance is always calculated to remove unpleasant tastes and cleanse the public palate. Dr. Joachim, Signor Piatti, and Miss Fanny Davies were, as usual, the instrumentalists, and in their solos, as well as in an interesting Trio by Brahms (Op. 8) and Beethoven's beautiful Op. 70, they fulfilled all expectations. The vocalist was Madame Amy Sherwin. She won encores for a charming song by Georgette Peterson, "Ein Traum," and also for Viardot's "Aime-moi," an adaptation of a Chopin Mazurka. "Songs my mother taught me," a quaint Bohemian melody by Dvorák, was also very successfully sung.

On the same afternoon (the 11th ult.) Dr. Joachim was present at the opening meeting of the Edinburgh Bach Society (third season). A large attendance of members and friends testified to the growth of the Society and to the interest it is awakening. Mr. Lichtenstein was in the chair, in the unavoidable absence of the President, and Mr. Franklin Peterson (Hon. Secretary) submitted an encouraging report. There are now considerably more than 100 members belonging to the Society, and there is a substantial surplus carried over from last year. Dr. Joachim complimented the Society on its aim and work, and said that all musicians united in reverencing the name of Bach, "the great and everlasting fountain of all modern harmony." He also warmly praised the excellent performance, by Miss Lichtenstein, Messrs. Dace, Collinson, and a string quintet (Messrs. Waddell, Mackenzie, Craig, Gallrein, and Laubach), of the Triple Piano-forte Concerto in D minor; and spoke of two historical performances which he had heard in former years by Mendelssohn, Moscheles, and Thalberg in London, and by Madame Schumann, Mendelssohn, and Hiller in Leipzig. Mr. Collinson also played the C sharp minor Prelude and Fugue.

The University Musical Society, for some years moribund, has been galvanized into existence during Dr. Greig's interregnum, and with assistance from well-known professionals and amateurs gave a Concert in the Reid Class Room on the 7th ult., which attracted a large and fashionable attendance. Miss Duncan, Mr. Guthrie, and Dr. Meadows

were in good voice, and their solos, with those of Herr Gallrein, were delightfully performed. The other numbers were by members of the Society.

The Edinburgh Classical Chamber Concerts were brought to a close this season by a programme composed entirely of modern works. Schumann's Trio (Op. 63) was played with care and correctness, but with little attention to light and shade; Rubinstein's Trio in F (Op. 15) was better played, but hardly merited the attention of players or audience. Madame Hamilton performed Viueuxtemps's "Reverie" with her usual skill, and Messrs. Townsend and McNeill also contributed solos.

The Edinburgh Quartet gave its third Concert on the 12th ult. Two excerpts from Haydn (Op. 64, No. 5) and Mendelssohn (Op. 12) were well, and Brahms's fine Quintet (Op. 34) very well, performed. The playing of the arduous piano-forte part in the last by Mr. Dace deserves particular mention. Mr. H. A. L. Seligmann was the vocalist, and sang "Auf Flügeln des Gesanges" and "Edward Gray," for the latter of which he was encored.

Mr. A. B. Bach gave a Concert almost entirely devoted to Lœwe's music. Mr. Bach was in good form in the Lœwe ballads, a dramatic aria, and two songs by Brahms and Handel. Mr. Sons and Mr. Paul Della Torre contributed solos by Schumann and Handel, and Mrs. Bach played the accompaniments with marked success. A Piano-forte Sonata ("Élégique") and a Duo for violin and piano-forte confirmed Lœwe's claim to be regarded chiefly as a ballad composer.

The completed organ in St. Giles's Cathedral was opened without a single composition of Bach! The performers were Mr. John Hartley, Organist of the Cathedral, and Mr. W. A. C. Cruickshank, Organist of the Parish Church, Burnley.

The results of careful study and good training, which the Edinburgh Choral Union ever more and more has it in its power to show, were quite lost on the 21st ult. in a bewildering sea of the most inadequate accompaniment. The Amateur String Band, which was not even in tune with the organ, played major for minor chords in recitative accompaniments and the like, and emphasized the mistake in undertaking to give such a richly instrumented work as "St. Paul" without a full band and more than two rehearsals. The prices were "popular" and the Music Hall was quite filled.

Max Hambourg repeated his Edinburgh programme before a large audience in the Kinnaird Hall, Dundee. Mr. Paterson's Choir gave a Concert in the same hall, on the 12th ult., the programme of which attracted a large audience. The choir numbers about forty members, and shewed evidence of careful training. Mendelssohn's "Walpurgis Night" constituted the first part of the programme, and in the accompaniments, as well as in a selection from "Rosamunde," a competent little orchestra gave a good account of its duties. The other choral numbers were the Shepherds' Chorus from "Rosamunde," Mendelssohn's "Departure" (both very delicately sung), Caldicott's "Winter Days," and chorus and orchestra made a brilliant finish with the "Tannhäuser" March.

At the fourth and last of Messrs. Paterson's Subscription Concerts the performers were the same as at the Edinburgh Philosophical Concert, and the programme was nearly identical. The Concerts have been very successful. The musical amateurs of Dundee owe a deep debt of thanks to the enterprise of Messrs. Paterson, who undertook the series.

At the Annual Concert of the Orchestral Society in Perth, which was conducted by Mr. T. W. Bryson, works of ambitious character were wisely avoided. Nothing more difficult than Haydn's "Surprise" Symphony was attempted, and the result was very creditable. The vocalist was Miss Agnes M. Thomas, a lady who possesses a cultured voice and an artistic style. Her appearance was eminently successful. On the 13th ult. "Elijah" was performed by the Musical Society under the direction of Mr. Graves. The chorus singing was a little rough, but this was largely owing to the smallness of the orchestra, which, although excellent in quality, was unequal to the task of contending against the volume of the chorus. Mr. Andrew Black sang the music of the *Prophet* in an ideal manner, and the other soloists were Mrs. Hutchinson, Miss M. Elliott, and Mr. E. Branscombe.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE local coterie now known to fame as the "noble discontents" have again had a bad quarter-of-an-hour. The moment the leaders were discovered the fate of the scheme to found a so-called local orchestra was, indeed, a foregone conclusion; and it has now to be recorded that the curious methods of the little clique have utterly collapsed. Glasgow musicians have, of course, all along been quite aware that the band over which Mr. August Manns has so worthily presided for many years required considerable strengthening. But it was simply a question of money, and it is now believed that the guarantors will to a man cheerfully agree to the serious extra expenditure. Anyhow, and against next season, the band will be brought up to the standard of the famous Sydenham Saturday Concert Orchestra, and Mr. Manns is engaged to return as Conductor. These are matters beyond the shadow of dispute, and it is, moreover, pleasing to be able to say that the working of the Choral Union season—which ended with the Joachim-Piatti Chamber Concert on the 19th ult.—will in all probability show a surplus, notwithstanding the adverse influences of the great railway strike on the attendances.

The first Concert by the pupils of the Glasgow Athenæum School of Music was in many respects a distinct success. So great, indeed, was the interest evoked on the occasion that the directors found it necessary to engage St. Andrew's Hall, in order that the students of the school and their friends should find adequate accommodation. The students now number upwards of 680, and the progress made during their short career has been the subject of much favourable comment. The ladies' choir in connection with the Institution bids fair to become a feature. It earned, at any rate, distinction in Mr. Oliver King's Cantata "The Naiads," an insinuating little work whose chief characteristics are grace and tunefulness, as shown more particularly in the bright, fresh, and joyous opening chorus, in the number "Spirit of the waters we." Other good things in the programme included organ, violin, flute, and pianoforte solos, and, of course, several songs. In each and all the satisfactory work carried on under the direction of the principal, Mr. Allan Macbeth, was apparent, and at an entertainment given a few nights later on a string orchestra from the Athenæum lent material aid in selections from Schubert, &c.

On the evening of the 4th ult. the popularity of Stainer's "Daughter of Jairus" was again amply attested, when the work was given in St. Mary's Parish Church, Partick; and on the 10th ult. the seventh Concert by the Glasgow Quartet Society took place. On this occasion Mr. Sons and his coadjutors showed a remarkable advance on their previous efforts; there was an altogether delightful performance of Haydn's engaging Quartet in G (Op. 64), and in Mendelssohn's ever-welcome C minor Trio the executants were thoroughly at home. In the last-named piece Mr. Philip Halstead won fresh laurels as the exponent of the pianoforte part. So good a player cannot, it would seem, be retained in Glasgow, the young artist having resolved to venture upon a London career.

Mr. Hall Woolnoth, another excellent local pianist, has also decided to settle down on the banks of the Thames, and Glasgow amateurs can only express their regret at the loss of a couple of such talented musicians. These feelings were made fully manifest, it ought to be said, on the afternoon of the 14th ult., when Messrs. Halstead and Woolnoth gave the first of a series of Recitals on the plan carried out last season with such remarkable success. The bill of fare included Beethoven's so-called "Pastoral" Sonata, Mendelssohn's Fugue in D major, and a store of good things from the pens of Schumann, Nicodé, Gouvy, and Gade, which amateurs seldom meet with in Concert programmes.

MUSIC IN LEEDS AND HUDDERSFIELD.

(FROM OUR OWN CORRESPONDENT.)

HANDEL'S Oratorio "Theodora" was produced for the first time in Huddersfield, on the 6th ult., by the members of the Choral Society, who are to be congratulated on the

success of the revival. With the exception of one or two vocal solos, the music of this long-neglected work is quite unknown to the Concert-goers of this generation; and the performance in question fully proved the unfairness of such neglect. The large body of chorals had evidently been well trained in their share of the evening's duties, and the result was a fine volume of tone combined with intelligent phrasing, which qualities were particularly remarkable in "He saw the lovely youth" and "Venus laughing." Miss Anna Williams, Miss Dews, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Norman Salmond were entrusted with the fine recitatives and airs in which "Theodora" abounds; and were all successful. "Angels ever bright and fair," interpreted by the first-named lady, was rewarded with well-deserved applause. The band was efficient, and Mr. John North conducted admirably.

On the 12th ult. the "Golden Legend" was introduced to the Barnsley musical public for the first time by the Cecilia Society. The Harvey Institute was occupied by a large and demonstrative audience, and the great musical treat provided was evidently appreciated to the utmost. The picturesque strains of what is, so far, the most popular of Sir Arthur Sullivan's serious works received ample justice at the hands of soloists, chorus, and orchestra. Miss Sylvia Wardell (soprano), though somewhat lacking in power, made good use of a sweet voice in the air "My Redeemer and my Lord" and the duet "Onward and Onward"—her success in the latter number being shared by Mr. W. Foxon (tenor). Miss Marie Rhodes and Mr. Dan Billington were equally satisfactory in the respective rôles of *Ursula* and *Lucifer*. Mr. R. S. Burton conducted the performance with his usual care and judgment.

The Leeds Philharmonic Society gave their last Concert of this season on the 18th ult. Verdi's "Requiem" and Parry's "L'Allegro ed il Penseroso," and the same composer's "Blest Pair of Sirens" constituted the lengthy programme. The soloists, Mesdames Annie Marriott and Belle Cole and Messrs. Iver McKay and Bantock Pierpoint, did their best with arduous music, and succeeded as far as was possible. The same may be said of the chorus. The "Blest Pair of Sirens" made its inevitable effect even at the end of a long programme. The orchestra, led by Mr. Willy Hess, was efficient, but rather wanting in tone in the string department.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Too late in the shortest month of the year to be noticed till now, Dr. C. H. H. Parry's "Judith" found a place of honour as the Lenten Oratorio of the Liverpool Philharmonic Society on February 24, when, under the conductorship of the composer, the Birmingham commission received a deservedly full measure of justice. A very considerable amount of preparation had been bestowed upon the work, Dr. Parry having himself attended one or two special preliminary rehearsals, and the result was a performance of much greater merit than has been achieved so far during the present season. In the absence of Miss Macintyre, Miss Anna Williams appeared as *Judith*, and Miss McKenzie as *Mechullemeth*. Mr. E. Houghton made a decided mark as *Manasseh*. Mr. Watkin Mills sustained the bass music, and a couple of capable boys were found in the persons of Masters Evans and Smith of the Cathedral choir. The Conductor was accorded a cordial greeting, and the Oratorio was received with every mark of approval.

Mr. Charles Santley is always assured of the heartiest of welcomes whenever he comes before an audience of his fellow townsmen; but that which the premier baritone received at the penultimate Concert of the Philharmonic Society, given on the 10th ult., was even more pronounced than usual, and the artist was in splendid voice. Mr. Willy Hess, whose technique is of the most advanced order, contributed violin solos; the Symphony was Raff's "Leonore," and the Overtures Mozart's "Idomeneo," Mendelssohn's "Calm sea and prosperous voyage," and Boieldieu's "La Dame blanche." For the next and final Concert of the present series Sullivan's "Golden Legend" is announced.

The special Lenten Services at the Pro-Cathedral have been availed of to produce Dr. J. V. Roberts's "Jonah"

and Stainer's "Daughter of Jairus." These works were given on the 12th and 19th ult., and on the first occasion Dr. Roberts conducted his own composition, Mr. F. H. Burstall being at the organ. In Stainer's Cantata the Cathedral Organist took the *baton*, and Mr. C. Collins acted as Organist. Each performance was of a high order of merit.

The Mozart Centenary was celebrated by the Societa Armonica on the 7th ult., when a programme consisting entirely of the works of the Salzburg composer was presented at an open rehearsal of this old orchestral organisation. To the ranks of the latter for this occasion were joined those of the choir of St. Peter's Catholic Church, and the famous "Requiem" was performed. The Conductors of the Concert were Mr. C. E. Caffera and Mr. Raymond Steinforth.

During the past month Oratorios at popular prices have been given at the Y.M.C.A. and at the Gordon Institute. At the one Handel's "Samson," and at the other Haydn's "Creation" being the works selected. The Conductors have been respectively Mr. Sydney Hardcastle and Mr. McCulloch, and a feature of both series of performances has been the engagement of a small orchestra.

The annual "Corporation" performance, as it is colloquially termed, of Handel's "Messiah" would be about the latest event of the past month. The *locale* was, as usual, St. George's Hall, and it was announced that Mr. H. A. Branscombe would be at the organ and that Mr. W. I. Argall would conduct.

All doubts which once existed as to the next Chester Festival are now set at rest by the official announcement that the triennial meeting will be held on July 22, 23, and 24, 1891. The novelty of the Festival will be the Cantata entitled "Rudel," the composition of Dr. J. C. Bridge.

The season of the Runcorn Musical Society was brought to a close on the 17th ult., when Mendelssohn's "Elijah" was given, under Mr. W. Humphreys. Mr. Bantock Pierpoint sang the music of the *Prophet*. A large number of choristers and a competent orchestra took part in the performance.

The last of the Schiever Chamber Concerts took place on the 21st ult., to which date it had been postponed owing to the serious illness of the leader of the quartet. Upon his recovery to health, Mr. Schiever's many friends—and these cover a far wider area than that of the city of his actual residence—will accord this excellent artist the most hearty congratulations.

MUSIC IN MANCHESTER. (FROM OUR OWN CORRESPONDENT.)

THE concluding Orchestral Concerts of Sir Charles Hallé's thirty-third series have been particularly interesting. Another visit by Herr Joachim, and an enthusiastic welcome to Mr. Santley after his long absence, raised our spirits even with the winter of silence so close at hand. The performance of Max Bruch's G minor Concerto for the fifth time testified to the attraction which the work has for violinists of first rank, for whom, as must be confessed, too many novelties are not provided; while the performance by Herr Joachim and Sir Charles Hallé of Schubert's Fantasia in C (Op. 159) was most delightful. In Gounod's "Au bruit des lourds Marteaux" Mr. Santley proved his supremacy among baritones; and in Handel's "Honour and Arms" his voice showed the good effects of his long holiday and voyaging.

At the terminal Concert of the 12th ult. Madame Schmidt-Köhne made her second appearance here, and by purity and strength of voice, firmness of delivery and clearness of enunciation, confirmed the hopes excited on her first visit. She has the vocal qualifications for an oratorio singer (much wanted just now), if only she would study the traditions of the English school. At the same Concert Miss Olga Néruda—who had previously, in conjunction with Sir Charles Hallé, given a Recital at the Concert Hall—took part in Mozart's double Concerto in E flat; and in clearness of touch and phrasing showed herself a coadjutor worthy of the veteran pianist, who bade "farewell" for a time to his subscribers and friends by a perfect interpretation of the so-called "Moonlight" Sonata. Among the recent orchestral works Mendelssohn's

picturesque "Midsummer Night's Dream" and Beethoven's great "Leonora" Overture demand special mention. Raff's "Frühling's Klänge" Symphony, given here for the first time, proved, it must be owned, rather wearisome with its interminable sequences and oft repetition of not very attractive themes.

In place of Parry's "Judith," Sullivan's "Golden Legend" was given as the last choral programme on the 5th ult. The popularity of the charming work was attested by the immense audience assembled, and the performance was in every respect admirable. Miss Macintyre's enthusiastic efforts were entirely in consonance with the requirements of *Elsa's* imagined temperament, and Miss Marian McKenzie's voice—so luscious in some of its tones—showed well in *Ursula's* placid phrases. Mr. Lloyd's conception of the part of the rather easy-going *Prince* is well known; and if Mr. Pierpoint was not very Satanic in his representation of *Lucifer*, he was quite equal to any exponents we have had here except Mr. Henscbel. The work of the band was ably done, and the choir easily got through its task. Still, it was disappointing that the one promised choral work absolutely new to Manchester should have to be given up, even with so popular a Cantata as "The Golden Legend" in reserve.

At the close of Sir Charles Hallé's thirty-third campaign, the announcement that his second visit to Australia is only partly owing to the most liberal inducements offered by his friends there, but to a considerable extent prompted by the state of health of his most accomplished wife excites widespread regret. We are proud of Sir Charles's long connection with, and labour amongst us; and we are especially obliged to him for having doubled the ties which keep Manchester in sympathy with him. Among all the great executive artists of the day there is not one with whom Lady Hallé need fear competition; and we hope to welcome her return at the beginning of next winter in renewed health and vigour.

Not a little have the many Saturday evening Concerts clashed during the season now so rapidly closing; and an evident anxiety has been shown by the Concert-givers delicately to feel the public pulse. None of the undertakings have had the success which might have been hoped for; and the example of Mr. Lane in offering some attraction to his friends and supporters on Wednesday evenings should be carefully studied. Both Mr. Barrett and Mr. de Jong seem determined to stick to Saturday evenings, and to engage in keen rivalry. And on the same night we have the long-established entertainments of Mr. Cross, at the Y.M.C.A., and the refined organ playing of Mr. Pyne at the Town Hall, in addition to a host of smaller undertakings on all sides of the city.

A want has, during this winter, been felt by the admirers of refined part-singing through the retirement of Dr. Hiles from the direction, and the consequent demise of the Athenæum Musical Society, which for more than twenty years he conducted, and where many new compositions, not heard elsewhere, were produced. It is understood that Dr. Hiles declines all evening work except in connection with his lectures at Owens College and the Victoria University. An attempt will next season be made to resuscitate the Musical Society, under the guidance of Dr. Watson.

At the Concert Hall, on the afternoon of the 16th ult., Miss Dora Bright and Mr. Frederick Dawson gave a joint Recital of pianoforte music. Miss Bright is a promising player, and Mr. Dawson is far more. The impression he made some time ago in the same room, and greatly deepened at a recent Concert in the Free Trade Hall, has been fully justified. With executive powers of the highest order, with admirable clearness of phrasing and definiteness of purpose, Mr. Dawson is bound ere long to show convincingly how an English youth, trained unpretentiously in our very midst, may challenge competition.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE most important Concert of Lent Term was undoubtedly the performance of "Judith," on January 29, by the Oxford Choral and Philharmonic Society, conducted by the composer. This Society possesses a very large

and fine chorus at the present time, an excellent band had been collected, the soloists were all good (one of them, Mr. Edwin Houghton, making a very distinct impression), and the result was a very good performance. Yet it is impossible to regard the Concert with any great satisfaction, as it demonstrated once more, but with exceptional cogeny, the apathy of the Oxford public. In spite of all the advantages with which the work was presented, people would not go to hear it, and the receipts fell short of the expenses by a sum not much less than £100. Amidst many encouraging symptoms that may be noticed with regard to musical art in this place, it cannot be denied that the systematic failure of any really good Concert to pay its expenses is a very serious cause for misgiving. It is now a long-standing evil and, unfortunately, shows no sign of abatement.

At the beginning of Term a number of well-known musicians visited Oxford and gave Concerts, the chief of them being Herr Stavenhagen, whose admirers here seem steadily increasing; Sir Charles and Lady Hallé, and Mr. and Mrs. Henschel. Of such well-known performers it is quite unnecessary to say anything; a mere record of their coming is ample. The same remark applies to Mr. Ludwig and his String Quartet (a quintet on this occasion, by the way), who, as in previous years, played at the Invitation Concert of the University Musical Union (February 24); and it might also be extended to the annual Concert by Dr. Joachim (February 17) in aid of the funds of the University Musical Club, were it not for the fact that on this occasion a new Sonata for pianoforte and violin, by Dr. C. H. Lloyd, was played. Yet even of this simple notice of performance must suffice, for, as was said of a similar event that took place in October term, criticism of music by local musicians must come from outside Oxford.

The Chorus has delivered three Lectures this term on subjects connected with Monteverde and Carissimi, and the Professor lectured on February 12 on the use of a ground bass in musical composition. A remarkably varied and interesting collection of specimens of the use of this device by composers of every age and school added materially to the value of this Lecture, and the audience were enabled to enter fully into the composer's method, owing to the fact that a printed copy of the various basses, with a statement of the number of times that each was repeated, was placed in everybody's hands.

On February 25 a sacred Cantata, called "Adoration," composed as an exercise for the degree of Doctor of Music, by Frederick R. Greenish, was performed in the Sheldonian Theatre. Should some changes now in contemplation be ultimately carried out, it is probable that this will prove the last performance of this kind. If so, the old system may be said to have expired with honour, as Dr. Greenish's exercise was very well performed and was worthy of the performance. A somewhat vague and disconnected libretto placed the composer at considerable disadvantage, but wherever an opportunity was afforded him he made good use of it. A contralto solo, well sung by Miss Hannah Jones, with violoncello obbligato, made a good impression; but by far the best numbers, both in point of technical skill and musical effect, were the chorus "Blessed are the meek," consisting of a canon, 4 in 2, and the closing double chorus with eight-part fugue. There is so strong a tendency abroad to regard contrapuntal skill as a bye-path that has no vital connection with the expression of beautiful and noble ideas, that it is gratifying to find a writer who has clearly grasped the idea that elaborate counterpoint is a means to an end, and who can also thoroughly carry it out in practice.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical event of the past month was the performance, for the first time, of Mr. Henry Coward's sacred Cantata "The Story of Bethany." This took place in the Albert Hall, on the 9th ult., and it may at once be stated that the work achieved a most distinct success. Mr. Coward, who last year obtained the degree of Mus. Bac., Oxon., wrote the Cantata as his "exercise"; but it has since then undergone considerable additions and modifications with a view to its adaptability to the resources of

provincial societies, and the result is a work of sterling merit, clever, melodious, and full of excellent writing. The words of the Cantata have been written by the Rev. Wm. Robinson, of Salem, India, who has divided his subject into three sections, entitled "The Home," "The Tomb," and "The Mount." In the first division the composer is heard at his best; the incidents in the life of Jesus at the home of Martha and Mary at Bethany being treated most felicitously. After an instrumental introduction, in which prominence is given to the melodious Bethany theme, the chorus enter to the words "O Bethany, sweet Bethany, how blest are they that dwell in thee," the hymn-like strains being followed by a short well-written fugue. The Martha and Mary themes are next announced, and a long chorus follows which, with its animated fugue and well-contrasted quartets, is likely to become highly popular. This section also contains a most effective unaccompanied chorus, "Lord, Thou art good," a class of composition in which Mr. Coward excels. This number, which at the performance was rapturously encoored, will often be heard apart from the Cantata, as will also an unaccompanied quartet, "Come, Jesus, come," heard later on in the work. The middle section, "The Tomb," deals mainly with the raising of Lazarus, and contains the two most effective numbers in the work. The first of these, a solo for contralto to the words "I believe that Thou art the Christ," is founded on an inversion of the theme which is associated with the Saviour. The melody is graceful and devotional in character, and the composer has wedded to it a very effective accompaniment. As sung by Miss Dews, this number was the feature of the performance. It is immediately followed by a chain of choruses, opening with the query "What manner of man is this?" Bold fugal entries at the words "Vanquished is death" are succeeded by the joyful outburst "Thanks be to God," in which a clever device is the inversion of the "Tomb" theme heard earlier in the division. This chorus, with its declamatory vocal passages and tumultuous orchestration, is admirably written, and its rendering by the choir of the Sheffield Musical Union evoked loud applause. The third section, entitled "The Mount," includes a brief but excellent chorus, "The Lord has gone up," and a long and elaborately worked-out fugue, which latter, rendered necessary by the purpose for which it was written, may, however, be omitted in performance. The Cantata as a whole is a work that does the highest credit to Mr. Coward. The orchestration is admirable throughout, and his vocal writing is happy and effective. The performance was in every respect worthy of the work. The soloists were Miss Kate Flinn, Miss Dews, and Mr. J. Browning. Mr. J. Peck led the band, Mr. J. W. Phillips was organist, and the composer conducted. "The Story of Bethany" can be confidently recommended to provincial choral societies and choirs. The narrative is interesting, and the music excellent.

The Hanover Choral Society gave a Concert on the same date, singing excerpts from the works of Haydn (the "Creation"), Beethoven ("Mount of Olives"), Mendelssohn, and Gounod. Miss Dews and Mr. W. Foxon were the vocalists. Mr. J. W. Phillips played organ solos, and Mr. T. Morton conducted.

On the 17th ult. Sir Charles Hallé revisited the town, accompanied by Miss Alice Gomez as vocalist, Mr. Willy Hess as solo violinist, and six of the leading members of his famous Manchester orchestra. Hummel's Septet in D minor, Brahms's Trio in E flat, and other pieces were successfully performed.

"The Golden Legend" was performed by the Barnsley St. Cecilia Society on the 12th ult., under the direction of Mr. R. S. Burton. The public hall was crowded in every part, and the rendering of the work was in all respects worthy of the reputation of this flourishing Society. The chorus singing was excellent, the fine performance of the last chorus being especially praiseworthy. The soloists were Miss S. Wardell, Miss M. Rhodes, Mr. W. Foxon and Mr. D. Billington.

The fourth of the present series of Chamber Concerts given by Mr. Albeniz took place at St. James's Hall, on Saturday evening, the 14th ult. In conjunction with Mr. Arbos, who made his last appearance on this occasion, the

Spanish pianist played Schubert's Sonata in D minor (Op. 121), and, making allowance for some want of vigour, the reading of the work was very commendable. Mr. Arbos, by general desire, repeated his excellent performance of Mendelssohn's Violin Concerto, with the pianoforte accompaniment as arranged by the composer. Mr. Albeniz gave a performance of Bach's "Italian" Concerto, remarkable for delicacy and purity of style; but he must be blamed for introducing Tausig's distortion of Weber's "Invitation à la Valse," for which pianists have a curious fondness. As an encore he gave his own tasteful little "Serenade Espagnol," and also introduced some new trifles from his own pen. Miss Zippora Monteith was scarcely at home in "With verdure clad," but was more successful in Brahms's duet "So lass uns wandern," which she sang with Mr. J. G. Robertson, the latter vocalist taking the place of Mr. W. Nicholl, who was unable to appear. Mr. Robertson also contributed songs by Dvůřák and Maude White, singing both with refinement and expression.

MR. CHARLES FRY'S Recital of the "Merchant of Venice," with Sullivan's incidental music, at the Birkbeck Institution, on the 18th ult., attracted a very large audience, who were very hearty in their appreciation of the artistic combination of recitation and music set before them. With the aid of a small but efficient orchestra (strings and pianoforte), led by Mr. T. E. Gatehouse, and conducted by Mr. Berthold Tours, a spirited reading of Sir Arthur Sullivan's charming and appropriate music was given, the Bourrée especially narrowly escaping an encore. Mr. Edwin Bryant sang the Serenade with much effect, and Pinsuti's Part-song "Tell me where is fancy bred" was sung by Miss Willis, Miss Tombleson, Mr. Bryant, and Mr. Burgess in the third Act. Completeness was given to the Recital by some short but very effective *entr'acte* movements written by Mr. Tours and Mr. H. M. Higgs, notably the March written by the first-named composer for the Trial Scene. Mr. Fry was particularly successful in the scene between *Shylock* and *Tubal*, and in the Trial Scene, and he was recalled very heartily at the end of the Recital.

THE Bow and Bromley Institute Choir gave a performance of Beethoven's Mass in C, on the 14th ult., before an audience that filled the Institute Hall to its utmost capacity. The principals were Miss Naomi Hardy and three students from the Royal Academy of Music—viz., Miss Violet Robinson, Mr. Maurice Aubrey, and Mr. B. Mayne. The accompaniments were performed by a capital band, mostly amateur, aided by Mr. Fountain Meen at the organ. The work was received with many demonstrations of approval, the beautiful Benedictus especially making a deep impression. In the second part the band played Auber's Overture "Marco Spada" with great spirit, the principals each contributed a song, and the choir sung Gounod's "By Babylon's Wave." Miss Hardy's singing of Grieg's setting of Solveig's Song ("Peer Gynt") and of Henschel's Spinning Wheel Song, and Miss Robinson's reading of an old French air, "Marguerite," deserve special commendation. The Concert was conducted by Mr. W. G. McNaught.

MISS ISABELLA DONKERSLEY, lately a pupil of the Royal College of Music, whose violin playing has been frequently noticed with approval, gave a Concert at Kensington Town Hall on the afternoon of the 12th ult., presumably to mark the close of her student's career and her first appearance as a public performer. The result may well be described as thoroughly satisfactory. The young lady has a remarkably fine tone and an excellent command of expression, which qualities were well exhibited in Brahms's last Pianoforte and Violin Sonata, and in Bruch's Romance in A minor, to which Miss Donkersley did full justice. She also led Mendelssohn's Quartet in E flat, for strings, and Schumann's "Fantasiestücke" (Op. 88), with great ability, and what remains to be added to make her a finished quartet player we have no doubt industry and artistic zeal will soon supply. Miss Donkersley was ably assisted by several of her late fellow-students, Miss Annie Fry, Mr. W. Stephenson, Mr. A. Hobday, and Miss Maud Fletcher.

THE City of London College Choir is one of the few bodies that hold regular meetings in the heart of the City. It has an advantage in commanding the use of a fair-sized hall

in which to hold its rehearsals and performances. On the 12th ult. the choir, assisted by the orchestral band allied to the Society, gave a performance of Schubert's "Song of Miriam" before a large audience. This fine dramatic work was given with considerable effect, although the choir was not numerous enough to balance the somewhat powerful body of strings in the band. Miss Naomi Hardy sang the soprano solo (which has an extraordinary range) with ample power and fine expression. In the miscellaneous part of the Concert the most noticeable pieces were the excellent violin playing of Miss Gwynne Kimpton in the Air Varié by Vieuxtemps, and the neat fluent playing of Miss Marion Clapton in the Rondo from Beethoven's Concerto in C major. The Society is conducted by Mr. W. G. McNaught.

THE fifty-eighth performance of the Musical Artists' Society took place at the Princes' Hall on the 12th ult. The principal instrumental works in the programme were a Quintet in D, for wind instruments, by Miss Edith Swebstone; a Divertimento in the same key, for flute, clarinet, horn, strings, and pianoforte, by Mr. Arthur C. Haden; and a Sonata in E flat, for violin and pianoforte, by Mr. C. J. Macpherson. Of these the second is the most ambitious, but the third is the most successful, and it received the largest amount of justice in performance, in which the composer was assisted by Mr. Charles Griffiths. The Concert concluded with a Cantata for female voices, entitled "L'Amie du Drapeau," written and composed by Mr. Alfred Gilbert, in which some fairly tuneful music is wedded to a libretto based, it is said, upon an incident in the Franco-Prussian war.

THE Annual Concert of the violin classes at the Birkbeck Institution took place on the 21st ult., under the direction of Mr. T. E. Gatehouse and Mr. W. Thornton. An exceptionally good programme was provided, including the *Allegro* from Rheinberger's Quartet in E flat, excellently played by Messrs. Izard, Gatehouse, Allen, and Bucknall; and one of Bach's Concertos for two violins, played by Messrs. Gatehouse and Greebe. Mr. Gatehouse's skill as a teacher was favourably displayed by the members of the various violin classes in Gurliitt's Overture "Masaniello," Handel's "Largo" (the solo well played by Miss Edith Doughty), and in selections from the "Surprise" Symphony and "Lucreria Borgia." The vocalists were Miss Fusselle, Mrs. Alexander Siemens, and Mr. Robert Hilton, whose efforts were highly appreciated; and Mr. Charles Fry successfully contributed some recitations.

MR. W. DE MANBY SERGISON directed a performance of the first and second parts of "The Redemption" at St. Peter's, Eaton Square, on Thursdays, the 5th and 12th ult., and on Good Friday, with organ, harp, and trumpet accompaniment, all without Conductor. The chorus singers have all been prepared by him, and the greater number of the soloists were his private pupils—Mr. Charles Ackerman, Masters Wood and Simons; Narrator, Mr. W. Halker Boulton. At the two Thursday performances Mr. Dalzell, of Westminster Abbey, sang the tenor solos. Mr. Gregory Hast took them on Good Friday. Mr. Sergison also accompanied on the organ a performance of the St. Matthew Passion of Bach, which was given on Thursday, the 19th ult.

ON Tuesday, the 10th ult., Miss Ethel and Mr. Harold Bauer gave one of their agreeable Chamber Concerts at the Princes' Hall. Unfortunately the event clashed with the Concert of the Bach Choir, and this, together with the repellent weather, doubtless unfavourably affected the attendance. The programme was by no means of a hackneyed character, among the pieces being Spohr's double Concerto in B minor, for violins, which was performed by Mr. and Miss Winifred Bauer, and also Liszt's rarely-heard "Concerto Pathétique" in E minor, for two pianofortes. Mr. Bauer's principal solo was Bach's "Chaconne." Miss Ethel Bauer played Beethoven's Sonata in F sharp (Op. 78) and also some pieces by Chopin, including the Polonaise (Op. 53) in A flat.

A SUCCESSFUL Concert was given by Mr. W. H. Eayres, the well known violinist, on the 3rd ult., at Holloway Hall, in aid of the North London Nursing Association. The Concert-giver was assisted by Miss Agnes Larkcom, Miss

Meredyth Elliott, Mr. Reginald Groome, Dr. Malcolm, Mr. Barrington Foote, and a small choir selected from the Finsbury Choral Association, and conducted by Mr. C. J. Dale, all of whose efforts were received with much favour by the audience. Mr. Eayres played Romance (Sainton) and Saltarello (Alard) with considerable success, and was also favourably represented by his pupil, Miss Lily Hudson. M. Louis Strelitzkie contributed solos on the flute, and Mr. Maurice Koopman on the violoncello. Recitations by Mr. Charles Fry were also included in the programme. Mr. Fountain Meen accompanied.

The competition for the Llewellyn Thomas Gold Medal (contraltos) took place on the 19th ult. at the Royal Academy of Music. The Examiners were Mr. Wm. Nicholl, Mr. Eugene Oudin, and Mrs. Mary Davies (in the Chair). There were fourteen candidates, and the medal was awarded to Mary Hay, pupil of Mr. Fred. Walker; the Examiners highly commended Vera Galbraith, Mignon Spencer, and Ellen Niblett. The competition for the Evil Prize (basses and baritones) was also decided on the same day. The Examiners were the same as in the other competition, Mr. Oudin being in the Chair. There were ten candidates, and the prize was awarded to John Walters; the Examiners highly commended J. McBride Gibson.

THE St. Barnabas Choral Society gave a performance of Macfarren's "May Day" and a selection of glees, songs, and orchestral pieces in the Schoolroom, Devonshire Road, South Lambeth, on the evening of the 10th ult. In spite of the heavy snowstorm there was a good audience, and the forty-five performers who were present carried out the programme in a very satisfactory manner. "Now Trump" was the most effective of the smaller works, and a *pizzicato* movement, "Serenade des Mandolines" (Desormes), was encored. The solos in the Cantata were sung by Miss Lilian Jacks. Mr. S. R. Young, Organist of St. Andrew's, Peckham, presided at the pianoforte, and the Conductor was Mr. F. W. Lacey, Organist of St. Barnabas.

THE usual solemn special Service at St. Paul's Cathedral in Holy Week was celebrated on the 24th ult. The Miserere (51st Psalm) was sung by the priest and the choir to the Tonus Regalis, harmonised by Stainer. The Passion Music (St. Matthew) by Bach was sung according to the version arranged especially for this service. The portable organ was placed on the South side of the choir, and with the great organ reinforced the two choirs and orchestras for which Bach has laid out his music. Dr. Martin conducted, the organs were played by the brothers Hodge, and the solos were sung by certain of the boys of the choir, and by Messrs. Kenningham, Fryer, Grice, Kempton, Miles, and De Lacy. The Church was filled from end to end.

ON Monday evening, the 2nd ult., a special service was held at St. Jude's Church, East Brixton, the occasion being the re-opening of the enlarged organ (Walker & Sons). After a short musical service, a Recital was given by Dr. Bridge, Organist of Westminster Abbey. The selection included Fantasia in B flat (Silas), Water Music (Handel), Larghetto (Haydn), Toccata and Fugue in C (Bach), Shepherd's Song and Evening Hymn (Merkel), and Fantasia (Merkel). Mr. Arthur Harvey and Mr. Herbert E. Budge were the vocalists. The vocal portion of the service was accompanied by Mr. W. T. Stuart, Organist of St. Jude's Church.

FESTIVALS in aid of the Choir Benevolent Fund will be held at Gloucester and Cheltenham on the 16th and 17th inst. They will consist of a Service in Gloucester Cathedral on the first-mentioned date at 11.30; a Concert at the Shire Hall in the evening; a Service at Christ Church, Cheltenham, on the second day at 3.30; and a Concert at the Assembly Rooms in the evening. The choir for the Services and Concerts will number about sixty voices, selected from the Chapels Royal, St. Paul's, Westminster, Windsor, Eton, Gloucester, Bristol, Hereford, Oxford, and Worcester.

AN Evening Concert was given at Morley Hall, Hackney, on the 12th ult., by Miss A. Wilmot-Briggs, assisted by Madame Belle Cole, Miss Emilie Rahmel, and Messrs. Miles Mole, Edward Booth, and Alexander Tucker. Cornet solos were given by Mr. Alexander Edwards. Mr. W.

Emerson presided at the pianoforte. Miss Briggs sang Rossini's "Una voce," "She wandered down the mountain side," by Clay, and in a Trio with Madame Belle Cole and Mr. Miles Mole.

MR. ARNOLD DOLMETSCH proposes to give, at the Princes' Hall, on the 27th inst., a Concert of Ancient English Music of the sixteenth and seventeenth centuries. It will be performed entirely upon the instruments for which it was written—viols, lute, and harpsichord. "Fancies" for viols from one to six parts, songs with accompaniments for lute and Viol da Gamba, will be included in the programme, which is likely to be interesting as it is uncommon.

ON the 16th ult., at St. Saviour's Hall, Battersea Park Road, a performance of Handel's Oratorio "The Messiah" was given by the members of the St. Saviour's Choral Society. The solos were sung by the Misses Delves Yates and Messrs. J. T. Rider and J. Ulrich. The choruses were most creditably performed. The Conductor was Mr. J. Barfoot, Organist and Choirmaster of St. Saviour's Church, Miss Rider (pianoforte), Mr. A. W. Rider (organ), and Mr. B. Heavside were the accompanists.

MISS SASSE gave a Concert on the 17th ult. in the banqueting room of St. James's Hall, when she performed Gade's Trio in F and Schumann's Quartet in E flat, assisted by Messrs. Kummer, Jacoby, and W. H. Squire, with taste and artistic effect. The pianoforte solo was Handel's Chaconne in G. Miss Florence Christie, a young Scotch lady, who sang a song from Saint-Saëns's "Samson et Dalila," has a beautiful contralto voice. She was joined by Mr. Henry Phillips in a duet by Spohr.

A CONCERT was given under the direction of Mr. J. R. Griffiths, on the 16th ult., at Hawkstone Hall, Kennington Road, when Cowen's "Rose Maiden" was successfully performed. The vocalists were Miss Edith Luke, Miss Louise Lancaster, Mr. Edwin Bryant, and Mr. Walter Jones. The choruses were efficiently sung by the Christ Church choir, the accompaniments being played on the pianoforte and harmonium by Mr. John P. Attwater and Mr. F. N. Abernethy.

THE "Philomel" (Railway Clearing House) Male Voice Choir gave their second Concert on Tuesday, the 17th ult., at St. James's Hall (Banqueting Room). A number of Part-songs were given with considerable success under Mr. J. Linley Berry, the Conductor. In addition to the choir, Messrs. Reginald Groome, Arthur Butlin, and Walter Banks sang, and Mr. Arthur Payne gave violin solos in an artistic style. Mr. Tom Physick accompanied.

SELECTIONS from Sir Arthur Sullivan's Oratorio "The Prodigal Son" were given at the second of the Lenten series of Musical Services at St. Mark's, Notting Hill, on Thursday evening, the 5th ult. The selection included all the most important and familiar numbers in the work; the choruses were well sung, and the beautiful unaccompanied quartet, "The Lord is nigh," was given in a wholly admirable manner.

MISS MAUDE RHILL and Miss Kate Goodson gave a second Pianoforte Recital at the well-known Bow and Bromley Institute on the 21st ult. Both of the young players had an enthusiastic reception. Mr. Gerald Walenn was very successful in his performance of Mrs. Ralph's cleverly written violin pieces. The instrumental portions of the programme were well given. Madame Belle Cole contributed four songs during the evening.

REVIEWS.

Charles Gounod: his Life and his Works. By Marie Anne de Bovet. [Sampson Low, Limited.]

IN the address to the reader at the commencement of the book the authoress explains the character of the work she has written. It is intended to be a literary monument to Charles Gounod. There is no attempt on the part of the writer to make any statement concerning the ideas, personality, or private life of M. Gounod. The intention is to give a history of his artistic life. This it does *more Gallicum*. It cannot be said that the book has been written with that

spirit of impartiality which should distinguish the work of a historian. The view of M. Gounod taken by the writer is that of an enthusiastic partisan and ardent admirer. This admiration is occasionally expressed in terms of high encomium, and has led to the adoption of a standpoint on which there is apparently room only for one, and from which all that the eye lights upon appears rose-coloured and glowing. The book unquestionably shows a great appreciation of the talents of M. Gounod, and there are several interesting anecdotes concerning him, but the majority of ordinary readers would have been better able to understand the feeling of adoration had it been set forth in a manner that was more comprehensible to meaner capacities than it is. Little or nothing is said about Gounod's residence in London, but opportunity is taken to sneer at English musical taste. The value and clearness of the work for biographical purposes is lessened by the glamour of admiration which surrounds even the plainest statement of facts. This may please some minds, but those minds will probably not belong to Englishmen. Gounod is held in high estimation in this country for his genius, and British readers still wait for a trustworthy common sense view of his artistic career, and not a rhapsody, written with an excess of feeling that, only in the mind of the authoress, carries all before it. The literary style of the book is not of the highest order, the writer having been evidently too much engrossed with the subject to descend to the trivialities of an accurate and clear method of expression.

George Alexander Macfarren: his Life, Work, and Influence. By Henry C. Banister. [George Bell and Sons.]

MR. BANISTER has won approval from all the pupils and admirers of the late Principal of the Royal Academy of Music, by the production of his exhaustive and copious biography. He tells the story of Macfarren's early life, his struggles in manhood, and the ultimate rewards and honours gained, in a plain straightforward way. There is a large amount of enthusiasm in the expressions employed in relating the record of the life, work, and influence; but there is no attempt at fine writing, for the author doubtless felt that this would be altogether superfluous, and perhaps also that it was out of his line. He has given great importance to newspaper extracts and so forth, and he tells many anecdotes concerning the wonderful powers of memory and knowledge of musical things possessed by Macfarren, powers developed by his unfortunate affliction, loss of sight. His lectures, speeches, and other work, as his friends were wont to say, were not only mental, but they were monumental as well as ornamental. In these lectures and criticisms, which constituted a great part of his work, will also be found the germ of the influence he is likely to exercise over his own generation. His prejudices are gracefully alluded to and lightly touched upon. His merits as a composer posterity will doubtless judge if they desire so to do. At all events, the information likely to be useful, not only in this matter, but also in most that concerns Macfarren, will be found in the pages of Mr. Banister's book, for he has done his work conscientiously if not brilliantly.

Twelve Songs for a Soprano Voice, from the Oratorios composed by G. F. Handel. Edited, with marks for phrasing, expression, and breathing, by Alberto Randegger. [Novello, Ewer and Co.]

IN our recent notice of Mr. Randegger's edition of the solo music in Mendelssohn's "Elijah," we alluded to the probability of this work being speedily followed by others of a similar character; and now, under the appropriate title of "Novello's Concert Edition," we have an excellent selection of Handel's songs for a soprano voice, from his Oratorios, the directions of the experienced editor of which must prove a valuable lesson to all young vocalists, many of whom, even with good voices, are often doubtful regarding the important subjects of phrasing, expression, and the proper management of breathing. Considering that the contents of this volume contain all the most popular soprano solos in Handel's standard Oratorios, it is unnecessary to mention any by name; but we may say that many exquisite Recitatives, which are often passed over by amateurs who diligently study the songs which follow them, will no doubt receive earnest attention from the

possessors of this edition, in consequence of the light thrown upon the due rendering of the words by Mr. Randegger.

The Story of Bethany. A Sacred Cantata. Words by the Rev. W. Robinson. Music by Henry Coward. [Novello, Ewer and Co.]

IT is highly satisfactory to find the growing demand for church cantatas, or short, simple musical works suitable for performance during Service, met in so earnest a manner as is instanced in Mr. Coward's "Story of Bethany." The solos are well written, expressive and melodious; the concerted pieces for soli or chorus are so designed as to interest the singers without overtaxing them with difficulties. When the devices of fugue or imitation are employed—evidences, perhaps, of the "exercise" character of the work—there is no pressing forward scientific knowledge for the sake of display, but all seems to arise naturally out of the treatment. The plan upon which the Cantata is based may be gathered from the titles of the three parts of the work. The first is called "The Home," the second "The Tomb," and the third "The Mount." The subject is admirably dealt with, and as it treats of one of the most interesting episodes in the life of Our Lord, it is not unlikely that the Cantata will become widely popular.

Prince Sprite. A fairy Operetta. Music by Florence A. Marshall. [Novello, Ewer and Co.]

THE libretto of this charming little work has been arranged from the fairy tale of the Countess d'Aulnoy by Miss Bertha Thomas with no little skill. The story has, we believe, been dramatised before under the title of "The Invisible Prince"; but the present version derives no little of its attractiveness from the simple yet graceful music with which it is associated. There is a bright overture for four hands, with violin *ad lib.*, and fifteen other numbers—choruses, duets, songs and instrumental pieces, including some graceful soft music, and some excellent dance measures. The vocal parts are well written, and show considerable knowledge of vocal effect and no little skill in writing for treble voices, so that it should command a welcome from those choral societies where female voices only are available for its utility in that respect. Its musical qualifications will be certain to secure favour for it wherever it is known.

Epiphany: or, The Manifestation of Christ to the Gentiles. A Cantata. Words selected and arranged by the Rev. James Baden Powell. The music composed by Alfred King, Mus. Doc. [Novello, Ewer and Co.]

AS a rule, the exercises written for academical purposes stand in rank equal in the most part to "Kapellmeister-musik." Dr. King's Cantata is an exception to the rule. There is not only all that is required to "satisfy the examiners" in the matter of scholastic requirements, but there is something besides in the existence of artistic feeling and dramatic design which they, in common with all musicians, are glad to recognise even though it is beyond the requirements. The indications to be traced in the pianoforte part show thoughtful orchestral ideas, the solos and part-writing are in all respects graceful and vocal, and although the part-writing would tax the resources of ordinary choral societies, they would be all the better for an intimate knowledge of the work.

Loving, yet Lost. Song. Words written by E. Oxenford. Music composed by Frank Peskett. [Novello, Ewer and Co.]

THE perfect agreement between the sentiment of the words and the musical setting is one of the most noteworthy features of this excellent little song. Another will be found in the fitness of the melody for the voice of the singer, for the phrases are well designed for effective vocalisation. The accompaniment is good and characteristic.

The Sleep. Song. By E. M. Lawrence. [Novello, Ewer and Co.]

THERE is much that is earnest in this setting of Elizabeth Barrett Browning's words, and much that indicates good intentions as yet not wholly controlled by experience. It is suitable to a mezzo-soprano voice, and, if given with due expression, would be most effective.

Magnificat and Nunc dimittis. Set to music for congregational use. By J. H. Maunder.
[Novello, Ewer and Co.]

MR. MAUNDER, in this setting of the Canticles for Evening-song, has aimed at being congregational, and has succeeded in providing music which is sufficiently melodious to tempt the musical portion of the congregation to join in the strains of praise. The music is good without being difficult, and it is effective without being undignified.

FOREIGN NOTES.

ON the occasion of the recent centenary of the birth of Czerny, Dr. Hanslick, the able Viennese critic, devoted a highly interesting article to the subject in the columns of the Vienna *Neue Freie Presse*, dwelling at some length upon the modest personality and simple habits of the pianist composer, "with whom has passed away the last of the real pupils of Beethoven who had imbibed the spirit of his compositions from the personal demonstration thereof by the master."

An excellent first performance is reported from Berlin, on February 28, of Liszt's "Missa Choralis," a work replete with subtle difficulties, which, however, were successfully surmounted by the Berlin Philharmonic Choir, under the direction of Herr Siegfried Ochs. The same composer's Oratorio "Christus" was performed by the Berlin Cecilia Verein, conducted by Herr Alexis Holländer; and his symphonic poem, "Hunnen Schlacht," at the Royal Opera, under Herr Sucher's command; both performances taking place on the 9th ult.

A project for the erection at one of the public places at that capital of the combined statues of the three great German classics, Haydn, Mozart, and Beethoven, is obtaining influential support at Berlin, and a committee has already been formed for the purpose of carrying it out.

For the forthcoming representations of "Parsifal," "Tristan und Isolde," and "Tannhäuser" at the Bayreuth Festspielhaus, the following cast of the leading parts has been definitely arranged—viz., for "Parsifal": MM. Van Dyck and Grüning, *Parsifal*; Grengg and Wiegand, *Gurnemanz*; Reichmann and Scheidemantel, *Amfortas*; Mesdames Malten, Mailhac, and Materna, *Kundry*. For "Tristan und Isolde": MM. Alvary, *Tristan*; Wiegand, *Marke*; Plank, *Kurneal*; Madame Sucher, *Isolde*. For "Tannhäuser": MM. Alvary and Van Dyck, *Tannhäuser*; Reichmann and Scheidemantel, *Wolfram*; Döring, *Landgraf*; Mesdames Sucher and Mailhac, *Venus*; the part of *Elizabeth* has not, as yet, been finally cast. Chorus and orchestra will, with few exceptions, be identical with those of the Festspiele in 1889. MM. Levi, of Munich, and Mottl, of Carlsruhe, will again be the Conductors.

A reproduction in photogravure of the portrait of the Countess Therese von Brunswick, Beethoven's "Unsterbliche Geliebte," will shortly be published by authority of the Beethoven Haus, of Bonn.

An interesting exhibition relating to the life and work of the poet Grillparzer is just now on view at the new Rathaus, of Vienna. Grillparzer, the intimate friend of both Beethoven and Schubert, was himself an enthusiastic music lover, and had studied counterpoint under Sechter. Among the exhibits relating to the art, mostly contributed by the Viennese Gesellschaft der Musikfreunde, there is a number of songs composed by the poet.

The German opera at Rotterdam, which had been carrying on a struggling existence for some years past, is now defunct. There is also a French operatic company stationed in Holland, which, however, appears to meet with scarcely better support. The public—more especially the middle classes—very naturally prefer to hear opera sung in the native tongue, for which every opportunity is afforded in a country which possesses, moreover, several concert institutions of the very highest order.

Lortzing's opera "Der Waffenschmied," first performed at the Leipzig Stadt-Theater on March 4, 1846, under the composer's direction, was performed there for the hundredth time on the 10th ult.

At a recent performance of Wagner's "Tannhäuser" at the Dresden Opera, Fräulein Malten, the well-known

excellent artist, created much enthusiasm in the double impersonification of *Elizabeth* and of *Venus*, two diametrically opposed artistic conceptions which, however, she is said to have sustained admirably.

At the Munich Hof-Theater active preparations are going forward for the production shortly after Easter of Peter Cornelius's opera "Der Cid," as well as Liszt's "Saint Elizabeth," both under the direction of Herr Levi.

Paul Geisler's new three-act "tragic" opera "Die Ritter von Marienburg," achieved a most undeniable success upon its first performance last month at the Hamburg Theatre, the composer himself conducting.

Mozart's grand heroic opera "Idomeneo" is to be shortly revived at the Dresden Hof-Theater.

Dr. Hans von Bülow, having been presented by some Hamburg admirers, on the occasion of his sixtieth birthday last year, with the sum of 10,000 marks, to be expended by him in the interests of the art, has decided to devote three-fourths of the sum to the purchase of some representative collection of antique musical instruments, and the remaining fourth to a *fac-simile* reproduction of the original score of "The Messiah"; all to be eventually presented to the Hamburg Museum.

A one-act comic opera, entitled "Kalixula," has just met with a very favourable reception at the Stuttgart Hof-Theater. The composer is Capellmeister A. Doppler, of Stuttgart.

Active preparations are being made at Salzburg for the forthcoming centenary of the death of Mozart. It is proposed, *inter alia*, to give special performances of the three most important works which have emanated from the master's pen during the last year of his life—viz., "La Clemenza di Tito," "Die Zauberflöte," and the "Requiem," all three composed in 1791. The municipality, the local corporations, and numerous societies, artistic and otherwise, will take part in the solemnization of the special anniversary, the general organisation being in the hands of the Salzburg Mozarteum.

Frl. Marie Joachim, the daughter of the eminent violinist, has lately appeared with much success in the character of *Elisa* in "Lohengrin," at the Elberfeld Stadt-Theater, where the promising young artist has now become permanently engaged.

The following are among the works to be produced during the Festival of the Lower Rhine to be held, as already announced, in July next, at Aix-la-Chapelle—viz., Haydn's "Seasons," Scenes from "Faust" (Schumann), Beethoven's C minor Symphony and Brahms's Symphony in F, Concerto for two orchestras (Handel), Beethoven's Piano-forte Concerto in E flat major, and Berlioz's "Carnaval Romain." Mr. Eugene d'Albert will be the solo pianist.

The most important performance which has as yet taken place outside of Italy of Mascagni's opera "Cavalleria Rusticana" was given at the Imperial Opera of Vienna, on the 20th ult., in the presence of the Emperor. It was a great success, and the director and the artists were called before the curtain repeatedly.

A Music Festival is to be held for the first time, in July next, at Frankenthal, in the Bavarian Palatinate.

Wagner's "Die Walküre" was performed for the first time on the 7th ult., at the Court Theatre of Copenhagen, under the direction of John Svendsen, and met with an enthusiastic reception. This was the first production of the work in any Scandinavian country.

At a recent sale of autographs at Berlin the pianoforte score of Mendelssohn's "First Walpurgis Night," in the composer's handwriting, was sold for the sum of 1,000 marks, and the complete MS. score of Mozart's Piano-forte Concerto in C, inscribed "Concerto di Wolfgang Mozart nel Febraio, 1785," eighty-one pages in the composer's hand, realised the sum of 1,500 marks.

The *Badische Landeszeitung* states officially that the excellent Mannheim Capellmeister, Herr Felix Weingartner, has been appointed to the post of Orchestral Conductor at the Berlin Opera.

Performances are multiplying in Germany and elsewhere of Liszt's "Saint Elizabeth," both scenic and in the concert-room. In the latter form the Oratorio was performed some weeks since at Lucerne, under the direction of Herr Josef Frischen, and two repetitions thereof have since taken place.

According to the Austrian laws of copyright, musical works can be freely performed after their composers have been dead ten years. Consequently Wagner's "Parsifal" will be at the mercy of any manager after February 13, 1893. In order, if possible, to protect the work from the inartistic, not to say profane treatment it would be certain to receive from irresponsible *entrepreneurs*, Frau Cosima Wagner has entered into negotiations for the prolongation of the Bayreuth rights in this sacred music-drama.

The third Swabian Music Festival is to be held from June 2 to June 4 next, at Stuttgart.

A committee has been formed in Germany for the purpose of erecting a monument, in his native town of Belzig (Prussia), to Carl Gottlieb Reissiger, the successor of C. M. von Weber in the conductorship of the Dresden opera. Reissiger's music, though once popular, is now quite obsolete in this country, unless it may be said to survive in the *pièce de salon*, for many years wrongly attributed to Weber himself, known as "Weber's Last Waltz."

Subscriptions are being raised already amongst the inhabitants of La Flèche (France) for the purpose of erecting a statue of the late Léo Delibes in one of the public places of that town, in a neighbouring village whereof the composer of "Lakmé" first saw the light.

M. Arthur Pougin, the distinguished French musical *savant*, is delivering a series of interesting Lectures just now in the French capital on the History of French opera, assisted by vocal illustrations on the part of several well-known artists.

Wagner's "Lohengrin" has made further successful progress in French provincial towns during the past month, having now been produced at Rouen, Angers, Nantes, Lyons, and Bordeaux.

M. Carvalho, the whilom director of the Paris Opéra Comique, who was superseded by M. Paravey, in consequence of the catastrophe which happened to the theatre four years ago, was reinstated in his former position last month, greatly to the satisfaction of Paris opera-goers. It was M. Carvalho who, as manager of the Théâtre Lyrique, first brought out Gounod's "Faust," with Madame Carvalho in the part of *Marguerite*.

"Conte d'Avril," a four-act comedy in verse, drawn from Shakespeare's "Twelfth Night," by M. A. Dorchain, was revived last month at the Paris Odéon, with new music by M. Widor, comprising nineteen numbers, which, played by M. Lamoureux's orchestra, met with success. The play was well staged and well acted, Madame Alice Lody, who has been engaged in Russia for some years past, being especially successful in the rôle of *Viola*.

A new opera, entitled "Frau Jeanna," by Herr Lange-Müller, recently produced at Copenhagen, has met with good success, being described as a work full of melody, and not deficient in dramatic life.

Mr. Frederic Lamond, the gifted Scottish pianist, gave a very successful Concert lately at Frankfurt-on-Main, and his performance is referred to in most appreciative and sympathetic terms in the local press.

Two remarkable special performances of Beethoven's "Fidelio" took place on February 22 and 23, at the Meiningen Hof-Theater, the receipts being devoted to the Beethoven-Haus Fund, at Bonn. The art-loving duke of the principality had taken a personal interest in the mounting and rehearsing of the noble work, the performance of which is described as one of surpassing excellence. The choruses more especially produced an indescribable effect, the body being recruited by a number of well-trained amateurs of both sexes, some of them belonging to the highest circles of the town.

A Symphony in B minor, by the Russian composer A. Borodin, was performed last month, for the first time in Germany, by the Mannheim orchestra, under the conductorship of Herr Felix Weingartner, and was received with considerable favour on the part of a critical audience.

An important new composition for chorus and orchestra, entitled "Columbus," from the pen of Felix Draeseke, met with a highly successful first performance some weeks since at Leipzig by the Pauliner Gesangverein, under direction of Herr E. Kretzschmer.

A new opera, by the Spanish composer Serrano, has just been most successfully brought out at the Royal Opera of Madrid. The work is entitled "Irene de Otranto," and

the author of the libretto, which is said to be an excellent one, is José Echegaray, the eminent Spanish dramatist.

Signor Franchetti, the successful composer of "Asrael," is busily engaged upon a festival opera, which, at the instance of Verdi, he has been commissioned to produce in time for the four hundredth anniversary of the discovery of America, to be celebrated next year at Genoa, the birth-place of Columbus. The opera is to be performed at the Carlo Felice Theatre, of that town, under the management, it is said, of director Pollini, of the Hamburg Stadt-Theater.

Preparations are also on foot at New York for the forthcoming Columbus anniversary. The Maestro Carlo Brizi, a resident of New York, is busily engaged upon a grand opera, "Cristoforo Colombo," which he hopes to see performed on the occasion in question.

After a very successful Concert tour in Germany and Austria, Señor Sarasate has gone to Spain, where he will give a series of Concerts, previous to his return to London for the season.

The Theatre La Fenice, of Venice, proposes to celebrate the centenary of its establishment, next year, by a revival of the first operatic work performed within its walls—viz., "I Giuochi d'Agripino," by Paisiello.

A new operetta, entitled "Ghetanaccio," written in the Roman dialect, the music by the Maestro Zuccani, is attracting full houses just now at the Teatro Rossini, of Rome.

At the Costanzi Theatre, of Rome, a new opera, libretto by Arrigo Boito, entitled "Pier Luigi Farnese," composed by Constantino Palumbo, is shortly to be produced.

Italian journals announce the melancholy fact that the *claque* has at length been firmly established and officially recognised at La Scala, of Milan.

Madame Adeline Patti was among the vocalists at a Concert given last month at the Théâtre Valette, of Marseilles. There was a crowded audience, and the receipts amounted to 22,000 francs, whereof the *Divas*' share amounted to 12,000 francs—"as per contract."

Félicien David's opera "Lalla Rookh" was performed last month at Stuttgart, on the occasion of the birthday of the King of Württemberg.

A Russian musician, M. Schurowski, residing in Paris, having collected, through official sources, the national hymns in existence throughout the civilized world, has just published them with their (likewise officially attested) original words. President Carnot has accepted the dedication of this unique and interesting volume.

The recent first performance in France of Bach's Mass in B minor by the Paris Conservatoire having been eminently successful, several extra performances of the stupendous work will probably be given by the institution referred to.

An orchestral Suite, and portions of the score of an opera "Sumitri" (founded upon Goethe's poem "Der Gott und die Bajadere"), by Alessandro Costa, was performed recently at the Sala Dante, of Rome, where it met with general appreciation, being pronounced by connoisseurs to be a work of a highly-gifted artist. A secular Cantata by the same composer has been accepted for performance by the Berlin Singakademie.

At the Théâtre de la Monnaie, of Brussels, Mozart's "Don Giovanni" was revived last month, the work not having been heard here for twenty years. It has been mounted in a worthy manner, and is sure to remain in the *répertoire* for some time. M. Bouvet was the *Don*, Madame Dufrane the *Donna Anna*, and Madame de Nuovina the *Zerlina*.

At the Grand Théâtre, of Bordeaux, a new ballet, entitled "Ouliane," the music by M. Charles Haring, was well received on its first performance last month.

CORRESPONDENCE.

THE LATE E. A. SYDENHAM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Our kind vicar has given me permission to devote a portion of the offertory of our Annual Easter Monday Organ Recital to the fund being raised for the family of the

late Mr. E. A. Sydenham. Would it not be practicable for other organists to endeavour to take the same course and thus acknowledge in a practical way the good work, as a church composer, that the late gentleman so successfully accomplished?—Yours faithfully,

WALTER SPINNEY

(Organist of the Parish Church, Royal Leamington Spa).
Bemerton House, Dale Street,
Leamington, March 10, 1891.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents are requested specifically to send the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the test of the paper is printed to supply the current sale.

M. E. G. D.—There are some easy and excellent Trios of the nature you seek by L. Meyer and Cornelius Gurliet.

S. H.—(1) The Incumbent has virtually the appointment of the Organist. (2) The salary is usually paid out of the Parish funds, and the Churchwardens usually fix the sum. If the Incumbent fixes the salary it would probably render him personally liable for its payment. (3) The Churchwardens would render himself personally liable for the payment of the Organist's salary. See "Organs and Organists," by W. C. A. Blew, M.A. (Reeves, Fleet Street).

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHAPLETOWN.—The Choral Society gave their annual Concert in the Wesleyan Chapel on the 16th ult. The works performed were Rossini's *Stabat Mater* and Mendelssohn's *Hymn of Praise*. The principals were Miss Marjorie Eaton, Mrs. Cresser, Mr. Seymour Jackson, and Mr. J. Tillington. Miss Eaton was encored for the "Inflammatus," a compliment which she shared with Mrs. Cresser for the duet "Queen of Heaven." The chorus did their share of the work well. Mr. Peck, of Sheffield, led the band, and Mr. J. Sool conducted.

CHICHESTER.—The Annual Concert of the Temperance Choral Society was given on the 9th ult., when Gaul's *Holy City*, Mendelssohn's *Hear my Prayer*, and selections from the works of Beethoven, Handel, and Gounod were performed. The solo vocalists were Miss Mary Richardson, Miss Ethel Smith, Mr. Charles Pillow, and Mr. George Fielder; solo violin, Mr. A. G. Whitehead; harmonium, Mr. H. P. Allen; pianoforte, Mrs. Dean. Mr. Seymour Kelly conducted.

FORDHAM, CAMBRIDGESHIRE.—A very successful Concert was given on the 2nd ult. in the National Schoolrooms. The vocalists were Miss Agnes Walker, Madame Lyndsey, Mr. Holberry Haygard, and Mr. Schenk. Miss Agnes Walker gave an excellent interpretation of "Leonore" and "The Spanish Gipsy." The duet, "In the dusk of the twilight," by Miss Agnes Walker and Madame Lyndsey, was encored. Mr. Holberry Haygard sang "The Message," by Blumenthal, with fine effect.

FOSPAR.—The Choral Union gave their second Concert of the season, in the Reid Hall, on the 19th ult. The first part consisted of Schubert's *Song of Miriam*, and to Miss Marjorie Eaton was entrusted the solo work. Her performance in every respect was a great success. The choir and orchestra were thoroughly efficient. The second part consisted of "Infelice," by Mendelssohn, splendidly sung by Miss Eaton, and songs by Mr. Hutcheon. Mr. Smith led the orchestra, Mr. Rawling conducted, and Mr. Stiles accompanied.

GATESHEAD.—The Choral Society gave their last Concert of the season in the Town Hall on the 17th ult. The works performed were Handel's *Acis and Galatea* and Gounod's "Messe Solennelle" (St. Cecilia). The solos were in the capable hands of Madame H. Tomlinson, Mr. D. S. Macdonald, Mr. Louis C. Guthrie, and Mr. John Nutton. The singing of the choir was good, and was highly spoken of by the local press. Mr. J. H. Hill led the band, and Mr. James M. Preston was the Conductor.

GRAT MALVERN.—On Thursday, the 12th ult., the North Malvern Choral Society gave a performance of Handel's *Samson* in the Assembly Rooms. The band and chorus numbered 250 executants. Mr. E. W. Edgar was the leader. The principal vocalists were Miss Nellie Gossell, Miss Dews, Mr. J. Gawthrop, Mr. William Evans, and Mr. Henry Brown. Mr. J. A. Wills was the solo trumpet, and Mr. W. Higley conducted. The choruses were splendidly sung.

HASTINGS.—On Wednesday, the 4th ult., a Vocal and Organ Recital was given at St. Peter's Church, St. Leonards, under the direction of Mr. Bertram Bray, the Organist of the Church, with Dr. Abram as solo organist and accompanist. The vocal part of the programme was carried out by Madame Madeline Hardy, Miss Mary Tunnicliffe, Mr.

Henry Desumont, and Mr. Musgrove Tufnail. Dr. Abram gave as a solo the first and third movements of Beethoven's "Sonata Pathétique" (Op. 13), both of which were played with artistic finish and expression. In the evening a special Service was held, when Spohr's *Calvary* was given with very great effect by Dr. Abram, Choral Union and the choir of the church, accompanied by Mr. E. Kennard, and the whole conducted by Dr. Abram, whilst the solo were taken by the above-named four vocalists.

HAWICK.—The recently formed Amateur Orchestral Society here gave its first performance in St. John's Church Hall, on the 16th ult. A large and appreciative audience received the various numbers with much applause. Mozart's *Figaro* Overture, Haydn's *Surprise* Symphony, and Mendelssohn's "Wedding March" were the chief orchestral numbers. The Society numbers about twenty, and the Conductor is Mr. W. Fiddes Wilson.

HENLEY-ON-THAMES.—At a special Service held in the Parish Church, on the 23rd ult., Stainer's *Crucifixion* was sung by the choir. The solos were given by the Rev. W. G. Edwards and the Rev. H. Marshall, Minor Canons of St. George's Chapel, Windsor. Mr. H. G. Wildside presided at the organ.

NORWICH.—Thursday, the 5th ult., was a red-letter day in the calendar of the Philharmonic Society, for it then attained its Jubilee, the first Concert having taken place on March 5, 1841. Seldom can it be recorded that a musical society reaches its fiftieth birthday, and to emphasise the noteworthy episode in the career of this veteran society one of its members has drawn up and printed in pamphlet form a few "Records," culled from the minutes of the Society and other sources, copies of which were distributed to the audience at the Concert. The aim of the Philharmonic has always been the improvement of instrumental music in the city, and the performance of the band at their Jubilee proved that the aim had been a true one, for the works selected—Mozart's Symphony (No. 6) "Jupiter," Schubert's "Unfinished" Symphony in B minor, the Overture to *Der Freischütz*, and Romberg's Overture to *Die Zigeuner*, were capably played under the baton of Dr. Horace Hill; the delicate shading required in Schubert's lovely music being especially emphasised. One of the features of the Concert was Beethoven's Quintet (Op. 16), played by Mr. Kingston Rudd (pianoforte), Mr. E. V. Davis (oboe), Mr. W. L. Crosby (clarinet), Mr. W. Brighten (bassoon), and Mr. A. Dorsdorf (horn); while Mr. Crosby, in conjunction with Mr. Rodd, gave a fine reading of the second and last movements of Weber's Grand Duo in E flat (Op. 48), for clarinet and pianoforte. Miss Ada Loaring was the vocalist engaged. An interesting incident in connection with the Jubilee occurred at the rehearsal on Wednesday evening, when the Conductor and Leader (Dr. Horace Hill and Mr. F. W. B. Noverre) were presented with a handsome testimonial—Grove's "Dictionary of Music," to Dr. Hill, and to Mr. Noverre a handsomely framed proof of the etching by Lowenstam from the picture by Bruck Lajos, "The Quartet."

PEASTON.—An interesting Lecture on Handel was given by Mr. E. Minshall, Organist and Director of the Music at the City Temple, in connection with the Wesleyan Literary Society, on the 9th ult. Selections from several oratorios were excellently performed by solo vocalists and a choir under the direction of Mr. T. Hogg, who presided at the organ.

SHEERNESS.—The Choral Society gave their third Concert at the Victoria Hall on the 19th ult. under their Conductor, Mr. W. L. Shrubsole, with the aid of Mrs. Isabel George, Mrs. Sutton Shepley, Mr. J. Gawthrop, Mr. Sutton Shepley, and an orchestra composed of members of the R.E. (Chatham), Admirals' Band (Sheerness), and members of the Society, with a chorus of eighty voices. Handel's *Dettingen Te Deum* formed the first part of the programme. The second part was miscellaneous, and among the most pleasing numbers were "O Memory" (Leslie), "In this hour" (Pinsuti), "Spinning Wheel Quarter" (Mariat), by the soloists; cornet solo "Lost Chord" by Sergt. Conquer, R.E.; "Haste thee, Nymph," and Fanning's "Song of the Vikings," by the chorus. Mr. A. E. Black was the accompanist.

SIDCUP.—On the 2nd ult. a performance of Mendelssohn's *St. Paul* was given in the Public Hall by the Musical Society. The chorus, numbering nearly fifty voices, was most successful in "Stone him to death," "O great is the depth," "How lovely are the messengers," and the last chorus, "Bless thou the Lord." Miss Winifred Parker sang the soprano solos, Mr. Percy Palmer was very successful in the tenor solos, and Miss Mitchell gave a very good reading of "But the Lord is mindful of His own." Mr. Hilton Carter sang the bass solos. The orchestral leader was Miss C. Brumley. The other accompaniments were played upon the pianoforte by Mrs. Blanks, the harmonium by Miss H. Nutter, and the organ by Mr. Harold Moore. Mr. Alfred E. Butterworth was the Conductor.

SOUTHAMPTON.—A Concert was given here on the 11th ult. by the Alzando Glee Singers, who made their first appearance at Southampton, assisted by Miss Mary Osmond, Mrs. Seymour Kelly, and Mr. E. Jones (solo violin). The whole of the pieces were cordially received and rendered in an able manner, and a hearty encore was given for an excellent rendering of the glee "Haste ye, soft gales."

TAUNTON.—On the 5th ult. a special Lenten Service was held at the Temple Chapel, when the choir, assisted by the boys of the Queen's College Church, and a few amateurs, gave a very satisfactory reading of Haydn's First Mass. A Hymn, the General Confession, and three Collects preceded the work. "O worship the King" was sung before the Sanctus, and the Evening Hymn at the close of the Service. The principal vocalists were Misses Harriett and Agnes Smith, and Messrs. Thos. Taylor and Harriett (joined by Master P. J. Baines), and Mr. Chaffin in the "Et Incarnatus." Mr. W. J. Hammet presided at the organ.

TORMOOREN, YORKSHIRE.—On the 3rd ult. the Musical Society gave the third Concert of the season in the Town Hall. The work chosen for the occasion was Mr. E. Prou's dramatic Cantata, *Hereward*, for which a good quartet of principals was engaged—viz., Miss Stella Maris, Miss Effie Thomas, Mr. Henry Desumont, and Mr. W. R. Rilett. The choruses were added from the Society's staff, Miss Simpson and Mr. C. Pickles. The band was strengthened for the occasion. Mr. John North was the Conductor.

TORQUAY.—On Saturday, the 14th ult., a Concert was given at the Bath Saloons, when duets for two pianofortes, selected from the works of Mozart, Stephens, Potter, &c., were performed by Mrs. Mansfield and Dr. Orlando A. Mansfield. Violin solos by Grieg and Gade were contributed by Mr. J. Sparkie; Miss Gregory and Mr. C. Nuttall being the vocalists.

WHALLEY.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, gave a Concert in the Assembly Rooms on the 17th ult. The programme included C. H. Lloyd's *Hero and Leander* and Mendelssohn's *Hymn of Praise*. The principal parts were sustained by Miss Mitchell, Miss Brown, Miss Edith Brown, Mr. Bury, and Mr. Higginson. Mr. A. M. Hanson presided at the harmonium.

YORK.—The Musical Society gave a Concert in the Festival Concert Room on Tuesday, the 10th ult., when the principal performers were Miss Florence Bethell, Miss Kate Lewis, Mr. Braxton Smith, Mr. F. Francon Davies, Miss Donkersley (solo violin), and Miss Kate Ross (pianist). The Conductor was Mr. R. S. Burton. Vocal selections from the works of Spohr, Gounod, Benedict, Barry, Costa, Mendelssohn, Rossini, and Beethoven, set to words of sacred import, were given in the first part; some madrigals, songs, and a portion of Mendelssohn's *Lorley* in the second part.

ORGAN APPOINTMENTS.—Mr. F. Brayshaw, Organist and Choirmaster to Bromfield Parish Church, near Ludlow.—Mr. Frank E. Bessell, Organist and Choirmaster to Caynham Parish Church, near Ludlow.—Mr. Arthur G. Charles, Organist and Choirmaster to St. Katherine Cree Church, City.—Mr. J. G. Cooper, Organist and Choirmaster to the Parish Church, Biggleswade, Heds.—Mr. F. J. Dugard, Organist and Choirmaster to St. Clement's, Bournemouth.—Mr. J. Herbert Chalmers, Organist and Choirmaster to Holy Trinity Church, Henley-on-Thames.—Mr. Henry A. Hurdle, Organist and Choirmaster to the Parish Church, Weymouth.—Mr. Arthur Mangelworf, Organist and Choirmaster to the Parish Church, Ottenham, Cambridge.—Mr. Richard A. Northcott, Organist to the Swiss Church, Endell Street, Long Acree.—Mr. George F. Mounford, Organist and Choirmaster to the Parish Church, Mullingar, Ireland.—Mr. John Symons, Organist and Choirmaster to St. Mary's Church, Spital Square.—Mr. Leonard M. S. O'Connor, Organist to Christ Church, Oxford.—Mr. W. E. Bell Porter, Organist and Choirmaster to St. Paul's, Worcester.—Mr. Stretton Swann, Organist to St. Olave's, Southwark.—Mr. Henry S. Webster, Organist and Choirmaster to St. Mark's, North Audley Street.—Mr. S. R. Young, to St. Andrew's, Peckham.

CHOIR APPOINTMENTS.—Mr. Fred. A. Day (Bass), to Londonderry Cathedral.—Mr. Thos. Clarke (Tenor), to St. Luke's, Redcliffe Square. Mr. Samuel Schofield (Tenor), to the London Oratory.—Mr. Edward Woolaston (principal Tenor, Chapel Royal), Musical Director to the Griffin Vocal Union.

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Wailing—in deep despair!
Suddenly, on silent wing,
A quiv'ring bird (a tender thing)
Up from the dark'ning valley
soared
Into the right hand of the
Lord:—
With frantic wrench of bill and
claw
It sought the cruel nail to draw
Out of the bruised and bleeding
hand
That saved us all!—
Panting—stained with the Sacred
Blood,
It ceased, and, clinging to the
Sang unto her, who weeping stood,
This plaintive song of sorrow:—
"Dolorosa, et Lacrymosa, O
Maria,
Stans juxta crucem Domini!"

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"He sleeps: perchance ne'er more to wake!
O Father of mercy, for my Saviour's sake,
Spare me my child!
To Thee alone, O Lord, can I look up;
Thy Hand alone can turn away the cup!
O hear my prayer; extend that Mighty Hand:
Death will forbear at Thy supreme command!"
As thus the stricken mother wailed and prayed,
The child awoke, looked up, and softly said:
"O mother, let me see the setting sun;
Open the casement wide: the day is done;
And prithee sing to me that strain so dear,
That, from thy lips, I love at eve to hear;
The vigil prayer:

Salva nos, Domine Vigilantes!
Custodi nos dormientes!"
But lo! the Lord had beckon'd from on high!
The yielding soul, with one last lingering sigh,
Obey'd the call, and, borne on angel wings,
Heav'nward fled!
She stood alone, amid the deep'ning gloom,
And still she watched, unconscious of her doom;
Till Heav'n's soft sleep had closed her tear-dimmed eyes.
And in her dream she heard from Paradise
The soft sweet voice of him she held so dear
Bidding her sing, that God in Heaven might hear
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Sweetly chiming on the air,
Toll the peaceful, blissful hour,
The solemn hour of evening prayer!
Hush! the vesper chime is o'er,
And a blind man stands within the door;
Upon a maiden's hoodless head
Gently his feeble hands are laid.
"Thou shalt place me, child, where the sun may stream
Across these shadow'd eyes of mine;
'Neath its blessed light I then may dream
A sight denied to eyes of mine,
While ascends to Heaven the prayer divine:
Requiem æternam, et lux perpetua dona nobis, Domine."

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FIRST VERSE.

Out of the dark and dreary street;
Out of the cold and driving sleet;
Into the church the folk had gone,
Leaving the orphan child alone.
Tatter'd, and so forlorn was she,
They cross'd themselves as they pass'd, to see
So frail a child in that grievous plight,
On such a relentless and stormy night!
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SANCTA MARIA.

The mother her lullaby rhyming,
The old man asleep in his chair,
The bells in the distance chiming
The summons to evening prayer.
To her loved one the maid was clinging,
As she fled to return no more,
But touched with regret by the singing,
She stood by the old church door.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
Her home and its peace forsaking,
She stood in the world alone,
She knew that her sad heart was breaking
All joy from her heart had flown,
Long she dwelt in the distant city,
When all that was fair had fled,
And sighed for the love and pity,
And the tears o'er her childhood shed.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
The storm rose higher and higher,
For those who the ocean brave;
The mother prayed with the choir,
And the old man slept in the grave.
A wanderer forlorn and dying,
Stole up to the old church door;
There the worshippers found her lying,
She would list to their songs no more.
"Sancta Maria, Sancta Maria,
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That told how the foemen scattered before the Christian's rage.
Till at length the Holy City was freed from the heathen sway,
And Godfrey's conquering banner waved over the proud array,
And the gallant chieftain's warriors brought him the crown of gold—
And there came the noble answer of this hero true and bold—
"Here where a crown of thorns was won
By Him whose death redeemed our loss,
An earthly crown would ill adorn
The Soldier of the Cross."

And there, as the sunset glory o'er the stately home was shed,
He thought of the Lord who knew not where to lay His sacred head,
And he vowed he would follow the Saviour, who freed us from sin
As the noble chieftain followed in the days of long ago.
Bravely he kept his holy vow, yielding his life long years
To lighten the load of the weary, to dry the mourner's tears
Striving to reach the city that knows no grief nor death,
Murmuring as he softly sighs his life's last lingering breath
"Here have I sought a crown of thorns
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They sang of His peace, and eternal aid,
As they bore her to holy ground,
And the birds sat hush'd in the yew tree's shade,
When that anthem was wafted round.
And save for the clang of the mournful bell,
As it spoke with its iron tongue,
There was nought but the silence of tears that fell
For her who had died so young.
They bent o'er her simple grave, and wept
With a last, heart-broken pang,
And knew in her sweet great peace she slept,
While the earthly choristers sang—
"She is gone from earth to her endless rest,
In the regions beyond the day,
To her Father's home, to His mighty breast,
Where her tears shall be wiped away!"
They leave her there, and they creep aside,
And slowly the grave they close,
But the Gates of Glory are opened wide
To welcome a soul's repose!
A great light shines in those endless lands,
So far from our earthly fears,
The Eternal choir rejoicing stands
With eyes that can know no tears!
They lift her soul to the Father's breast
And this song through Paradise rang—
"Welcome, our sister, to God's own rest,
The white-winged choristers sang!
"Thou art borne away thro' the Father's will,
And your lov'd ones will come some day,
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PREFACE.

In preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty; the literal equivalent of a word in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when two sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P's* and *F's* will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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Introduzione, D.	
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" 2. A flat.	" 8. D flat.
" 3. F sharp minor.	" 9. B flat minor.
" 4. F sharp minor.	" 10. C.
" 5. B flat.	" 11. D.
" 6. D minor.	" 12. Finale D.

Op. 3. Studies for the Pianoforte on Paganini's Caprices—

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" 2. E.	" 5. E flat.
" 3. C.	" 6. G minor.

Op. 4. Intermezzi—

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" 3. C.	" 6. B minor.

Op. 5. Impromptus on a Theme by Clara Wieck—

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" 2. C.	" 7. C.
" 3. C.	" 8. C.
" 4. C.	" 9.
" 5. C.	" 10. C.

Op. 5. Appendix to the Second Edition of the same—

No. 1. C.	No. 7. C.
" 4. C.	" 8. C.
" 5. C.	" 11. A flat.

Op. 6. "Die Davidsbündler"—

Preface.

No. 1. G.	No. 10. D minor.
" 2. B minor.	" 11. D.
" 3. G.	" 12. E minor.
" 4. B minor.	" 13. B minor.
" 5. D.	" 14. E flat.
" 6. D minor.	" 15. B flat.
" 7. G minor.	" 16. G.
" 8. C minor.	" 17. B.
" 9. C.	" 18. C.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1891.

MR. PROUT AND "THE CRITICS."

A FEW weeks ago the Orchestral Committee of the Birmingham Festival announced that the next performance of "The Messiah" under their auspices would not be conducted by Hans Richter. This brought to the mind of "a certain section of the press" the conditions under which Handel's masterpiece has been given since the Viennese *chef d'orchestre* succeeded to the *bâton* of the late Sir Michael Costa, and so raised the whole question of Robert Franz's version as against that usually adopted in England. Some of the critics who protested against the introduction of Handel *plus* Franz when the change was made, not unnaturally renewed their expressions of dissatisfaction, using such terms as "meddling and muddling," "impertinence," and bringing Handel "up to date." In this there was nothing of a startling character. The opinions expressed, and the words employed, re-appeared as but echoes of an old controversy, which, to the best of my recollection, began, continued, and ended in a proper spirit—at any rate, without explosions of unseemly and unnecessary anger.

At that time, I believe, Mr. Ebenezer Prout was actively engaged in musical criticism, and, no doubt, stated his views on the matter at issue with customary point and decision. What those views were I am, from personal knowledge, unable to say; but, inferentially, the acceptance of Franz's edition at Birmingham met with cordial approval. From that time till a short while since Mr. Prout seems to have been oppressed by a growing weight of indignation against those who have the misfortune to differ from him. So undesirable a state was not, however, suspected. Some of the critics, who could not forget an old colleague, one of the ablest and, I should say, the most erudite of their band, followed Mr. Prout into comparative retirement with all sympathy and good wishes. They pictured him in the quiet and seclusion of his study, preparing masterly treatises on musical theory, propounding exercises, and, with touching regard for human weakness, working them in benevolent supplements. No well-regulated mind could feel anything but pleasure in the contemplation of such a spectacle, but, alas! the actual conditions were not as fondly imagined. In the recesses of Mr. Prout's breast were all the materials of a terrific explosion. As Mr. Sergeant Buzfuz figuratively remarked in the memorable trial of Bardell *versus* Pickwick, "The train was laid, the mine was preparing; the sapper and miner was at work." The spark came from the critics and Mr. Prout blew up.

My friend describes himself as, at that moment, the subject of "deep indignation." But somehow—perhaps because "Still waters run deep" comes to mind—the quoted words suggest a state of feeling intense but repressed, and the more intense because repressed. I would rather qualify Mr. Prout's indignation as boiling, since it has run seething and steaming over nine and a half columns of the *Monthly Musical Record*. But I do not attach so much importance to the space covered as to the quality of the ebullient temper. That is most extraordinary, and many a reader of the journal just mentioned must have wondered that so much anger should be found in a "celestial mind." Mr. Prout's

furious championship of Robert Franz may, perhaps, be understood by those who sympathise with a generous enthusiasm; but he must have been very far gone—quite out of himself as I have known him—when he proceeded to assert, or insinuate, all manner of unworthy things against former colleagues, once favoured with his friendship, and not then thought so utterly despicable. The task is scarcely a pleasant one, but I must give the reader some idea of what presumably Mr. Prout deems to be arguments in the case.

In the matter of epithets, and so forth, Mr. Prout is strong. Here are some of those he uses as applicable to the critics: "clamorous," "dumb dogs," "pack" (in the sense of Webster's definition: "A number of hounds or dogs, hunting or kept together"), "yelping," "scandal," "wanton insult." From these examples it would appear that, amid all his gentler studies, Mr. Prout has not omitted to qualify in rhetorical Billingsgate. But "hard words break no bones," and I pass on to charges and insinuations:—

I. Insinuation that the critics did not attend the performance of the Handel-Franz's "Messiah" at Birmingham: "How many of them heard Franz's arrangement of 'The Messiah' when it was given at Birmingham, and how many of them took the opportunity of the performance of so familiar a work to get a little well-earned rest in the middle of their arduous labours?"

II. Insinuation that, not having heard the performance, the critics pronounced judgment without comparing the Franz version with that in general use: "If they did not hear it, how many have taken the trouble to collate Mozart's and Franz's scores?"

III. Charge of inconsistency: "What is the cause of this sudden outburst of zeal for the purity of Handel's text on the part of critics, not one of whom, so far as I know, has ever uttered a word of protest against the atrocious distortions of Handel's music which Costa used to perpetrate at every Handel Festival?"

IV. Charge of wantonly insulting Franz: "It is not at all surprising that the Germans should think us an unmusical nation when they see such wanton insults publicly offered to one of their greatest artists."

The insinuations and charges, based on feeling rather than fact, which figure in this pretty little indictment, Mr. Prout himself, when not in a state of "deep indignation," would hardly expect me to answer, and I shall notice only a single statement. Referring to the Costa meddling and muddling, Mr. Prout observes: "I believe none of these gentlemen ever lifted his voice in indignant protest." Here, at least, is something definite, capable of proof or disproof, and as I am very sure that Mr. Prout's "I believe" stands for a vague impression, he may be interested to read the following extract from the *Daily Telegraph* of Thursday, June 25, 1875. It refers to a Handel Festival performance under Costa: "The 'Dead March' might with advantage have been rendered more in accordance with Handel's original idea. Far too much brass was employed, and here let us add that the same remark applies to most of the choruses, some of which were quite disfigured by the preponderance of trombones and trumpets. Moreover, the brass was so liberally used in doubling the voice parts that the ear grew as weary of it as the eye would of looking at a picture blazing with vermillion, and no ordinary relief came when the voices were allowed to run alone. Handel, however, has been fair game for 'additional accompaniment' writers these many years, and there is no reason to be surprised at anything he suffers." This extract is but

a sample of others which Mr. Prout may have the satisfaction of discovering for himself by searching the files of journals wherein a mysterious Providence permits those to write with whom he does not agree. It proves at least that one of the "dumb dogs" knew how to bark. Mr. Prout may object, in his present temper, that the criticism is not indignant (*i.e.*, abusive) enough. Perhaps so, but in 1875 the unfortunate scribe had not the advantage of Mr. Prout's vocabulary, which would have supplied him with the following elegant example: "the 'Costamonger' version of 'The Messiah,' with its senseless and vulgar additions of brass." Here I dismiss the personal part of the case, being more sorrowful than angry that a man so estimable as Mr. Prout, and one so well armed at all points for musical controversy, should condescend to indiscriminate mud-throwing.

With regard to the critical part of Mr. Prout's paper in the *Monthly Musical Record*, it is, as far as I am personally concerned, necessary to lay down a very definite position. My friend argues as though the attack of the critics on Franz were caused by his alterations in Mozart's score. That may be in some cases, for aught I know, but, as a matter of principle, I have no objection to one additional accompanist meddling with another. Indeed, seeing that I entertain a rooted dislike of the whole tribe, their mutual interference is adapted to afford me the grim satisfaction which honest men feel when rogues fall out. But though, in point of principle, I have no quarrel with anybody who thinks he can improve the Mozart accompaniments, I may very seriously question his good taste, and, also, the expediency of his action. My ideas are, no doubt, quite primitive and old-fashioned, not at all "up to date," but it seems to me that a man who corrects Mozart assumes a superiority to Mozart, which needs to be very closely investigated and amply demonstrated before acceptance. On the subject of expediency, I have a strong impression that, unless the changes made are of great and striking utility, it is not desirable to confuse the public with conflicting versions, especially in the case of a work which, like "The Messiah," is of great popularity. That is all I have to say in the matter of Franz *versus* Mozart, and, therefore, a good part of Mr. Prout's criticism must be answered by others, not by me. My grievance is with Franz *versus* Handel, and to that section of the general theme I shall confine myself.

Another remark in the nature of a preliminary is requisite here. There are two ways of writing additional accompaniments. One is to leave the original score absolutely untouched, and to add no more than may be needful to its completion according to the means and usage of the time when it was composed. In certain exceptional cases some such reverent process as this appears to be necessary, at any rate to the end of public performance, and, considering its unusually meagre score, and the fact, very rightly indicated by Mr. Prout, that instruments not in the score were employed under Handel himself, I admit that "The Messiah" is such an exception, doing so, however, without prejudice to the general principle that the integrity of a master's work should be respected. The second method of putting in additional accompaniments involves changes in the original and additions which have their origin in the operator's own fancy without reference to the composer. This I regard as wholly objectionable and indefensible. This I am prepared to qualify as "impertinence" and as "meddling and muddling." Keeping both processes in view, I now propose to follow Mr. Prout through his remarks upon the Franz edition.

I am entitled to call Mr. Prout himself as a witness

against the Franz edition, for, with commendable candour and fairness, he points out features to him objectionable. These are—

I. The silence of the organ where Handel intended it should play with the voices, and the frequent substitution of oboes and bassoons. Mr. Prout regards this as a "grave error of judgment." I prefer to call it impertinence.

II. The adoption of the arrangement by which Mozart assigned certain portions of three choruses to solo voices. Mr. Prout observes, "It is a pity that Franz did not boldly restore Handel's original," and I agree with him. Happily, English usage in this case ignores Mozart and Franz alike.

The foregoing are Mr. Prout's main objections to the Franz edition, and now I take other instances which he seeks to excuse or justify.

I. Franz has arranged the whole of the recitatives for string quartet, though admitting that the use of a pianoforte is preferable where convenient. Mr. Prout observes: "Surely, where no pianoforte is available a soft accompaniment for strings is preferable to the melancholy scrape of the violoncello and grunt of the double bass, which have become traditional in this country." But when and where is a pianoforte not available? The instrument is common enough, in good sooth, and need not be a space-consuming "grand." As for the alleged superiority of the string quartet to the "melancholy scrape," &c., that is not to the point. Both needlessly violate Handel's intention. Here it may be added that, at the Albert Hall, certain of the recitatives, which require sustained chords, are accompanied on the organ. This is, at any rate, more Handelian than use of the strings.

II. The harmonies in Handel's cadences were meant to be filled up by the harpsichord; Franz substitutes clarinets and bassoons. Anticipating a charge of monotony, Mr. Prout contends that the monotony of clarinets and bassoons is not more objectionable than that of the harpsichord. I am not concerned with the comparison. It is enough for me that Handel preferred the harpsichord.

III. In "Rejoice greatly" there are many passages, not cadences, the harmonies of which were intended to be filled up by the harpsichord; Franz uses, instead, strings, clarinets, bassoons, and horns. Mr. Prout supports this, urging that employment of the wind-instruments "enables the arranger to follow the composer in obtaining contrasts of tone-colour between the parts which were and were not accompanied by strings, though, of course, the colour of the wind differs entirely from that of the harpsichord." Precisely, and I would add that if, as is here claimed, there be any merit in following the composer, why not follow him more completely and secure the contrast he approved?

IV. At the end of "Rejoice greatly" Franz has introduced a cadenza for the voice. Mr. Prout confesses that he does not like it, but urges in extenuation that Franz speaks of this extraordinary addition as optional. Happily, the entire version is optional.

V. Handel left a solemn and touching silence in "He was despised," immediately before the unaccompanied voice enters with the words "He was despised, rejected." This was, in an evil moment, filled up by Mozart, but in a manner as little offensive as possible, that is to say, by simply repeating the tonic chord, which repetition Mr. Prout calls "meaningless." Objectionable it certainly is, but what has Franz done? He has filled up the expressive gap by anticipating the phrase immediately to be sung by the voice! Mr. Prout says: "It certainly would have been better to have restored Handel." I go so far as to count Franz's procedure among examples of "meddling and muddling."

The foregoing are all the points in *re* Handel *versus* Franz which Mr. Prout touches upon in the course of his long disquisition upon Franz *versus* Mozart. I hardly need tell musical readers that they are not the only ones available for my present purpose. Thus, Franz has assigned "But who may abide" to a bass, although written for a contralto. Franz has given "Then shall thine eyes" and "He shall feed his flock" to a soprano, thus following the indications of Handel's first score, whereas in the Dublin score (of later date) it is found that Handel transposed them a fourth lower for a contralto. "Behold and see," with the solos immediately following, are allotted by Franz to a soprano. Handel wrote them for a tenor. Upon these points, and cognate matters, readers may consult an article (not from my pen) which appeared in THE MUSICAL TIMES for December, 1885, under the heading "Handel's 'Messiah.'"

Enough has been said to prove that Franz's additional accompaniments belong to the second of the two categories into which all such things may be divided—that is to say, the distinguished German musician has not preserved the integrity of his illustrious predecessor's original, and has availed himself of the suggestions of his own fancy, as in the striking case of the destroyed silence in "He was despised." This is enough for me. Let Franz have all possible credit where he has done anything to restore the simplicity of the Handelian text, but there can be no set-off against his gratuitous alterations. On these grounds I cannot accept the Franz edition, and if I had any influence in the musical world I should, while sorry to differ from a man whose judgment I respect, endeavour to counteract the influence of Mr. Prout.

See now where "The Messiah" stands as the result of so much meddling. All is muddle. We have the so-called Mozart score, with which other and less gifted hands have been busy in the absence of an authentic copy. Next we have what may be called the English performing version, which does not accept the whole of Mozart's additions. Next there is the "Costa-monger version," not yet entirely discarded, I believe. Lastly comes Franz with his edition. Under these distracting circumstances, who will refuse to lament with me that the great composer left behind him a score so thin and meagre that, if the work must be performed, some filling up becomes a necessity?

One word in conclusion. I have reached a time of life when the vanity, the barrenness of controversy, as of many other things, becomes evident. But being directly asked to make reply to Mr. Prout, and indirectly urged thereto by carefully marked copies of his article forwarded by unknown hands, I could not well refuse. Moreover, and notwithstanding Mr. Prout's invective, something was due to my friend on the other side, whom I could not bear to see always before me in the form of a note of interrogation. I have endeavoured to handle the matter temperately, from my own personal standpoint, leaving others who may be concerned to do the same, if it so please them. Anyhow, having asserted the faith that is in me, I have done.

JOSEPH BENNETT.

EXETER HALL.

MUSICIANS, like members of other branches of the community, are too much in the habit of taking things for granted. A vast number of the present generation of amateurs are blissfully ignorant of the past history of Exeter Hall, and have never realised that in the very heart of London the great home of Oratorio Concerts is, and has been for many years, left desolate.

The letter of Mr. J. S. Curwen, in the *Daily Chronicle* of the 4th ult., will have come upon them in the light of a revelation. With a temperateness and gentleness which we can hardly hope to emulate, Mr. Curwen tells the "melancholy story" of Exeter Hall music since the Young Men's Christian Association took over the place. For the benefit of those who may not have seen the letter we quote the following passage:—

"When they [the Y.M.C.A.] entered, the Sacred Harmonic Society was evicted (even though it had paid its rent), and it suffered a slow death from privation and neglect at St. James's Hall. Concerts were tabooed, Oratorios, along with political meetings, were prohibited in the trust deed. Mr. Sankey was the only soloist allowed to sing in the hall; and walls, which had vibrated to the tones of Sims Reeves and Clara Novello, echoed the musical poverty of the 'Sacred songs and solos.' The whole change was due to the remarkable position taken up by the trustees, who, having purchased the building, leased it to the Young Men's Christian Association. These gentlemen asserted that the singing of Scripture at Oratorios, if not bad in essence, was at least bad in practice, because, as they considered, the lives of the singers did not reflect the sentiments they uttered. Therefore Oratorios must be put down. What a curious result was thus reached! Secular music was unobjectionable to these religious men, it was only to sacred music that they objected. And again, they allowed sacred music of a low class, and vetoed that of a high class. Sankey and Bliss passed muster; Handel and Mendelssohn were pulled up short. Surely a more inconsistent position was never assumed by public men!"

The story is more than melancholy, it is well-nigh incredible; but pity 'tis, 'tis true. The force of Puritanical Pharisaism can no farther go. For it amounts to this, that the trustees of Exeter Hall commit themselves to the declaration that the characters of our oratorio singers will not bear as strict an investigation as those of the Hallelujah lads and lasses of Exeter Hall. Such an attitude, as Mr. Curwen puts it, is a caricatured Puritanism. This aggressive monopoly of virtue is purely Pecksniffian. "I assert," he says, and most, if not all our readers will endorse his remark, "that the great majority [of our public singers] are perfectly fit in character and conduct to lead our thoughts and emotions through the narratives of the Scriptures."

The situation is practically this: that the mission of music is recognised everywhere except at Exeter Hall, and that one of the most central and commodious Concert-rooms in London is simply wasted. The Exeter Hall trustees stand practically alone in their attitude. "The churches," to quote again from Mr. Curwen, "have welcomed back the Oratorio to its birthplace; musical talent of all kinds is pressed into the service of religion and of social temperance and humane effort." Sacred music plays a prominent part in all mission services, whether organised by clergymen of the Church of England or Nonconformist ministers. But the trustees think otherwise, and it comes to this, that a tune profaned by the vilest secular associations may, if linked to sacred words after the manner of the Salvation Army, be sung in Exeter Hall, while the doors would be closed on an artist of as blameless a life as Jenny Lind were a hearing claimed for her in the "Elijah" or "Messiah."

Happily signs are not wanting of a disposition to move with the times on the part of the trustees. During the past winter Organ Recitals have been held on Saturday evenings since Christmas, and although the audiences have been of modest dimensions they

have grown so steadily that the authorities have determined to resume them in the autumn. The term "Organ Recital" has apparently been used out of deference to the powers that be, lest their ears should be shocked and affrighted by the term "Concert." But to all intents and purposes they have been Concerts, the organ solos having been interspersed with vocal and instrumental music. And in spite of their being brought up on Sankey and Bliss, the Exeter Hall audience have had the good taste to appreciate the good music provided for them. Dr. Turpin told Mr. Curwen that they liked Bach quite as much as any other composer—a valuable testimony to the inherent good judgment of the masses. In view of this fact, and in view of the revulsion and reaction which their policy is bound to provoke, we earnestly hope with Mr. Curwen that the trustees of Exeter Hall will reconsider their present position, which is both inconsistent and inconsiderate. The thin edge of the wedge has been inserted; it cannot be very long before Oratorio is reinstated in its ancient home.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 205).

It was stated in our last chapter that the authorities of the Grand Opéra were desired by the Emperor to meet Wagner's wishes in every way. The composer is not to be blamed for taking advantage of the favourable conditions thus opened to him, and it must be confessed that his demands were not moderate. Here is a list of the orchestra which the astonished conductor was called upon to provide: 12 horns, 12 trumpets, 2 piccolos, 4 flutes, 4 oboes, 2 clarinets in D, 4 ordinary clarinets, 4 bassoons, and 4 trombones, with strings and percussion of corresponding strength. In the matter of rehearsals Wagner could hardly be satisfied. Their number ran up to no fewer than 164, of which 73 were at the piano, 45 with the chorus, 27 with the principal artists, 4 with the scenery, and 14 general. His demands, as regards the leading performers, gave trouble. Niemann, of Hamburg, was insisted upon as *Tannhäuser*, and obtained at a salary of 6,000 francs a month. An Italian, Morelli, whom he had seen at the Opéra Comique, was secured for the part of *Wolfram*, but not till Wagner had fought hard for Faure, whose terms, 8,000 francs a month, the management would not pay. Madame Tedesco, whom Wagner held in special esteem for her fine voice, was nominated as *Venus*, and, after some discussion, the master accepted Marie Sax as *Elizabeth*. Before these arrangements were made there had been trouble about the French version of the book, on which three men, Roche, Lindau, and Nuttier had collaborated. Lindau demanded that his name should appear on the bills; this was resisted by Wagner, and the dispute had to be decided in a court of law, where Lindau was worsted. Only Wagner's name figured in connection with the libretto, to the disgust of poor Roche, *littérateur* and custom-house officer, who took the fact so much to heart that he died the same year. A quarrel of this sort was not of happy augury among a people so sensitive as the Parisians, but it did not stand alone in helping to bring about the catastrophe which followed.

In order that he might be better understood by the French, Wagner published a plain and simple prose translation of the "*Tannhäuser*" libretto, together with translations of his other works, done in the same way. This was well enough, but the poet-composer, with his curious propensity to do the wrong thing for

himself, introduced them by an essay ("*Lettre sur la Musique*"). As to this false step we will take the evidence of a sympathetic witness, Adolphe Jullien:—

It did not require much knowledge of the French, amateurs, critics, or musicians, to suppose that they would read this preface before going to hear "*Tannhäuser*," and that, when they had read it, they would be more confused than enlightened. As Wagner, in 1860, had already composed "*Tristan*," the poem of which appeared in his book, he seems instinctively to have carried the story of his life and the development of his ideas up to the "*Tristan*" period without reflecting that this went a terribly long way beyond his object, which was simply to prepare the public for a hearing of "*Tannhäuser*." In writing his preface he lost sight of its immediate purpose; he wrote less for the ignorant than for himself, and so created a very natural misunderstanding between his readers and himself. His profession of faith deceived everybody. The public thought they saw in it a definition of the style of "*Tannhäuser*," and were frightened by it, although the author had in view—not "*Tannhäuser*" or even "*Lohengrin*"—but "*Tristan*" and the "*Nibelungen*."

The consequences of Wagner's mistake may be imagined. Down upon the ideas with which "*Tannhäuser*" had nothing to do pounced the *farceurs* of the Parisian press, and all the prejudice that ridicule could create followed as a matter of course.

Another misunderstanding arose on the question of a *ballet divertissement*. It is usual at the Grand Opéra for the ballet to take place in the middle of the second act, or about ten o'clock, when the most belated subscriber has arrived. Alphonse Royer, the administrator, pointed this out to Wagner as a matter of considerable importance. It was of very considerable importance indeed, as events proved; but Wagner resolutely set his face against the idea of a ballet in the second act, and positively refused to carry it out. Of course he was right. A ballet could only have been dragged in by the ears, so to speak, and would have excited the anger or ridicule of intelligent amateurs. But the master was willing to make some concession, and determined to introduce dances into the Venusberg scene at the opening of the first act, applying thereto the principles of his later development. This he did, and the artists concerned were exceedingly annoyed at the disturbance of a scene which they had mastered, Madame Tedesco especially, seeing she was presented with practically a new rôle in that portion of the opera, and was required to sing a piece out of keeping with the general style of the work. While offending the artists Wagner did nothing to satisfy the ballet-loving subscribers, whose presence in the theatre at the rising of the curtain was impossible without violating the rules of the *beau monde*. It was for this disregard of usage that the Jockey Club turned against the composer, and became the chief means which wrought the destruction of his hopes. As for the ballet music composed by Wagner, Paul Lindau, the German critic, says: "It goes beyond audacity; it is a veritable delirium; no one has dared anything like it to this day."

Amid all this, there was trouble at rehearsal. Wagner's iron hand had no glove on. His manners gave offence where the supple Meyerbeer had made everybody a friend. Again to cite Lindau: "Wagner was the real author of all his troubles by his unsociableness and bumptiousness, which, more than his music, made him enemies." Further discord was caused by the composer's claim to conduct the full rehearsals and the first three performances. He made this demand in a letter to the director, and,

after his manner, contrived to make the *chef d'orchestre*, Dietsch, a more bitter enemy than ever: "I decidedly cannot consent," he wrote, "that the effect of the zeal of so many artists and chiefs of studies should be abandoned to a conductor incapable, in all that concerns my work, of directing its definite execution." It was not for Royer to settle this matter, and Wagner next addressed himself to the Minister of State, Count Walewski, whose decided refusal must have, for a time, upset the imperious German's equilibrium: "Never in France, whether as regards works by our own composers, or those of foreign masters like Rossini and Meyerbeer, has the orchestral director been deprived of his right to remain at the head of his phalanx. Moreover, with our French ideas and manners, the *chef d'orchestre* who should yield up his chair in these solemn and decisive days would be considered as abandoning his duty, and would lose, for the future, all the prestige of his authority." So that matter was decided, but Wagner remained a thorn in the flesh of Dietsch. "The rehearsals continued," writes Adolphe Jullien, "all going from bad to worse; the Conductor at his desk beating one time, and the composer, seated on the stage two paces off, marking another with hand and foot, striking the boards furiously in the middle of a cloud of dust." What a pretty picture! What a happy family! The same authority tells us that in a few months Wagner had alienated everybody about the theatre. All this time, as a matter of course, the caricaturists and light infantry of the Parisian press concerned themselves much with a man who gave them so many opportunities for the exercise of their vocation. Cham plied his pencil in the *Charivari*, while Véron published in the same paper a "Wagneriade," which set all Paris laughing. In it the composer was made to order six weeks' rehearsal for the dogs, which barked out of tune in the hunting scene. "'Tannhäuser' will never be played at that rate!" protested the director. "What's that to you, sir?" was the reply. "My music, being the music of the future, its name will be most fully justified if it is never played at all."

The long-expected performance of "Tannhäuser" took place on March 13, 1861, in the presence of the Imperial Court and a great crowd. We cannot do better than extract a description of the scene from M. Jullien's book:—

"The opening scene, though written throughout in Wagner's latest manner, passed without opposition; but when, after the change, the little goatherd was heard playing on his pipe, a murmur arose. Wagner, who was in the director's box, did not understand the demonstration, and, bending forward to look into the house, remarked to his colleague, seated at his side: "'Tis the Emperor who has arrived.' 'Alas! no,' was the reply; 'tis the merriment of a part of the audience which has begun.'"

"In the *entr'acte* a bright idea came to those who were disposed to amuse themselves. Many of the subscribers, members of the Jockey Club, or the Cercle Impérial, went out and bought all the whistles they could find in a shop in the Passage de l'Opéra, and the row began with the second act, continuing till the end of the representation, save during the March and Chorus, for which the whistlers made a truce. It should be said that in this tumult not only the gentlemen friends of the *corps de ballet* took part, but also those personal enemies whom, as always, he had been successful in making. Also that the impartial spectators, indignant at such partisanship and at an outrage so scandalous, joined their 'bravos,' often very warmly, to those of the friends of Wagner. At one moment there was reason to

think that victory rested with the master's supporters, but the *Finale* of the second act, encumbered with harps and troubadours, brought with it an utter rout; one could hear nothing at all of the third act, and the climax—the narrative of the pilgrimage to Rome—was drowned in energetic cries. The artists, however, took no notice of hostile demonstrations, and in the house, at least two persons of note were on the composer's side—Madame de Metternich and the Emperor, who several times gave the signal for applause."

The second performance, announced for March 15, had to be postponed till the 18th, on account of Niemann's indisposition. During this interval the director persuaded Wagner to make certain changes. He had before secured his assent to the suppression of a part of *Venus*' music in the opening scene, the hunting horns and dogs, the ritornelle of the goat-herd, the violin passage at the end of the second act, and the re-appearance of *Venus* in the third act. Amazing concessions these, considering who made them, but they did not satisfy the director. Writing to Count Walewski, he said: "I wish you to understand that it is very difficult to make a man so convinced of his own merit as is Wagner cut any part of his work. Those who know him are astonished at what I have already obtained, although that, I repeat, is not sufficient." It would seem from this that the Minister had something to do with the suggested changes, and also that Wagner had put his foot down and refused them.

The Imperial Court attended at the second representation, as at the first. On this occasion the malcontents were more completely organised, and worked as though by signal. They allowed the first act and half the second to pass without interruption, but when the Song Tournament began out came the whistles and the mirlitons, the hostile demonstrations being even more violent than on the first night. Seeing the inveterate hostility of the Jockey Club and its friends, the third performance was fixed for the following Sunday, when the subscribers would, it was supposed, be absent. But the hostile forces were not to be out-generalled that way. They came in a mass—even the men who thought it *infra dig.* to attend on a Sunday, and they had matters all their own way inside the house. It was useless to struggle further. The director, it is true, intended a fourth representation that the Friday subscribers might have a turn, but Wagner resolutely demanded the retirement of his work, and his wish could hardly be refused. According to one authority (Alphonse Royer) the performances were suspended by an order from the palace, but this is a very doubtful statement. It is certain, on the other hand, that, after the third night, Wagner took counsel with his friends, and, in the result, wrote a formal letter to the director, notifying his intention to withdraw the opera. The epistle in question is one of his most creditable productions. We know how bitterly he felt the blow struck at him, but here he is quiet and dignified, without a trace of resentment:—

"Monsieur le Directeur,—The opposition shown to 'Tannhäuser' proves how right you were when, at the beginning of this affair, you remarked upon the absence of a ballet and other scenic conventions to which opera subscribers have been accustomed. I regret that the nature of my work has prevented me from satisfying those exigencies. As the energetic opposition does not allow those who would listen to give the attention necessary to appreciation, I have no honourable course left but to withdraw it. I beg you to make this decision known to his Excellency the Minister of State. Receive, M. le Directeur, &c., &c. Richard Wagner."

Nothing could be in better taste than this communication. But it much embarrassed the management of the Opéra, since the house had been booked in advance for a number of performances, while the Friday subscribers rose as one man to protest against an opportunity of hearing "Tannhäuser" being taken from them. Their complaints were referred to Walewski, who thought that it was not worth while to revive the quarrel. So the opera disappeared from the bills, and, as though to make a clean sweep of it, all the costly scenery was, not long afterwards, destroyed by fire.

It is not worth while to waste words here upon the conduct of the "protectors" of the *corps de ballet* and the individuals who "damned" an opera because they did not like the composer. Such people are beneath the contempt which every respectable man must feel for them. It is much more important to discover the attitude of the true public, because by that and that only should the French people be judged in this matter. Wagner himself is a witness to their impartiality. Here are his own words: "As much as I was stupefied by the frenetic opposition of those gentlemen (the "Jockeys" and their friends), as much as I was touched and moved by the heroic efforts of the public, properly so called, to atone for a denial of justice in my case, it never entered my mind to doubt that the Parisian public occupied neutral ground." M. Servièrès remarks on this subject (and his words could be supported at any length): "All the writings of the period, even those of Wagner himself, agree that the French public in general showed much courtesy and impartiality. They appreciated and applauded the numbers which had the conventional operatic form. The rest, falling upon ears accustomed to a certain routine, seemed to weary them." But weariness is not violent and unreasoning opposition, and there is every reason to believe that had "Tannhäuser" been allowed by the cabal to run its course, the opera would have met with a considerable degree of favour. Indeed, there is much to be said for the genuine Parisian public on the question, and it would have been well had the composer remembered, at a later period, his own conviction that they were not to blame.

We now turn to examine the attitude of the press. Wagner was by no means without friends among the Parisian journalists, some of whom defended him with vivacity, and even carried the war into the enemy's camp. The *Patrie*, for example, declared that certain critics had formed a "ring" against "Tannhäuser" (Wagner held the same opinion), while the *Presse Théâtrale* actually pointed out the two leaders à cheveux blancs—Héquet of *L'Illustration* and Scudo. It was to Scudo that Baudelaire referred in the following passage: "I remember to have seen, at one of the general rehearsals, an accredited Parisian critic . . . grimacing to the crowd and laughing like a maniac—like one of those unfortunates who, in lunatic asylums, are known as *agités*. This poor man, believing his face known to everybody, seemed to say 'See how I laugh—I, the celebrated S. So, conform your judgment to mine.'" A greater than Scudo is the subject of an extract which we take from Madame Judith Gautier's "Wagner, et son œuvre poétique":—

"I went by chance, with my father, through the Passage de l'Opéra on the evening of the (first) representation, during an *entr'acte*. The place was full of people. A gentleman who came to greet my father stopped us. He was a rather small man, thin, with hollow cheeks, a nose like an eagle's beak, a fine forehead, and bright eyes. He spoke of the performance, at which he assisted, with such rancorous violence, and seemed to feel such a ferocious joy in the non-

success which had declared itself that, moved by an involuntary sentiment, I came out of the silence and reserve imposed upon me by my age, and, with incredible impertinence, remarked: 'Hearing you, sir, one may conclude promptly that the work is a masterpiece, and that you speak of a confrère.' 'Come, come, what has got hold of you, naughty girl?' said my father, at first appearing vexed and then laughing. 'Who is he?' I asked, when the gentleman had gone. 'Hector Berlioz'!"

La Patrie went boldly for Wagner, comparing him with Beethoven and Bach, deploring the animosity which pursued him; qualifying some parts of "Tannhäuser" as "sublime," and speaking of the orchestration as admirable throughout. Certain reservations affected this eulogy, the most important indicating the opera as less adapted for the stage than the concert-room. The theatrical journals were strongly on the composer's side. *La Cause* attacked his assailants, and styled Berlioz "Pontius Pilate" for not venturing to express an opinion in the *Débats*. Arthur Pougin protested in the *Jeune France* against prejudice and pre-determined hostility. Giacomelli, of the *Presse Théâtrale et Musicale*, wrote in a tone of enthusiastic appreciation, while the critic of *Le Temps* (Johannes Weber) in the course of a long analysis of the work, made the following general remarks:—

"In all the rest of the score (save the opening scenes of the first act) we recognised the disciple of Spontini and Weber, being struck above all by the manner in which Wagner has comprehended the style of the author of 'Der Freyschütz' and 'Oberon.' If his melodies, though often very happy, have not all the richness and passionate force of his master, he imitates with success his very original rhythmic forms and his harmony, now in a noble simplicity, now in boldness and energy that no composer has surpassed."

Finally, Jules Janin, irritated by some harmless if stupid buffooneries at the minor theatres, took up the cudgels in defence of Wagner, and wrote a poem on the fan broken by Princess Metternich in applauding "Tannhäuser." We cite these cases, as we called attention to the attitude of the public, for the purpose of showing that if Wagner and his music were driven out of Paris it was not because either was destitute of powerful friends. There is every reason to believe that had the master suppressed the personal peculiarities which everywhere made him enemies, and yielded more than he did to the exigencies of tradition on the French operatic stage, history would now have a very different tale to tell.

It must be acknowledged, however, that Wagner's opponents in the press were numerous and formidable. Prosper Mérimée styled "Tannhäuser" a "final but colossal weariness," and vowed he could write something like it if inspired by his cat marching over the pianoforte keys. The *Ménestrel* (Paul Bernhart) spoke of the work as a "monotony due to the abuse of certain formulas," and referring to the recitative, said it was a kind of antique *mélodée*, "slow, dragging, often without accent and without object." *Le Figaro* (Jouvin) described the opera as "a great ocean of monotony, a sombre and despairing infinity, where one hears the heavy splashing of seven notes of the scale to the end of the piece." "The music of the future," continued Jouvin, "that unnatural music which wounds the ear without filling the heart, which stretches melody bleeding at our feet, which demands musical pleasure of horrible dissonances," &c. Fiorentino, while condemning certain parts of the opera, was, on the whole, judicial; but Saint-Victor, writing in *La Presse*, savagely worried the offending work, calling it a "musical chaos," asserting that, in the overture, the violins have *delirium tremens*, that

the Pilgrims' Hymn is a "jeremiad, without accent or character," that the septet is "cacophony à outrance," and winding up thus: "Let us guard against this invasion of phantoms, let us rally to repulse it under the classic flag of the genius of the Latin race." We need quote no more from articles which were certainly not critical, but, to all appearance, inspired by prejudice of nationality or personal dislike.

(To be continued.)

MR. ROWBOTHAM'S BITTER CRY.

FROM the pages of the *National Review* for April goes up the bitter cry of Mr. Rowbotham. If no one has read it, let him or her turn to page 238 of that periodical, and we can promise them a unique experience. And first of all, let us reverently unfold the qualifications of this eminent personage to speak in behalf of English musicians. His credentials are to be found on page 781 of "Men and Women of the Time," where we learn, *inter alia*, that he was Dr. Jowett's favourite pupil, and that his "History of Music," on its publication in 1885, "was at once acknowledged by the entire press to be the standard work on the subject"; also that his great poem, "The Human Epic," has been described as one of the most original poems of the age. Its theme is the history of the earth through the various geological periods, and the author has already got beyond the Silurian Sea and the old Red Sandstone, as far as the Age of Trees. Mr. Rowbotham, it may be remembered, is the same doughty champion who, a couple of years back, proclaimed to the world, through the medium of the *Nineteenth Century*, that Wagner was a presumptuous charlatan, and that the mania for his music was a mere bubble, which it was his (Mr. Rowbotham's) solemn duty to prick. Some will remember the rejoinder of an obscure person of the name of Stanford in a subsequent number. But enough of Mr. Rowbotham's antecedents. The Queen of Roumania, so we read in the notice from which we have already quoted, takes a deep interest in his writings. After that, what more need be said as to his fitness to pronounce on the relative positions of English and German music?

Are we a musical nation? people have been asking of late. "I should rather think so," says Mr. Rowbotham. Why, our Northumberland colliers render "The Messiah" in a manner which would put to shame any German rendering of that Oratorio. Our Yorkshire basses are the finest in Europe; our composers produce the only works worth listening to; and only native modesty prevents Mr. Rowbotham from adding that the entire press has welcomed his "History of Music" as the standard work on the subject. Mr. Rowbotham, as it has been remarked elsewhere, is an unequalled performer on the English horn. No one in this generation—not even Mr. Crowest—has blown it so loud and clear. And now let us turn to Germany. Here we must let Mr. Rowbotham speak for himself: "The names of Beethoven, Mozart, Haydn, Bach, Schubert, Mendelssohn, and Weber can never be forgotten while the art of music lasts. But all this belongs to a vanished greatness, and is now no more. The Germans have been trading on their prestige ever since. . . . Their title to all superiority was extinct thirty years ago, on the death of Schumann, since which time except the great Wagner bubble, now burst [by Mr. Rowbotham] and vanished from human ken, their warmest partisan would be hard put to specify what they have done, not merely in the shape of meritorious work, but, as in the case of that bubble, of notorious failure. . . . Music in Germany is practically dead." Peace

to its ashes. It never was much to boast of, according to the author of the standard "History of Music." "German music is bred and born in the beer garden: hence its purely instrumental character. In its simplest and commonest form it is not intended to accompany sacred rites or to provide the edification of orderly and cultivated listeners, but to drown the chatter of drinkers and to stimulate brains clouded with beer and tobacco. From the beer garden it passes to the concert-saal, without losing in the slightest anything of its original character. . . . Taking its ground form from such surroundings, the German music rises to symphonies, rhapsodies, and other instrumental pieces, all more or less indefinite and meaningless."

Now all this would be very satisfactory and reassuring if the general public agreed with the favourite pupil of Dr. Jowett and the protégé of Carmen Sylva. But they don't, and there lies the mischief of it. The wily Germans trade on their old prestige, and, backed up by the critics, they continue to palm their failures off on the guileless English public to the detriment and discouragement of the genuine and deserving English artist.

According to Mr. Rowbotham, the attitude of the Concert-going public is expressed as follows: "Your English cantata by an English musician and performed by an English choir is all very well, and we will come to hear it if you send us tickets for nothing. But when we want to listen to really fine music, give us Herr Schmitz's symphony or Herr Breitmann's new quartet. We will pay ten shillings readily for stalls, provided the seats are soft, and we can go to sleep without attracting attention." "An English composer," say the public, "is very meritorious no doubt in his way, but to get our money's worth give us a good German Jew, Herr Mosses, or Herr Aron, or Herr Ezekiel. It is something to say that we have heard such music as his, although we confess we would as lief hear the street organs play, for all the interest we take in it."

Let me explain in passing that Schmitz, Müller, Breitmann, and Stosch are the names under which Mr. Rowbotham personifies the modern German school. But the animating spirit of this outrageous article, to throw off the mask and call it by its proper name, is revealed in the last few lines of the above quotation. Mr. Rowbotham is a victim of acute anti-Semitic mania. If proof be demanded, we ask our readers to study carefully the following astounding passage, which we transcribe *in extenso*. Even Mr. Crowest in his wildest flights of insular prejudice must hide his diminished head by the side of the bard of the Silurian Sea and the old Red Sandstone:—

"The critics on the London press are mostly German Jews. It is true that they cannot write very good English, and are a constant source of trouble to the editorial staff in consequence. Their 'copy' reaches the eye of the public after having undergone a merciless alteration in grammar and style at the hands of the 'improvers.' The words come out very much changed; but the opinions remain the same, and those opinions are invariably the praise of German music, of German artists, of German composers, and of German conductors. Genuine English concerts they do not notice. They do not attend them; they ignore them as worthless to report on. It is a well-known fact that on a certain London newspaper no English musician, with the exception of one or two of our very greatest composers, is ever mentioned in the musical columns at all. This is done as a matter of principle. Interest cannot move the German Jew who is responsible for this part of the paper; solicitation cannot bend him. He is stubborn to his creed, which is, 'I believe in one music, and that is German,

and, where possible, Jewish.' Concert after Concert of our ablest composers is thus passed over, and, as we have said before, instead of reaching the thousands of eyes which a brief notice in the newspaper would secure, the knowledge of it is confined to the few hundreds who attend the Concert-room. This is grossly unfair, but is a slight specimen of the almost universal unfairness under which we English groan from the multitudes of Germans who riddle and honeycomb the musical world. Such treatment does our friend accord to the ablest English composers; but if a Concert is given by Herr Schmitz, some scouring of Thuringia or spawn of Swabian peasantry, at once comes out a column in his favour, in which his quartet, his concert, his rhapsody is praised as the highest utterance of art, and invidious comparisons made between such miserable twanging and the recent oratorio or cantata of some talented Englishman. The critics play into the hands of the conductors. The conductors pay deference to the critics; and, between the two, we English suffer terribly."

We cannot congratulate the editor of the *National Review* on publishing an article in which vulgarity, inaccuracy, and acrimony struggle for the mastery. "Mostly German Jews." We challenge Mr. Rowbotham to name a single London morning paper, the critic of which is of the Semitic persuasion. "They do not attend them"—i.e., English Concerts. Such a statement is simply false. As to the disparaging comparisons instituted between the "miserable twanging" of some "spawn of Swabian peasantry"—here spoke the aristocratic *protégé* of the Queen of Roumania—and the "recent oratorio or cantata of some talented Englishman," this is sheer delirium. Has Mr. Rowbotham read the criticisms which appeared in the London Press on Dr. Parry's *Judith*, or, to take the latest instance, on Mr. Somervell's *Mass*? But perhaps he will tell us that these gentlemen are Jews. As Voltaire said of Habakkuk, he is *capable de tout*. When a very clever man sets about making a fool of himself, he can generally give long odds to the average imbecile. One thing we have learnt, however, from Mr. Rowbotham's own lips. According to the biography quoted at the outset of this article, Mr. Rowbotham's History of Music was hailed by the entire press as the standard work on the subject. Now, on his own showing, the press, so far as musical criticism is concerned, is at the mercy of corrupt Jews who never detect true merit, but invariably praise the wrong article. We leave our readers to draw the inference.

C. L. G.

MANY of our readers are probably able to recall the choir-life of say thirty or forty years ago. Two facts naturally suggest themselves if any attempt be made to compare the conditions of a choir then with its present constitution. First, the greater ease with which a choir can now be brought together with regard to voices and musical knowledge; next, the extraordinary facilities which now exist for providing a choir with necessary music. It is on this last subject that we wish to say a few words. Who is there who cannot recall that important but most troublesome person, the manuscript-copyist? What a long business it was to get him to introduce into the few clean pages of a well-thumbed and greasy little book a new chant, or a new tune! With what pertinacious iteration his mistakes and wrong notes presented themselves! When a new choir was in course of formation, he produced, with mysterious pride, a copy of the Responses used at such and such a Cathedral, which he had as a special favour been permitted to carry off. He was a great man, this old copyist. He could actually tell an intelligent curate

or zealous organist how to point the words of the Gloria Patri! In our Cathedrals he was the dread of the new chorister boys. How he did love the soprano clef; and in what an unintelligible fashion he piled up the conventional signs for many bars rests! and if a new-coming alto or tenor hinted that he would prefer to sing from a treble clef, what a withering look he gave him—the poor man's character was gone—he had irretrievably lost caste. Of course the old man laid it down as a law that every choir should have its own traditional pointing, and when an incalculable number of varying traditions had turned the singing of the Psalms into a sort of conversational scramble, he still held out against a printed pointing; he would rather take home the prayer books from the choir desks and garnish the Psalms with hundreds of upright lines and a series of superincumbent dots and scratches enough to turn the head of a plain man! The first blow this system received was from the gradual introduction of local choir festivals, which, by the way, have lately been characterised in a clerical speech as productive of infinite mischief. It is not our business here to pause and tell who said this, and where; it must suffice to say that this remarkable opinion was ventilated at a meeting of one of those many societies the members of which are pledged to bring about a reform of everything but their own bigoted notions and folly.

Then of course an anthem was wanted for the choir festival; the old copyist, and some of the many preceptors on whom his mantle had fallen, suggested a charming composition by Tye, or Wise, or Blow, or Child. In the face and teeth of this suggestion, those wicked preceptors and organists who could see a little way into the future had the audacity to vote for a composition by a living author; the staunch reactionists retired, shouting: "How are the mighty fallen, the glory is departed from Israel! Ichabod! Ichabod!" The worst point about the whole thing was, to them, the gradual advent of a uniformity in Responses, Pointing, and other matters connected with musical services. Of course this idea of uniformity may be pushed too far, as exemplified in the many cases and questions of ritual which have come before our ecclesiastical courts. So too in music. The writer of this article has often been quite pained on paying a visit to some old minster with its bygone memories, to find that a beautiful and unique Use had been turned out to make room for the unsatisfactory "unaccompanied Tallis." In such cases, uniformity is merely the slavish submission to a highly objectionable fashion. But there are conditions under which uniformity is most desirable; take, for instance, the case in which several choirs are being formed within some well-defined district, or in one of our Colonies. Here, certainly, it is a matter of great importance that all should start on the same lines; they may, at any moment, be grouped together for great festivals, and if our English love of individualism has tempted each preceptor or organist to obtain some special Use or Pointing, and if dominant and plagal cadences have been indiscriminately adopted for the Amens, all one can say is—Alas for the result! A prayer book with all the necessary music except anthems has ever been a want. Several praiseworthy efforts have been made to supply it, with more or less success—generally less. What is required is, some Use which has been moulded on the old forms by good hands, a pointing which has become firmly established, and a principle for the adoption of cadences and inflections which is good and true even if it be not the only one in existence. These materials have been gradually collecting by a sort of evolution. The handiwork of Sir John Goss in the St. Paul's Use is felt to be masterly; the Pointing of the

Psalms by the committee jointly nominated by St. Paul's and Westminster Abbey, which goes by the name of the Cathedral Psalter, is very generally recognised as based on a sound method; the re-assertion of the beauty of old Merbecke's plain-song, so long praised by Dyce, Turler, Helmore, Monk, and others, has led (one may almost say) to its permanent footing in the Communion Office; the favour, increasing year by year, with which the *Miserere*, as used at St. Paul's, is received, and many other like facts, all tend to show that the time is ripe for placing these separate portions under one cover, and issuing a Prayer Book which shall relieve those who have the charge of forming and directing choirs from a tiresome and heavy responsibility of selection. To say that Messrs. Novello, Ewer and Co. have done a good work in preparing the Cathedral Prayer Book (at this moment in the press), would be very poor praise, although it must be admitted that if they had not brought together the valuable—most valuable—material which has for many years been accumulating in their hands, they would have proved themselves ignorant and unconscious of a real and wide-spread want. We are not now criticising the contents of the book: nearly everything in it is already well-known and appreciated; but it certainly is the time to congratulate the publishers on a bold step which will, we doubt not, be warmly received in whatever parts of the world our cherished Common Prayer lives and spreads its influence as a veritable bond of Christian Unity.

Si Fortuna volet fies de rhetore Consul. Mr. W. H. Russell, the doyen of newspaper correspondents, tells an amusing story in his reminiscences, recently appearing in the *Anti-Jacobin*, of his early excursion into the realm of musical criticism, a function for which he is careful to tell us he had no qualifications whatever, beyond that of being an assiduous frequenter of the gallery at the Opera House in the Haymarket. It appears that on the eve of the production of Verdi's "Ernani," in March, 1845, the musical critic of the *Observer* was anxious to leave town for a couple of days and accordingly asked Russell to take his box and "write a small notice of a new opera by a composer named Verdi, quite unknown here, and very noisy and extravagant." He further instructed him to confine himself to description and avoid all expression of opinion. Accordingly the deputy critic went and was so carried away by the work that, disregarding his instructions, he deliberately ran counter to the verdict of the *cognoscenti* present, and indited a highly eulogistic notice of the new work. The sequel had best be told in Dr. Russell's own words: "I read it next day (being Sunday) with immense satisfaction and thought a good deal about myself, but my satisfaction only endured for the day and sorrow came in the morning. It was in the form of Francis [the critic whom he had replaced], who rushed in on me on Monday just as I was turning out for a pull on the river from Temple Stairs. 'You have ruined me!' he gasped. 'How? What is the matter?' 'Matter! Have you seen the morning papers?' 'No, not yet. What is there in them?' 'Well, nothing but damnation for that rubbish that you have praised up hill and down dale. I entreated of you not to express any opinion or indulge in musical criticism and you promised you would not! Old B— of the *Observer* has sent for me—of course to know how the thing occurred; and I shall probably lose my engagement. I really am surprised at you!' 'But,' said I, 'young B—, who is a capital musician thinks quite differently!' 'Young B— be hanged!' And he bounded off in a rage. But the

Observer was, as far as I know, the only London newspaper that had a word of praise—good and strong, too—for the first opera of Verdi performed in London; and it was with immense pride and exultation I marked the press change to my side by-and-bye, and at last, with reason for the faith that was in them, give praise to 'Ernani' as a work of genius; admirable in melody, instrumentation, and originality." The moral of the episode is sufficiently obvious. Critics are not infallible, and occasions may arise in which the instinct of an untutored mind may be nearer the mark than the verdict of a prejudiced expert.

THE undesirable aspect of wholesale and indiscriminate encoring is well illustrated by the following remarks which we extract from the *Devon Gazette* of the 4th ult. *à propos* of a Concert held in Exeter on the previous evening. "Almost every performer was encored—a compliment which was, of course, appreciated; but when the audience persisted in applauding to the extent of making it impossible for the programme to be continued until an extra song had been sung or an additional piece had been played, the 'compliment' became something like an imposition, and those who practised it were much like persons who, having paid for one dinner, expect a second meal to be served gratis. And not only were the artists unduly taxed, but some of the visitors from a distance were deprived of the opportunity of enjoying the last items of the programme, the Concert being forced beyond the expected hour, and ladies and gentlemen from the country were obliged to leave to catch their trains without hearing the finish of the Concert. Systematic imposition upon good nature is unjustifiable, and it would be to the interest of everyone if on future occasions when first-class concerts are held an instruction be given the artists to steadfastly refuse to satisfy people desirous of getting twice as much as they pay for." The contention of the writer that encorists are comparable to customers who ask for a second helping or rather a second meal without expecting to pay, has, if we mistake not, been made by Mr. Sims Reeves in his letters on the subject. The fatal objection to these arguments is that the artists, the caterers—to pursue the metaphor—are not unanimous in their desire to resist the imposition. And hence it undoubtedly comes about that their good nature, or their weakness, re-acts to their own prejudice. Concerts become unduly prolonged, and the artists who appear towards the close of the evening are obliged to perform to a thinned and exhausted audience. In the present instance the critic singles out for especial praise a violin solo, adding: "The Mazurka was the prettiest thing conceivable; it was a pity that it was not placed earlier in the programme, or rather that the previous encores had postponed its performance until so late a period in the afternoon that many who were present at the commencement of the Concert had by this time left."

At one period of her later life Madame Lind-Goldschmidt contemplated writing her autobiography, but never went beyond the mere statement of her intention. The task has now been accomplished—so far as her artistic career is concerned—by Canon Scott Holland and Mr. W. S. Rockstro who, in the two volumes just published by Murray, have given to the world one of the most interesting and valuable musical memoirs that has ever seen the light. Their qualifications for the execution of such a task were so obvious as hardly to need dwelling on here. They were both loyal and intimate friends of Madame

Lind-Goldschmidt in the latter part of her life, and Mr. Rockstro had the additional advantage of having been a witness of some of her most striking triumphs at the zenith of her powers, both on the Continent and in England. Furthermore, they were placed in possession of the fullest and most authoritative materials in the shape of original documents, letters, MS. diaries, &c., collected by Mr. Otto Goldschmidt. Autograph letters and reminiscences have been freely placed at the disposal of the editors by the friends of Madame Lind-Goldschmidt in Germany, Sweden, and England, including the Mendelssohn family, Madame Schumann, the Queen Marie of Hanover, and others. The original matter thus included in the work is in itself sufficient to lend it a peculiar value apart from the—on the whole—admirable manner in which the editors have done their work. Jenny Lind occupied a unique position among *prime donne*, by virtue alike of her artistic gifts and her strong individuality, and it is a matter for deep satisfaction that the source of her unequalled sway over the minds of all with whom she was brought in contact should be thus adequately set forth. We hope in our next issue to treat in detail with what, from the point of view of the musician, is likely to prove the book of the season, if not of many seasons.

A PARAGRAPHIST in a recent number of New York *Truth*, taking for his text the proverb that a prophet has no honour in his country, proceeds to dilate upon it as follows: "English society is preparing for the opening of the season. There are four leading singers, and their names are: Albani, Emma Eames, Sibyl Sanderson, and Zélie du Luzan (*sic*). All four of them are American girls. They have all succeeded in Paris, and from there have gone to the greatest opera house in Great Britain at enormous salaries. Not one of them, except Albani, has ever been accepted seriously in this country. Had they depended upon their own people for encouragement or reward, they would to-day be singing in comic opera companies or giving lessons in music." There is a grain of truth in this strange perversion of fact, but not much more. What attracts, and will continue to attract, American singers to Europe, is the prestige attaching to such historic establishments as the Grand Opéra, the Scala, the great opera houses of Germany. There are far fewer opera houses and stock companies—where experience is best gained—in America. Of late years there has been great activity in New York, but mainly in the sphere of Wagnerian opera, and all voices and methods—especially those of the light American sopranos—are not equally suitable for Wagnerian rôles. Still, a glance at the list of singers engaged of late seasons at the Metropolitan Opera House shows that there is some basis of fact in the complaint quoted above. American singers are conspicuous by their absence. If Mr. Rowbotham was an American, he would really have some excuse for protesting against the foreign invasion.

THE *Ménestrel* is responsible for the following curious fact—if it be a fact—about the late Miss Emma Abbott, which may interest our readers:—"She was well known in her own country, as well as in England, not only for her talent, but also for her eccentricities. . . . It was she whose uncompromising and grotesque puritanism transformed, to suit her taste, the character of Verdi's 'Traviata.' *Violetta* was no longer the Marguerite Gauthier who made the name of Alexandre Dumas famous in twenty-four hours. Miss Abbott converted her into a pure girl of

platonic affections, who, after being mortally stricken with consumption, expires singing, not 'Addio del passato,' but the hymn 'Nearer, my God, to Thee.'" The anecdote is sufficiently extraordinary, but not so extraordinary as to be dismissed at once as a palpable fiction, when one takes into account the nationality of the singer, and the strange way in which the Americans sometimes "throw back" to the puritan instincts of their forefathers. As a parallel to this strange modification of the character of *Violetta* one may quote the excellent story told by Madame Bovet in her life of Gounod:—"An *impresario* in Rome, while it was still a Pontifical city, wrote one day to Gounod asking him, as the ecclesiastical censure prohibited the appearance of the Devil on the stage, if he could not transform the character of *Mephistopheles*, making him *per esempio un medico*!"

HERE is a delicious story of the "things one would rather have left unsaid" order from a recent number of the *Neue Musikzeitung* (Stuttgart). Scene, a second-class compartment on the new line from Dresden to Leipzig. An animated conversation arose between the passengers, all of whom, except two, were strangers. The topics chosen related chiefly to art, and in particular to the performances at the Court Theatre at Dresden. At last a lady, who had been present at the representation of "Euryanthe" the night before, remarked: "Madame Schroeder is far too old for the part; her singing is quite intolerable. I can't understand the fuss they make about her. Don't you think," she continued, turning to her neighbour, "that she might very well give up making such an exhibition of herself?" Her interlocutor replied, coldly: "Why not say so to Madame Schroeder herself? she is sitting opposite you." An awful silence ensued. At last the unlucky lady stammered out: "I beg your pardon a thousand times, but the fact is I wasn't at all well last night and I had to leave the theatre quite early. I only heard very little of the opera—the part in which you had least to sing. These wretched criticisms in the evening papers led me astray. I am sure this Schneider who writes the theatrical notices and always runs you down must be a most disagreeable man." "Don't you think you had better tell him so?" replied Madame Schroeder coldly; "he is sitting by your side."

In the very interesting sketch of the late Miss Constance Naden, by Dr. R. W. Dale, of Birmingham, which appears in the April *Contemporary Review*, there occurs the following passage: "Miss Naden confessed that she recognised no distinction worth mentioning between 'the mental effects' of the discordant strains of a company of itinerant German performers and the interpretation of a Sonata (*sic*) of Beethoven by Hallé's band." It may seem captious to call attention to the blunder, but just think how merciless a man of letters would be to a musician who spoke of an ode instead of a sonnet, or who confounded a chromo-lithograph with an etching! M. de Blowitz not long ago gave a vivid account of Mdlle. Kleeberg sitting down to play a Symphony by Beethoven, and in the Paris correspondence of the *Daily News* some ten days ago, it was stated that Gluck's "Orphée aux enfers" (!!) would form part of the new repertory at the Grand Opéra. Just invert the process and imagine Sir George Grove or Dr. Mackenzie talking of Milton's "Hudibras," and picture the indignation of all the men of letters, great and small!

FACTS, RUMOURS, AND REMARKS.

A GENTLEMAN named Ingersoll, known chiefly in America, we believe, as a lecturer in the interests of Atheism, spoke the other day at the funeral feast of German opera in New York. He took as his theme the music of Wagner, and we now extract from his oration a few of its choicest gems: "When I listen to the music of Wagner I see pictures, forms, glimpses of the perfect—the swell of a hip, the wave of a breast, the glance of an eye. I am in the midst of great galleries. Before me are passing the endless panoramas. I see vast landscapes, with valleys of verdure and vine, with soaring crags, snow-crowned. I am on the wide seas where countless billows burst into the white caps of joy. I am in the depths of caves o'erwalled with mighty crags, while through some rent I see the eternal stars. In a moment the music becomes a river of melody flowing through some wondrous land—suddenly it falls in strange chasms, and the mighty cataract is changed to seven-hued foam." What all this may exactly mean we can only conjecture, but Mr. Ingersoll seems to enjoy it, and, warming up, he continues: "The music of Wagner has colour, and when I hear the violins the morning seems to slowly come. A horn puts the star above the horizon. The night, in the purple hum of the bass, wanders away like some enormous bee across wide fields of dead clover. The light grows whiter as the violins increase. Colour comes from the other instruments, and then the full orchestra floods the world with day." The audience probably applauded here, and the speaker plumed his wings for a higher flight. "Wagner seems not only to have given us new tones, new combinations, but the moment the orchestra begins to play his music all the instruments are transfigured. They seem to utter the sounds that they have been longing to utter. The horns run riot, the drums and cymbals join in the general joy. The old bass viols are alive with passion. The cellos throb with love, the violins are seized with a divine fury, and the notes rush out eager for the air, as pardoned prisoners for the roads and fields. The music of Wagner is filled with landscapes. There are some strains like midnight, thick with constellations, and there are harmonies like islands in the far seas, and others like palms on the desert's edge. His music satisfies the heart and brain. It is not only for memory—not only for the present—but for prophecy." Mr. Ingersoll, coming down to earth again (alas the necessity for it!) remarked: "All that I know about the operas of Wagner, I learned from Anton Seidl." We cordially congratulate the teacher, seeing that the pupil is so convincing.

A MUSICAL reporter on the staff of the *Rochdale Star* has greatly distinguished himself in connection with a special service at St. Mary's Church for the purpose of re-opening the organ. On that occasion the Organist, Mr. J. T. Clegg, played a selection of pieces which the journalist described as below: "The selections were 'Occasional Voluntary' (Handel). Without programme one could distinguish the various strains running through it which are embodied in his oratorio's (*sic*). The various parts were nicely worked out by the player, the piece terminating with a grand chorus-like movement." The "Voluntary" was, of course, the Overture to the "Occasional" Oratorio. Our friend continued: "A slow movement from one of Beethoven's sonatas was distinguishable for its beautiful harmonising effects. He brought out the subdued tones which can be produced on the instrument with good effect, the various solo parts, flute, horn, and oboe, each coming in for a share of the

composition." The movement was from one of the sonatas for piano and violin. "'Fugue in D minor' (Bach). There is nothing attractive to an audience in this style of work, though it shows off to advantage the capabilities of the player, providing the theme be heard distinctly throughout. 'Bethlehem' (Sullivan), and the prelude and chous (*sic*) of 'Lohengrin' (Wager) (*sic*), contained some dainty little airs, calculated to set one's feet going (O shade of 'Wager'!), the *voix* (*sic*) *humana*, in the former, being especially noticeable," &c. The Wagner music was a part of that which opens the wedding scene. The service, we are told, concluded with the Benediction, and surely the collector of critical gems will join us in blessing the *Rochdale Star*, and hoping it may afford more of such harmless amusement.

FROM Edinburgh we have received the following interesting communication relative to the now vacant Chair of Music: "Professor Sir Herbert Oakeley's resignation has been accepted by the Edinburgh University Court, and he retires this month on an allowance. Professor Sellar's death and Professor Campbell Fraser's retirement have made the Chairs of Humanity and Logic also vacant; but public interest is centred on the question of the Music Chair, and what is to be done with it. The appointment of Professor Oakeley's successor is to be made in July, and applications and testimonials must be sent in before June 30. In the meantime the 'Universities' Commission' are thrashing out the proposals and representations of the various musical bodies in regard to the reconstitution of the Chair, and a report on these proposals was considered by the General Council of the University. The Committee despaired of being able to give effect to the spirit of General Reid's will, and recommended the adoption of Professor Oakeley's scheme—a virtual *in statu quo*, with the addition of the power to grant degrees. But a spirited attack was made on this 'Cunctator's' Camp by Dr. Daniel, and by a good majority of votes the modern spirit won the day. Thus the proposals of the Edinburgh Society of Musicians and the Scottish Musical Society will have the weight of the General Council's resolution added to them when the final attack comes to be made. But great is 'vested interest,' and may prevail; the General Council is not the University Court."

WE regret to observe that the parishioners of St. John's, Newport, I.W., are not dwelling together in unity as regards the musical service of the church. At the Easter Vestry, recently held, a Mr. Upton acted as leader of the malcontents, and seems to have "gone for" the organist, while a Mr. Masters paid similar attention to the choir. The absolute disinterestedness of Mr. Upton was promptly challenged by the organist, Mr. Stanford, who urged, not indirectly, that Mrs. Upton had cast a longing eye upon his place. This the lady's husband met with a flat denial, adding, "She would not have it for a thousand a year," upon which impressive assertion Mrs. Upton, as the old northern chroniclers were wont to say, went out of the story. But Mr. Upton had not finished. He turned upon the organist: "I hope the organist will not leave with any worse feeling toward me than he has had before. I have nothing against him personally, and what I have said has been said before his face in a straightforward manner." Then arose Mr. Stanford in his wrath, and also in a humour of intense irony. He spake thus: "If I don't suit you get another; I have been an organist all my life, and have never had such a warm, comfortable shop before—all for the magnificent sum of

£20 a year. If Dr. Bridge only knows that the appointment is vacant, perhaps he will rush down and accept it." The report adds: "This terminated the discussion." We don't wonder at it.

THE New York *Sun* has some amusing remarks upon Mr. de Pachmann's behaviour during his wife's pianoforte performances: "His delight at Madame de Pachmann's playing nearly burnt him to a crisp. He bounced, he wriggled, he squirmed, he waved his arms wildly in the air, he wagged his head from side to side, he clapped his pianist's fingers, played imaginary pedals upon the floor with his feet, curved himself over the back of his chair, throwing his head backward until it nearly touched the floor, talked to everybody near him, jiggled the elbows of his neighbours when Madame de Pachmann played a delicate passage that pleased him, and cried out in stentorian tones: 'Charmante!' 'Magnifique!' 'Exquis!' 'Mon Dieu!' 'Ha!' 'Ho!' 'Ma foi!' And when he had exhausted his French vocabulary he made a raid upon the German adjectives. Strange to say, he became imbued with the idea that his wife was not appreciated, upon which his face became livid, and he scolded in German, a language admirably adapted for that purpose, and said that 'everybody was jealous of Madame de Pachmann.' So he constituted himself a claue and became excessively amusing. The audience enjoyed him immensely, and began to wonder if this were a concert or a circus."

A TRANSATLANTIC writer discourses pleasantly on the pianoforte tuners as a Zoological species. We make one extract: "Their curious passion for tuning pianofortes is very strong, and may be utilised to secure their capture. Take a pianoforte, put it into a furniture van, and shut the doors; then drive slowly down the street of any suburb. Presently you will see a group of these interesting little animals, with their anxious faces and little black bags, running behind the van, and only pausing to fight one another. So remarkable is their instinct that they can scent a grand pianoforte on a clear day at a distance of over two miles. It is easy enough to select from the little group of tuners the one which you would like to have for your own; a few shots will disperse the rest. But their plumage is not very valuable, and it would be brutal to kill many of them. Although, as I have pointed out, they are very pugnacious among themselves, they rarely bite a fancier. When you have selected your tuner, give him a pianoforte to worry, and then let him go away. Do not keep him on the chain, because it will make him unhappy. If you have treated him properly, he will probably come back to you."

How a double-bass was made, according to evidence taken in the Leigh County Court: "Plaintiff's case was that he told defendant what kind of wood was necessary, and he replied that he had two beech planks in the back yard, which would do for the body of the double-bass, and an old cart shaft, which would do for the neck. Defendant also purchased some deal, and then the instructions began. Defendant was in a great hurry to finish the instrument, and when he had finished glueing the belly it was found he had forgotten to take out the gluepot. The neck was made from the cart-shaft according to instructions, but defendant fixed it on the wrong end of the instrument. After everything was prepared for the strings plaintiff told defendant to go to a music shop for them, but instead of doing so he went to a watchmaker's

and got the catgut rope of an eight-day clock. He put this string on, and when he was winding it up to tune the fiddle, the string broke, struck him in the face, and gave him a black eye. When all was completed it was found defendant had made the instrument so large that he could not get it out of the room." Judgment for plaintiff.

THE following extract from the *Birmingham Gazette* will be read with interest. It refers to the first meeting of the Festival chorus: "Before last night's rehearsal was commenced, Mr. C. G. Beale explained to the members of the choir the alterations which it had been found advisable to make, and specially referred to the fact that Mr. Stockley would conduct the performance of 'The Messiah.' The announcement called forth hearty applause, which was renewed when the esteemed Chorus-master took his place at the desk. A portion of Dr. Mackenzie's new setting of Dryden's paraphrase of the 'Veni Creator Spiritus' was then gone through, and afterwards the first part of Berlioz's 'Faust.' The first-named work brought into notice the vocalists' remarkable sight-reading power, and the music of the French master the fine tone and other admirable qualities of the new organisation. The rehearsals, with Mr. Halford as pianoforte accompanist, will be held twice a week under the direction of Mr. Stockley, and it is confidently expected that under his careful training a rare degree of perfection will be soon realised."

A NOTTINGHAM correspondent sends us the following statement: "A few days since I received a letter from a clergyman, residing at —, asking me if I could send him an organist to undertake two services on Sundays and a weekly rehearsal with the choir. The rev. gentleman required a fair player, fully conversant with full choral service. Salary, £15 per annum, and third class railway fare! Now, owing to there being few Sunday trains, the luckless organist would be obliged to leave this town soon after 7 a.m. and could not get home again till after 10 p.m. On Wednesdays he would be occupied from 7 p.m. till 11 p.m., making, with time taken in getting to and from the stations, say twenty hours per week. He would have to find some food and place of refuge through the long Sunday also, and for all this would receive the magnificent sum of about 2d. and a fraction (do not let us omit the fraction) per hour. I ought to add that the rev. gentleman observed that he might be able to save time (and railway fare, I suppose) by 'driving or bicycle.'" Our correspondent refrains from comment. So do we.

À propos to thematic coincidences, Mr. R. Freeman writes to us: "I could not help noticing, as I listened to 'St. Paul' a few weeks ago in the Albert Hall, and to Bach's 'St. Matthew Passion' in St. Paul's, on March 24, the similarity of the bass in the opening bars of the chorus 'Rise up, arise!' in the former work, to that of the introduction to the first chorus in the latter. Mendelssohn reiterates a D in octaves over seventeen bars, follows this with an upward scale passage of four bars' length, and then reverts to reiterated notes. The older writer starts on E and repeats it for ten bars (not, I confess, in even notes), follows this with an upward scale passage of two bars, and then resumes the reiteration. No doubt this has been already noticed by professional musicians and musical students, and my only object in sending this letter is to show that others, who, like myself, cannot claim to belong to either class, take an interest in these "coincidences."

THE German comic opera by Millöcker—"Poor Jonathan," the English name of it—has been brought out in Boston, the text translated into the vernacular by John P. Jackson and R. A. Weill. Here are two stanzas from the book:—

"Wilt thou my true love be? no, no!
Please for sure have me to see, yes, yes.
Art thou my dearest prey? nay, nay.
My pleasures does it oppress? yes, yes.
'Fraid should to wed to beguile, no, no.
But I must wait awhile.

"The shy cut youth, the shillyshally,
His mind he did not seem to know,
And with the maiden ever dilly dallied,
A pity, sure, that it was so.
O, shilly shall and dilly dall—
At first a yes, and then a no."

It is to be hoped that the German Weill had more to do with these verses than the American Jackson.

THE hope with which Richard Wagner regarded Paris, before the rejection of his "Tannhäuser" in 1861, finds striking expression in a letter to Champfleury, the autograph of which was recently sold at auction: "As you know, it has always been my intention to build in Paris an international theatre, where the grand creations of the different peoples might be produced in the original languages. France alone, in my opinion, and Paris in particular, is able to unite the apparently heterogeneous products, the exact knowledge of which is necessary to the intellectual and moral development of a people. Among the French pieces which would be presented on this stage, independent as it would be of contemporary events, would be first and foremost those by Méhul. I count him as one of my teachers."

WE read in a New York paper: "The famous English baritone, Santley, commenced his engagements in Montreal March 31 and April 1. The Windsor Hall was crowded with immense audiences on both occasions, Santley meeting with a great reception. The Montreal Herald claims that never has a singer been received with more popular favour in that city and that England has reason to be proud of her countryman. Of Mr. Santley's voice they say: 'All that has been said of him and read of him was realised to its fullest extent.' Charles Santley will sing in New York on May 4. The artists announced to support Mr. Charles Santley in his Canadian and American tour are: Mrs. Anna Burch, Mrs. Carl Martin, Miss Lena Little, and Mr. Wm. J. Lavin."

THE subjoined remarkable example of high-faluting journalism has lately come under our notice. It is Transatlantic: "At him (De Pachmann) critics alternately smile and frown, concerning him amateurs rejoice and lament. But he is *sui generis*. A magnetic, egotistic, shoulder-shrugging piano-acrobat, through whom, in some mysterious manner, filters the pure essence of Chopin's poetry; falling upon the listener's heart in storm-breeding tones of rich sonority, or tinkling in pearly, glittering, dew-drop touches that hint of summer moonlights when blue-green shadows are scented with the sighs of dying lilies and the pain of living is lightened by warm fragrance of the opening roses." How well it sounds!

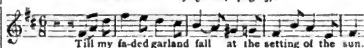
WITH reference to a paragraph recently quoted, Mr. Sexton, Vicar Choral of Westminster Abbey, writes: "In your last issue you quote some remarks from an American paper respecting a lad named

Williams. It is stated that he is a Westminster Abbey boy. This is a mistake, which has doubtless arisen through my being connected with Westminster Abbey, and having been the means of sending him out to Canada. Williams is a gifted lad, and quite deserves any eulogies which may be bestowed on him in Canada or the United States, as can be testified by his friend and master, Mr. Arnold Birch, as well as many other eminent and distinguished musicians in London."

WE regret to learn that the ingenious gentleman who frequents church festivals and concerts ostensibly to take notes, but really to steal coats, is "at it again." At St. Mark's, Whitechapel, he coolly entered the vestry, partook of refreshments, overhauled the outer garments deposited there, and walked off with two of them. The same number disappeared on another occasion from the vestry of Hackney Church; stolen, presumably, "by a man seen sitting near the vestry door, taking notes, as though a reporter, and who left the building hurriedly a little while after the service began."

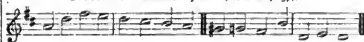
MR. W. H. LIDDLE, of Basingstoke, is good enough to send us a somewhat curious example of thematic coincidence:—

BENNETT.—"May Queen," page 57.



Till my fa-ded garland fall at the setting of the sun.

SULLIVAN.—"Easter Hymn" (A. & M., 137).



MR. G. H. WILSON, the Boston critic, has given great offence to Canada by calling that province musically "dreary and sterile." In reply, the *Canadian Musician* declares: "Toronto, with its two oratorio, two orchestral, one operatic, two large part-song societies, besides a dozen or more smaller organizations, is far in advance of any city of the same size in the United States." It adds maliciously: "Perhaps if Mr. G. H. Wilson, of the 'Musical Year Book' and *Boston Musical Herald* fame, were to move to New York, his statistics and information would brighten up correspondingly."

THE Choir Benevolent Fund made an appeal to the public of Gloucester and Cheltenham during the past month, special services being held and concerts given in both towns. There was a choir of seventy voices, drawn from the Chapels Royal, St. Paul's, Westminster Abbey, and the Cathedrals of Gloucester, Bristol, Hereford, Oxford, and Worcester. We trust that the funds of a very useful institution largely profited.

THE Chicago *Indicator* waggishly asks whether the Italian trouble at New Orleans is due to the machinations of the rabid Wagnerites in New York. "With New Yorkers already at fever heat over the discharge of the German Company, the patriotic feeling against anything Italian could easily be transferred into an affection for anything German, and the Metropolitan Opera House would again be the home of Wagner and the other boiler makers for an indefinite period."

STREET organs and pianofortes have found a champion in the *Leeds Mercury*. Our contemporary trusts to some extent in the power of sarcasm, as per sample following: "Judged by the refined tests of the

educated critic, no doubt it (street music) is open to censure. It commits the unpardonable crime of possessing both time and tune." This power should be cultivated.

THE *Irish Times* was pleased to quote our recent paragraph respecting the celebration of Madame Albani's birthday. Unfortunately our contemporary, by misprinting a single letter, made us say that Madame Albani is in her sixty-sixth year. Under no conceivable circumstances and at no time in the future should wild horses drag from us such an avowal.

AT Mason's College, Birmingham, a few days ago, a Lecture was given by Miss Bunce, a daughter of Mr. J. T. Bunce, the editor of the *Birmingham Daily Post*. The lady is an accomplished musical critic, and chose as her subject the life and works of Edward Bache, a Birmingham composer, who died more than thirty years ago, at the age of 24, leaving a large number of published pieces.

ALL'S well that ends well. There was fighting for twenty years in the New York law courts over the will of Mr. Samuel Wood, who left the bulk of his estate to the city, for the foundation of a College of Music. The will, as a result of litigation, was set aside; but now some members of the testator's family and others have come forward to fulfil his intentions. The College will be named after Samuel Wood.

TWO English artists, Miss Damian and Mr. Charles Phillips, took part in the Easter services at the English church in Milan. Of the lady a Milanese critic wrote: "She sang 'Fac ut portem' with a beautiful voice and perfect method"; of the gentleman: "He produced a great effect, and showed a marked disposition towards an artistic career."

JUDGING by the balance-sheet and the committee's report all is well with the Halifax Choral Society. There is a sum in hand after paying all demands, and the report says: "It is matter for congratulation that the Society has at length won for itself a place among the best in the country."

AN American paragraph: "Louisville, Ky., has just had a grand violin exhibit, at which seven Stradivarius, five Stainers, and four Amati—all said to be genuine—besides many other rare instruments were displayed. Where did they come from?" Ah! who knows?

VASSEUR'S "Madame Cartouche," with an English text by Mr. Sutherland Edwards, will be taken on a provincial tour next autumn by Miss Giulia Warwick, who is organising a company for that purpose. Upon the fortune of the work in the country towns probably depends its production in the Metropolis.

CONGRATULATIONS to the Royal Academy of Music upon a balance-sheet which shows a surplus of £2,077 upon the past year's working. The sum contrasts in startling fashion with the gains made under the unreformed management.

MR. SINCLAIR, the Organist of Hereford Cathedral, has addressed himself with youthful energy to the task of raising money for the restoration of the organ. Two thousand pounds are necessary, and only a fourth of that sum is now wanting.

THE rumours going about as to the nature of Mr. Frederic Cliffe's composition for the Leeds Festival next year must not be taken too seriously. As a matter of fact, nothing is yet determined save that the work will be orchestral.

REPORT states that a daughter of Joseph Joachim has recently appeared with much success on the lyric stage at Elberfeldt, playing *Aida* and *Sieglinde*. Congratulations thereupon to the young lady and her distinguished father.

THE *Musical Courier* has been good at the coining of depreciatory terms lately. It calls England the "land of musical fog and prejudice," and Sir Arthur Sullivan the "apostle of mediocrity." Language of this sort helps to make our contemporary amusing.

"NINE encores," says *Presto*, "in a programme of seventeen numbers is a weariness to the flesh." Our contemporary should come over to an English ballad concert if he would have the flesh thoroughly exhausted.

BEFORE leaving New York for England the other day, Madame Minnie Hauk was presented with a wreath of laurel and oak leaves in gold and silver, and a silver vase twenty inches high. It continues well to be a *prima donna*.

THE old song "A jug of this," introduced into the play of "Marmion," now running a successful career in Glasgow, was printed for the first time in Dr. Barrett's "English Folk-songs," a collection of quaint ditties, traditionally popular in various parts of the kingdom.

AN American contemporary states that Salt Lake City "has the reputation of having more music to the square yard than any other city of its size in the Union."

ACCORDING to the *American Musician*, there are "wild cat" Concerts in New York. At one of them the March in "Tannhäuser" was performed as a banjo duet.

A CLUB called the Manuscript has been established in New York. Its purpose is to encourage American musical composition, and to that end performances of works in MS. will be given.

SOME news travels slowly across the Atlantic. Here is the *Boston Musical Herald* speaking of Sir G. A. Macfarren as though he were still alive!

ROYAL ITALIAN OPERA.

COVENT GARDEN Theatre was opened by Mr. Augustus Harris on the 6th ult., for a season of cosmopolitan opera, extending from that date till nearly the end of July. It may be questioned whether the manager gained much by starting while "society" was still in the enjoyment of its Easter holidays, but that is a matter chiefly for his consideration. Doubtless he had a good reason, and it is generally understood that a very liberal subscription admits of a certain degree of experiment. We regret, none the less, that the audiences, up to the time of writing, have not been as numerous as could be wished. Following the precedent of last year, Mr. Harris issued no prospectus, and thus bound himself to nothing, though it is rather a farce to talk of a prospectus as imposing any obligation whatever on those who issue it. Anyhow, the manager has a free hand, and no one can compare or contrast what he does with what he said he would do.

The opening night was devoted to Gluck's "Orfeo," with the sisters Ravogli in the leading parts. It will be remembered that this work and these artists had a great success last autumn, despite the fact that the then manager, Mr. Lago, staged it indifferently. Much was expected from Mr. Harris's *mise-en-scène*, and much was done; but it cannot be said that good taste had a voice in the matter. The Elysian Fields were positively offensive to one's notions about the appearance and occupations of the Blessed Shades. Fancy the plump form of Miss Palladino executing modern ballet solos in a sort of modified Greek costume, which was much more indecent, as a dancer's dress, than the conventional short petticoats! In the result, although the Ravoglis were as good as ever, and greatly applauded, the opera left an indifferent impression behind it, and was badly attended when given a second time. Since then it has been put aside.

On the second night (the 7th ult.) the manager played a commanding card in the person of Miss Eames, an American artist much talked about in connection with the Paris Grand Opéra, where she achieved a measure of success differently estimated by different people. Miss Eames elected to make her *début* here as *Marguerite* ("Faust"), in which matter we doubt if she was well advised. Though a light soprano part, *Marguerite* calls for a dramatic artist, capable of expressing intense and powerful emotion. This, as far as we have yet seen, Miss Eames is not. She possesses much personal attraction, though not, as the phrase goes, "magnetic"; she has a beautiful voice and she sings remarkably well, in a pure vocal style. These are great advantages, but against them must be laid an immobile face and a restraint of manner and utterance which suggests true Anglo-Saxon coldness. It was this restraint which stood in the way of unquestioned success. Miss Eames was admired, but no one could see in her the making of a great artist. At a first appearance, however, it was unfair to come to conclusions. With the young American appeared Miss Guercia, of Madrid, who, for physical reasons, should not wear male attire. She possesses a good voice. Mr. Perotti was an unsatisfactory *Faust*, and Mr. Maurel a capital *Mephistopheles*, who gave one much to think about, especially why he wore his sword on the right side, point to front. He discarded the traditional scarlet in favour of grey.

"Carmen" was played on the 9th ult., the title character being entrusted to Miss Giulia Ravogli. Connoisseurs are by no means of one mind regarding the gifted Italian's impersonation, the predominant impression being unfavourable. That is not ours. We are disposed to regard Miss Ravogli's *Carmen* as in various respects originally conceived and worked out with both power and subtlety. True, it differs from the ordinary rendering, and needs to be seen several times before the influence of past models wears away. In the end, it may be, public opinion will come round, recognising that the modification of *Carmen's diablerie* is, in point of fact, quite consistent with a permissible view of the entire drama. Miss Sofia Ravogli's *Michaela* was not striking. The other characters need not detain us.

Bizet's work was followed by "Lohengrin" (the 11th ult.), which drew a crowded house, the attraction of Wagner's most popular opera being supplemented by that of the brothers De Reszke, who appeared in their old parts as, respectively, the *Knight of the Swan* and *Henry the Fowler*. Miss Eames as *Elsa*, Miss Giulia Ravogli as *Ortrud*, and Mr. Maurel as *Telramund* made up a cast of almost unprecedented strength; quite sufficient, at any rate, to account for a full attendance. We shall not again discuss the De Reszkes in parts so familiar. Jean was not quite in best voice, but otherwise came up to the old mark, as did his brother. Both were, of course, much applauded. Miss Ravogli, the best *Ortrud* we have seen for many a year, strengthened the good opinion formed of her in the same character last season. She turned it to gold, so to speak. In like manner Mr. Maurel, who wore a fearful and wonderful head-dress, repeated a former triumph; but the *Elsa* of Miss Eames was a novelty. The part, for reasons upon which we need not dwell, suited her better than that of *Marguerite*, while its few opportunities of dramatic effect were turned to better account than was expected. She looked the character admirably and sang

excellently well. A word here for Mr. Abramoff, who gave the *Herald's* music with capital effect.

"Roméo et Juliette" was added to the season's repertory on the 15th ult., cast, for the most part, in a familiar manner, the De Reszkes playing *Roméo* and *Frère Laurent*, while Mr. Dufriehe was *Capulet* (a good one), Mr. Montariol *Tyball*, and Mr. Ceste an excellent *Mercutio*. Again Miss Eames appeared, of course as *Juliette*—a part considered by some to be her best. Setting aside lack of warmth, which means ignoring a good deal in *Juliette*, the young American did very well. She presented the Veronese maiden to the eye in an almost ideal manner, and sang with customary perfection of tone and execution. It is a thousand pities that she seems unable to be eloquent in face and impassioned in manner. But such is the fact, and no gain comes from sighing after the unattainable.

On the 18th ult. Madame Albani made her *rentrée* as *Elizabeth* in "Tannhäuser," following on as *Violetta* ("La Traviata") on the 20th, and *Gilda* ("Rigoletto") on the 22nd. These well-known impersonations were presented without any falling off from past "form," and the Canadian artist seemed easily to keep her pride of place. General features of all the representations above noticed were much splendour of *mise-en-scène*, the singing of a chorus which began well and afterwards showed signs of fatigue, and the playing of an orchestra which did not begin well, but is improving. Messrs. Mancinelli, Randerger, and Bevigiani have shared the Conductor's duties.

ROYAL CHORAL SOCIETY.

"MORS ET VITA," a work that despite its impressiveness and wealth of devotional expression has been most unjustly neglected of late, was given at the Royal Albert Hall on Wednesday evening, the 15th ult., under conditions calculated to emphasise its merits as a sacred composition to which the term "theatrical" can in no particular be applied. Indeed, had the scheme adopted by Gounod been of a less set and precise nature, it is quite likely the popularity of the trilogy would have been greater. Few persons, however, who bestow a thought upon the matter will be inclined to question the appropriateness, from the composer's point of view, of the elaborate "Requiem" as a preparation for the section "The Day of Judgment" (which, for obvious reasons, is the least satisfactory portion of the work), or to assert that the third part, "Life"—the vision of St. John of the New Jerusalem—fails to bring the whole to a singularly beautiful climax. A noble purpose is so strictly adhered to throughout that it would be difficult to enumerate many pages of the score wherein may be discovered concessions to unworthy foibles. On Wednesday, owing to the continued absence of Mr. Barnby, the *bâton* was taken in hand by Dr. A. C. Mackenzie, who once more proved his qualifications for such a responsible position, and as though anxious that all should go well whilst their accustomed chief was away in search of health, the band and chorus discharged their duties with exceptional care. The fine choir has not sung better this season, which is saying a very great deal in the tersest manner. Madame Albani gave the soprano solos with an earnestness that could scarcely be surpassed, and again made a notable effect with the exquisite passage "Sed signifer." Mr. Edward Lloyd, as usual, was heard to great advantage in the air "Inter oves," and the other two members of the quartet were the competent Miss Hilda Wilson and Mr. Watkin Mills. The work elicited a closeness of attention that often developed into loud admiration of this imposing successor to "Redemption."

PHILHARMONIC SOCIETY.

In the programme of the third Concert, which took place at St. James's Hall on the 16th ult., there were only three instrumental works; but as one of these was Schubert's Symphony in C, it will be understood that the audience had no reason to complain of short measure. A piece which occupies an hour in performance does not leave time for much else. We have, however, yet to arrive at the moment when Schubert's great work will be deemed too long. Its length is still "heavenly," as Schumann said

years ago, and amateurs still sit out even its repetitions, not only with patience, but with pleasure. The Philharmonic orchestra, under Mr. Cowen, gave a very good account of all the movements. The magnificent strings made their customary mark, satisfying ear and mind alike; but in this instance, perhaps, we should give first place to the wind, on which devolved the heaviest responsibility, as is usually the case in Schubert's works. The wood-wind was particularly excellent, and imparted to the performance a special charm. Sterndale Bennett's Overture "Paradise and the Peri," composed for the Society's Jubilee Concert, represented the English school; how, we need scarcely say. The perfect beauty and exquisite suggestiveness of this masterpiece would, if we knew nothing more about the composer, fully justify all that was said in his honour by Schumann and Mendelssohn. Pity that the Overture is not heard as often as it deserves, and as it would be heard had a foreign master put his name to it. The third instrumental piece was Saint-Saëns's Pianoforte Concerto in C minor—a composition for virtuosity, any amount of which Mr. Paderewski, by whom it was played, can produce at a moment's notice. This artist's performance of a work not remarkable apart from the gifts demanded for its execution was certainly of a striking, we might even say astonishing character. None of its difficulties—and some are very great—came amiss to him. He swept over them all with consummate skill, carrying the audience with him so completely that the usual restraint of Philharmonic patrons was laid aside for indulgence in most enthusiastic demonstrations. Recognising these, Mr. Paderewski played Chopin's Mazurka in C sharp minor, of course in quite another style.

The vocal music was entrusted to Mr. Iver McKay, who sang with considerable taste and judgment Mozart's "Il mio tesoro" and Wagner's "Preislied." His choice of the last-named too directly challenged comparisons with Mr. Lloyd.

CRYSTAL PALACE.

MACKENZIE'S "Dream of Jubal" occupied the chief portion of the programme on the 4th ult. The great interest taken in the work since the first performance at Liverpool secured a large audience, although the pleasure which the representation evidently gave to all present was not expressed by a superabundance of applause; yet every number was heard with concentrated attention, and this, the first performance of the noble work at the Crystal Palace, will doubtless be followed by other repetitions at no distant date. The peculiarity of the construction of the "poem with music" gives considerable prominence to the reciter, and it is therefore necessary that this portion of the design should be of commensurate excellence. This was happily secured by the engagement of Mr. Charles Fry, whose intelligent delivery of the words is augmented by the intimate knowledge of the music which he has acquired. He was particularly successful in his recitation on this occasion, as at other times, and in the art of fitting the word that embodies the thought to the music which illustrates and intensifies it. The soloists were Madame Nordica, Miss Hannah Jones, Mr. Iver McKay, and Mr. Vernon P. Taylor. Madame Nordica sang her share of the music with unmistakable interest, and Mr. McKay, though suffering from a cold, sang with much earnestness, both artists being specially successful in the Love Duet. Miss Jones and Mr. Taylor, though their duties were lighter in proportion, yet sang carefully and expressively. The band gave a brilliant reading of the beautiful score, and the choir took pains with the choruses; but the necessary amount of refinement and vigour of utterance which is suggested if not demanded by the music, would doubtless have been attained had it been possible to have arranged for a few more rehearsals. Mr. Manns conducted in a highly appreciative manner. Mendelssohn's Overture to "A Midsummer Night's Dream," and the fine Aria, "Plus grand dans son obscurité," from "La Reine de Saba," by Gounod, magnificently sung by Madame Nordica, completed this most interesting Concert.

On the 11th ult. a more miscellaneous programme was provided. The "Tragic" Overture by Johannes Brahms, played in a broad, dignified, and expressive style, preceded a Concerto by Adolphe Henselt, written in his early days—

in fact, while he was yet in his teens. It is particularly attractive to players of the famous school of Liszt, and it is for the main part agreeable to lovers of pianoforte music. It is replete with melody, almost of Mozartian type, while the scoring is as graceful as though it came from the hand of Mendelssohn or Mackenzie. On the whole, the ideas are good, but they are not of equal vigour. The highly nervous temperament of the composer seems to be reflected in his music. It begins with great vigour and continues in highly wrought fashion until the final movement. Here the tension is loosed, as though the effort had spent itself and exhaustion had followed, and the expected climax to which all the work seemed to tend was never attained. It was played most excellently by Mr. Fredric Lamond, the young Glasgow pianist, who has greatly improved in his playing since his last appearance in London. His reading of the two pieces by Liszt, the "Carnaval de Peste" and the "Rhapsodie Hongroise" (No. 9), which he gave later in the programme, were no less energetic, attractive, and satisfactory than his interpretation of the solo work in the Concerto.

The vocalist was Madame Valda, who made her first appearance at these Concerts, and her choice of songs included Rubinstein's "Taglich eilen wir im fluge," from "Der Daemon," and Verdi's brilliant ballata "Saper Vorreste," from "Un Ballo in Maschera." It was in this last-named aria Madame Valda delighted her audiences at her first appearances at the Italian Opera in London.

The other orchestral works played by the band were Beethoven's Pastoral Symphony and Sullivan's fascinating "Overture di Ballo," both of which were admirably played.

At the last Concert of the series, on the 18th ult., Berlioz's Symphony "Harold in Italy" (viola obbligato, Mr. H. Krause), Weber's "Euryanthe" Overture, and a selection from "Die Meistersinger," consisting of the Introduction to the third act, dance of apprentices, and the procession of the Mastersingers, were presented in the most admirable fashion by the band, which also played *con amore* the accompaniments to the violoncello solos given with such rare ability by Master Jean Gerardy. These solos were Golttermann's Concerto in A, some portions of which he had already played at his Recitals, and Max Bruch's "Kol nidrei." It is unnecessary to enlarge upon the youthful executant's performance, as his great talents have already formed the theme of comment in these pages. It will suffice to say that his success was as great at this time as upon any previous occasion. Miss Ada Patterson contributed two vocal pieces by Mozart and Spohr, and thus maintained the balance of classical art. The season, which has been a great artistic success, was brought to an end with the usual complimentary Concert to Mr. Manns, on the 25th ult., too late for detailed notice at this time. A splendid programme was provided, in which the names of Berlioz, Schubert, Mendelssohn, Wagner, and Rubinstein, among others, appeared; and solos were given by Madame Nordica, Mrs. Hutchinson, Mr. E. O. Baneman (his first appearance), Miss Adelina de Lara, and M. Ysaÿe.

MR. ALBENIZ'S CONCERTS.

THESE interesting chamber performances are beginning to attract the attention they deserve, the fourth Concert, on the 9th ult., being much better attended than those which preceded it. The programme consisted for the most part of solos, the most important being Bach's Suite for violin (unaccompanied) in B minor, played with much dash and vigour by Mr. Tivadar Nachéz. The pianoforte pieces selected by Mr. Albeniz included Chopin's Andante Spianato and Polonaise in E flat, played with faultless neatness, and minor pieces by the pianist himself, and Scarlatti Vocal music occupied a large share in the programme. Schubert's "Der Leiermann" and Mendelssohn's "An die Entfernte" were carefully sung by Madame Sterling, but the effect of both songs was injured by the low key to which they were transposed. Mr. Henry Guy gave the Italian version of Beethoven's "Adeleide" in a highly creditable manner, but Mr. Plunket Greene was unable to appear in consequence of a severe domestic bereavement. His place, however, was taken by

Mr. Wilfred Cuntliffe, who was acceptable in Brahms's "Feldensamkeit" and Cornelius's "Ein Ton." The latter is a sort of musical joke, the voice maintaining the note B throughout, the dominant of the key, while the accompaniment is made as varied as possible under the conditions.

At the fifth Concert, on the 24th ult., a good performance was given of Beethoven's Sonata in A, for pianoforte and violoncello, by Mr. Albeniz and Mr. W. H. Squire; but the pianist was scarcely at his best in Mendelssohn's Variations Sérieuses, and the rendering of Tartini's "Trillo del Diavolo" by Mr. Nachèz was far from perfect. Mr. Ben Davies, though apologised for on account of hoarseness, gave a vigorous and almost dramatic reading of Handel's "Waft her, Angels," and joined Madame Valda in the duet "Dear love of mine," from Goring Thomas's opera "Nadeshda."

MESSRS. HESS AND BECKER'S RECITALS.

THE series of so-called Violin and Violoncello Recitals, by Messrs. Willy Hess and Hugo Becker, which were commenced on the 11th ult. at St. James's Hall, are really Chamber Concerts of a high class. The first programme included Beethoven's Trio in B flat (Op. 97) and the third and fourth movements of Schumann's Fantasiestücke for the same combination of instruments (Op. 88), the Concert-givers being assisted by Mr. Leonard Borwick. Mr. Willy Hess is no stranger to London, and his ability as a violinist has already won considerable recognition, chiefly in connection with the Concerts of Sir Charles Hallé, of whose Manchester orchestra he is the leader. Mr. Hugo Becker is an excellent violoncellist, his pure tone and expressive phrasing being conspicuously displayed in two movements by Boccherini, as edited by Mr. Piatti, and other works by Schubert, Schumann, and Popper. Mr. Hess's solos were *Vieuxtemps's* brilliant and difficult Fantasia Appassionata (Op. 35) and pieces by Spohr and Zarzky. Mr. Leonard Borwick contributed pianoforte solos by Bach, Schubert, and Henselt. Much praise is due to Miss Fillinger for her beautiful performance of an air from Handel's opera "Muzio Scævola." The principal numbers in the second programme on the following Saturday were Schubert's Quartet in D minor, in which the Concert-givers were assisted by Messrs. L. Ries and S. Speelman; and a somewhat uninteresting Suite for two violoncellos by D. Popper, in which Mr. Becker had the invaluable co-operation of Mr. Piatti. A very favourable impression was made by Mr. Frederick Dawson, a young pianist, who in Chopin's Andante Spianato and Polonaise in E flat showed himself an executant of no ordinary power. Miss Marguerite Hall was successful in songs by Handel, Henschel, and Brahms.

MADAME FRICKENHAUS'S RECITAL.

PIANISTS are so apt to restrict themselves to a narrow repertory in the programmes of their Recitals that special praise is due to Madame Frickenhaus for the unhackneyed selection she put forward at her Recital in St. James's Hall on the 15th ult. Brahms's early Sonata in F minor (Op. 5) is too seldom heard, the only previous performances we can recall being those of Mr. Oscar Beringer and Madame De Pachmann. It is, on the whole, a very fine work, though reminiscent of Beethoven in the first and last movements and of Mendelssohn in the *Scherzo*. The best portion of the Sonata is the beautiful *Andante espressivo*. Other interesting numbers were three fanciful little pieces by Mr. F. H. Cowen, first played, if we remember rightly, by Mr. De Pachmann; and a very cleverly constructed Fugue, from a Suite for the right hand only, by A. Dupont. Mr. Cowen's pieces consist of a melodious and graceful Allegretto grazioso in E, in the style of French ballet music; an expressive Andante, shrewdly but tastefully varied in the same key; and a remarkably piquant Scherzo in G minor, far more difficult than the companion sketches, and when well interpreted, as on this occasion, extremely effective. Mr. Cowen's "Trois Morceaux," to quote the title under which they are published, deserve to be widely known. Though Madame Frickenhaus was heard to less advantage in pieces by Schumann and Chopin than in the remainder of her programme, the Recital was, on the whole,

the most artistically successful she has yet given, her playing being marked by more power, brilliancy, and emotional feeling than on any previous occasion.

ROYAL ACADEMY OF MUSIC.

THE competition for the Charles Santley Prize (accompanists) took place on March 25. The examiners were Messrs. W. Nicholl, A. Romili, Fountain Meen, and Sidney Naylor (in the chair). There were seven candidates, and the prize was awarded to Frank Hollis; the examiners commended S. Stanislas Szczepanowski.

The examination for the Louisa Hopkins Memorial Prize (pianists) also took place on the same day. The examiners were Miss Florence May, Mr. William Hodge, and Madame Frickenhaus (in the chair). There were twenty-six candidates; the prize was awarded to Edith Williams, and the examiners very highly commended Llewella Davies.

The usual trial for the Sterndale Bennett Prize (pianoforte) took place on March 26. The examiners were Messrs. Anton Hartvigson, F. Corder, and Otto Goldschmidt (in the chair). There were twenty-four candidates; the prize was awarded to Llewella Davies, and the examiners highly commended Kate Eadie and Ada Tunks.

In the course of the present month two important prizes will be awarded. The first, the Joseph Maas Memorial Prize, may be competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees acting under the Deed of Trust. The Trustees, Messrs. W. A. Barrett, Joseph Bennett, G. Hope Johnstone, and Charles Lyall, have selected the Royal Academy as the Institution this year. The amount of the prize is £10, to be appropriated to the cost of a year's instruction, in the selected institution, and the competition is confined to tenor vocalists, who must be British subjects. The prize will be awarded to the candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

The second, the Silvani and Smith Prize, but recently instituted, provides a Wind Instrument of the value of Ten Guineas for competition triennially in May to Students who have been studying in the Academy for at least six terms and making during that time a wind instrument their principal study, and will be awarded to the competitor who shall be judged to play best the pieces chosen by the Committee of which the titles will be announced one month before the contest.

ROYAL COLLEGE OF MUSIC.

The outside examiners for the Annual and Terminal Examinations were as follows: M. Alexandre Guilmant, M. Ysaye, Signor Piatti, Mr. Dannreuther, Mr. W. H. Cummings, Mr. August Manns, Mr. Henry Irving, and Count Ferrers.

At the close of the examinations the following awards were made by the Director and Board of Professors: Council Exhibitions—£15, Mary H. Reeve (singing); £20, divided between Agnes Dobrée (organ) and Beatrice Chattock (violin). Charlotte Holmes Exhibition—£15, Mary Crafcoft (pianoforte); Heywood Lonsdale. Shropshire Scholarship—Richard Botwood (organ), provisional for one year. Royal Amateur Orchestral Society's Scholarship—Lawrence Phillips (pianoforte).

Although we have become accustomed to hear the most difficult symphonic works played at the College in a thoroughly adequate and even excellent manner, we were scarcely prepared for the truly remarkable performance of the first three movements from Beethoven's Choral Symphony at the Concert of March 25. Nobody who was present on this occasion will accuse us of exaggeration if we assert that a finer display of all the qualities which go towards making a wholly satisfactory rendering of a great masterpiece has never been heard at a Students' Concert in England. There is no need to judge it by any but the highest

standard, for it was equal, and in some respects superior, to that which the majority of our professional orchestras have accustomed us to. Professor Stanford, who conducted with consummate skill, had evidently taken great pains to secure a first-rate performance. The band was excellent as regards tune and tone; the most difficult passages were played with perfect ease and unflinching accuracy; accent and rhythm were marked in the most careful manner; and often, especially in the *Scherzo*, with splendid effect; every mark of expression was scrupulously observed, while the all-important matter of phrasing, greatly assisted by the uniformity of bowing adopted, received an amount of attention which was as admirable as it was exceptional. But the performance was a great deal more than a mere correct reproduction of every little detail which the printed score presents to the eye. It was evident from their playing that Professor Stanford had been completely successful in making his young people appreciate the wonderful depth and grandeur, the passion and pathos of the music, and to fully grasp the composer's ideas; and the intelligence, earnestness, and enthusiasm with which they successfully interpreted and infused "the spirit which giveth life" into them, were the most enjoyable features of a performance which reflected the greatest possible credit on all concerned. Miss Amy J. Grimson played Beethoven's G major Concerto with much refinement and expression, unerring technique and beautiful, liquid touch. A selection from "Fidelio," consisting of the opening duet, *Marcelline's* air, and the matchless quartet, was sung by Misses Purvis and Black and Messrs. Green and Daniels, who acquitted themselves very creditably. A remarkably spirited and sonorous performance of the "Tannhäuser" Overture completed a most successful Concert.

HAMPSTEAD CONSERVATOIRE SUBSCRIPTION CONCERTS.

THE programme of the Orchestral Concert of the 20th ult., which closed the first season of these enjoyable entertainments, contained no absolute novelty; but as Dr. Parry's second Symphony in F minor ("The Cambridge") has been played only once in London—viz., at the Richter Concert of June 6, 1887, it was no doubt new to the majority of the audience. Any attempt to account for the neglect into which so fine a specimen of English music at its best has fallen, would no doubt be a futile and thankless task. Perhaps, when we shall be able to boast of a few more permanent orchestras, British composers may obtain a chance of hearing their best instrumental works performed more frequently. Dr. Parry's Symphony is as earnest, scholarlike, and sound a piece of workmanship as can be found in English music. It is full of masculine vigour and strength, and overflows with high spirits and even boisterous gaiety. Sentimentality is conspicuous by its absence, but healthy, deep-felt sentiment is to be found in abundance in the remarkably fine *Andante*, with its noble, aspiring principal melody; in the charmingly melodious Trio, and in the genial *Finale*, which has a captivating specimen of a genuine tune for its first subject. The performance was hardly worthy of the work, for it lacked finish, clearness, and refinement. A better balanced orchestra, with a Richter at its head, would be required to do full justice to Dr. Parry's elaborate and ingenious polyphony and Brahms-like sonority of orchestration. Another *quasi*-novelty was Mr. Charles E. Stephens's Overture "A dream of happiness," which was composed many years ago. It was capably played and much applauded. Miss Hoare sang an air by Rossini and a song by Mr. Goring Thomas with excellent effect, and Mr. Willie Woltmann played Sarasate's "Zigeunerweisen" with good tone and fluent execution. The second part of the programme consisted of humorous orchestral works, including the *Finale* from Haydn's "Farewell" Symphony, in which the humour lies certainly not in the music; Mozart's "Village Musicians," an elaborate though highly diverting joke in four long movements; and Weber's Overture to Schiller's "Turandot." Dr.

Parry and Mr. Stephens conducted their respective compositions, while Mr. Geaussen was responsible for the rendering of the remaining works.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

WITH Hummel's Septet Militaire (Op. 144) heading the programme of the sixth Concert, not many of the subscribers arrived late at the Royal Academy of Music on the evening of Friday, the 17th ult. With a numerous class this work remains a favourite by reason of its spirit and general tunefulness, and on this occasion all the more taking qualities of the *Adagio*, of the piquant *Minuet*, and of the playful *Finale* were effectively brought out by Messrs. Frederic Griffiths (flute), G. A. Clinton (clarinet), J. Clinton (trumpet), Walenn (violin), Clement Hann (violinello), Charles Winterbottom (double bass), and Septimus Webbe (pianoforte). After this came the more subdued, though to some not less acceptable, Trio in A minor (Op. 188), for pianoforte, oboe, and horn, of Carl Reinecke. To the pastoral-like *Allegro*, the quaint *Scherzo*, and the *Adagio*, with its sympathetic passages for the horn, Messrs. Webbe, Malsch, and Borsdorf did ample justice. Gustav Schreck's Sonata in E flat (Op. 9), for bassoon and pianoforte, was chiefly noticeable for the fine playing of the wood instrument by Mr. J. Wotton in the second movement—*Largo*, in A flat. The fourth and last piece, Rheinberger's Nonet in E flat (Op. 139), evoked as much interest as either of its predecessors, notwithstanding that the employment of four strings—violin, viola, violinello, and double bass—may have suggested to the hypercritical that the title of the Society was on this particular evening not quite applicable to the proceedings. No one, however, would on this account have consented to the omission of the Nonet. The players were Messrs. Griffiths, Malsch, G. Clinton, Wotton, Borsdorf, Walenn, Kreuz, Hann, and Winterbottom. Neater or better balanced execution of the charming *Adagio* (third movement) could not be imagined.

MUSIC IN SCHOOLS.

THE English Education Department has just issued the annual return giving the statistics relating to the music teaching in the State inspected schools in England and Wales. The return is for the year ending August 31, 1890. In order that the progress made may be seen, we give for comparison the returns for 1884, 1889, and 1890:—

	Children taught by note.	Children taught by ear.
1884	1,282,586	1,997,572
1889	2,358,560	1,340,581
1890	2,515,545	1,219,357

It will be observed that while there is a steady decrease in the number of children taught by ear, there is an enormous increase in the number taught by note. As the note singing is paid for at the rate of one shilling per child, and the ear singing at sixpence, it follows that the total amount paid for the whole subject by the Department during the past year has now reached a formidable sum:—

	Paid for note singing.	Paid for ear singing.
1884	£64,120	£49,939
1889	117,928	33,514
1890	125,777	30,484

The relative prevalence of methods is shown by the following figures, giving the number of school departments:—

	Staff Notation.	Tonic Sol-fa.	By ear.
1884	2,396	6,773	18,593
1889	2,252	12,790	14,023
1890	2,244	13,893	13,054

Some parts of the country are woefully behind others in adopting note singing. This unfortunate state of things is owing to the fact that the teachers in many thousands of small country schools are not competent to deal with the subject properly. It would seem from the following statement that Cathedrals and Universities, with their choral services and musical performances, exercise little or no

influence on the *vox populi*. The figures given below show percentages in some of the worst and best counties in England and Wales:—

PERCENTAGES OF SCHOOLS TAUGHT BY NOTE OR BY EAR.

Counties.	Staff Notation.	Tonic Sol-fa.	By ear.
Bedford	7'	26'	67'
Cambridge	8'	14'	78'
Devon	4'	12'	84'
Hereford	5'	23'	72'
Lincoln	6'	22'	72'
Oxford	17'	14'	69'
Lancaster	7'	66'	27'
York	9'	60'	31'
Stafford	6'	64'	30'
London	7'5	84'	8'5

The percentage in schools for all England and Wales is as follows:—

Staff.	Tonic Sol-fa.	By ear.
8'	47'	45'

The returns do not distinguish the numbers of children using the Staff from those using the Tonic Sol-fa notation. But as ear singing is chiefly prevalent in small schools, and note singing is almost universal in large schools, it is probable that sixty per cent. of the whole number of children in the schools are taught by the Tonic Sol-fa method.

On the 14th ult. Dr. Turpin delivered a Lecture on the scope and character of Sunday School Music, at the hall of the Sunday School Union, Old Bailey. The lecturer said that while he rejoiced in recent improvements in Sunday School music, he was moved to indignation against the feeble rubbish so often tolerated. Accent and rhythm were allowed to check the expression of melody and harmony, and vulgar rhythms were deliberately sought for. Then he protested against the excessive use of military music in worship, and he thought the pastoral style, with its drone bass, was being much overdone, especially in Christmas music. He pleaded for the adaptation to Sunday School use of the short anthem form, which is of far greater interest than the cramped metre form. Chants and hymn tunes were back gardens compared with which the anthem was a glorious open field. He thought that the music used in Sunday Schools should be diatonic, and the melody constructed of conjunct intervals; and he strongly objected to the fictitious and pretentious harmony common to the Moody and Sankey style of tune. He advocated the use of the old diatonic tunes like Rockingham, London New, &c., as being appropriate and dignified, and he quoted Sir John Stainer's remark that after all nothing pleased him so well as to hear the tunes which delighted his grandmother. He did not think the technical work of teaching details of music could be done on the Sunday. The week-night class was a necessity. He thought that in connection with Sunday School work Tonic Sol-fa had a distinct and special utility. Then the tune-books should be better harmonised. He had examined some, and found the harmony thin and incomplete where it should be stout and full. Finally, he declared that the matter of Sunday School music deserved the attentive study of musicians, as well as of leaders of Sunday Schools.

OBITUARY.

THE death is announced at Naples of EMANUELE DE ROXAS, a distinguished composer and professor of singing at the Naples Conservatorium. Born in 1827 at Reggio, in Calabria, of Spanish parentage, De Roxas studied music at the Naples Conservatorium, where he was a pupil of Francesco Ruggi in composition and of Crescentini in singing. Having established himself at Naples as a musician, he brought out, in 1848, at the now defunct Teatro delle Fosse, an opera in two acts, "La Figlia del Sergente"; and in 1852, at the Teatro Nuovo, a three-act opera-buffa, entitled "Gisella," both of which met with success. A third operatic work, "Rita," produced some five years later, was less favourably received, and from that time forward De Roxas devoted himself exclusively to the com-

position of sacred works. Among these may be instanced an Oratorio, "The Seven Words of Jesus Christ"; several masses, and a great number of motets. Among his most distinguished pupils at the Conservatorium were the tenor, Mario Tiberini, and the baritone, Luigi Colonnese.

JEAN BAPTISTE DE LANNY, a Belgian composer of considerable merit, died at Wavre (Belgium) last month, aged sixty-seven. He published, *inter alia*, six Masses with orchestral accompaniment; a grand Te Deum, which was performed at Louvain; and a patriotic Cantata, "Le Vallon," also performed in that town, in 1874. De Lanny occupied for a number of years the post of solo clarinetist in a Belgian army music corps.

CONSTANT SIEG, the Organist of Colmar Cathedral, died at that town on March 31 last, at the advanced age of eighty-four. The deceased musician occupied for many years the post of professor at the Ecole Normale of that town, where he was the instructor of many organists and conductors of note. He was also the composer of some valuable church music, and the author of several instructive works for his instrument. His son, M. Victor Sieg, is the present musical inspector of the Paris schools.

We have to record the death, at Brussels, from mental disease, of a violoncellist of very high attainments, ANOLF FISCHER, whose reputation as a virtuoso of his instrument was equally great in Europe and in the United States. Fischer had of late years established himself in Paris, where he was most highly esteemed; MM. Saint-Saëns and Lalo, amongst other French composers, having written important works expressly for him. He was born at Brussels in 1847.

IVAN BUTENKA, the very able basso of the Imperial Opera at Moscow, who has also been on the operatic stage in Italy, died at the above town last month.

A very gifted violinist and most able teacher of the instrument, STANISLAUS KOCHANOWSKI, died recently at Vienna at the premature age of thirty. He was a pupil of Henri Wieniawski, and of the Vienna Conservatorium, and after occupying for a time the post of first violin at the Imperial Opera, he devoted himself entirely to concert playing and teaching, in which he was eminently successful. Kochanowski has left many sincere friends and admirers to lament his early death.

JEAN BAPTISTE VICTOR MOHR, an eminent horn-virtuoso and professor of his instrument at the Paris Conservatoire, died at that capital last month, aged sixty-six. The deceased artist, whose brother, Nicholas Mohr, is an equally distinguished clarinet player, was for a number of years the principal solo horn at the Grand Opera.

The death is announced, at Naples, at the early age of thirty-five, of FREDERICO ANACARIS PRESTREAU, a native of France, and pupil of the Maestro Nicola de Giosa. He was an excellent Conductor, and the composer of several operas—viz., "Rabelais," "Tomboli Tombola," and "La Regina di Toionon," which have been performed in Italy with some success.

ALVEZ RENTEZ, for some years past the able Conductor at the Royal Opera of Lisbon, and the composer of several operettas highly popular in Portugal, has just died at Lisbon, aged forty-one.

Two popular operatic singers have lately died in Italy—viz., at Messina, ENRICO CHERUBINI, a basso of good reputation, aged thirty-five; and, at Naples, LUIGI BRIGNOLE, at one time one of the stars at the La Scala of Milan, a baritone who had attained his sixty-fifth year.

The death is announced, at Zurich, of ALBERTINE HEGAR-VOLHART, a concert singer of considerable Continental reputation, and wife of the esteemed orchestral Conductor and director of the Musikschule, Zurich, Dr. Friedrich Hegar.

The death is announced, on the 7th ult., at Weimar, of AUGUST KÜMPEL, a violin virtuoso of a very high order. Kämpel was, at one time, a member of the orchestra of the Cassel Hof-Theater, which position he exchanged in 1867 for that of concertmeister at the Weimar Opera. He was in his sixty-first year.

MR. LORING B. BARNES died at his home in Auburndale, near Boston, early on Sunday afternoon, March 29. He was born at Dublin, America, and was seventy-six years old. He came to Boston while a young man, and was long engaged in business. He was largely and chiefly

known through his connection with the celebrated Handel and Haydn Society, which has done so much for the cause of art in America. He joined the Society in 1851, and served on the board of government for three successive years, beginning in May, 1853. In May, 1856, the late Charles F. Chickering was elected president, and the subject of this notice was chosen secretary. These two gentlemen organised a Music Festival, the first held by the Society, in May, 1857, and the first worthy Musical Festival ever held in this country. Mr. Barnes remained at the post of secretary fifteen successive years, and was then elected president for four years in succession, beginning in 1871. During his secretaryship the Society made steady strides onward and upward in public esteem, in financial strength, and in character as an art institution. While Mr. Barnes was secretary the semi-centennial of the Society was celebrated by a Festival (1865), and the triennial Festivals of 1868 and 1871 were held. His duties, and his determination to secure the best singers for the Handel and Haydn Concerts, brought him into association or correspondence with noted artists everywhere, and his name was long familiar to musical connoisseurs all over the United States and in London as well. Mr. Barnes often found time to write on various matters relating to music, or personal reminiscences of early scenes or of people whom he had met. Various critical articles from his pen have appeared in the *Boston Transcript*.

We regret to have to record the death of Mr. JOSEPH PROUDMAN, who was a well-known and sturdy advocate of the Tonic Sol-fa system. Mr. Proudman conducted his usual choir rehearsal on the 17th ult., and was soon after attacked with influenza followed by pneumonia, to which he succumbed on the 21st ult. The deceased worked in fields rarely trodden by professional musicians of first-rate ability. He had peculiar alertness in controlling large bodies of children, and exceptional skill in imposing his ideas of expression and general performance of music upon the best and the worst musical resources. Probably no better instance of the moral power of music could be afforded than the marvellous results Mr. Proudman produced at the Exeter Hall demonstrations of the children of the Ragged School, the Reformatory Union, and of Dr. Barnardo's homes. The expression and earnestness with which the children were made to sing was often touching in the extreme. One of the boldest feats of Mr. Proudman's career was the taking of a choir to compete at the Paris Exhibition in 1867. Besides conducting, the deceased taught many thousands of pupils in schools and public classes. He was gifted with an excellent voice, great fluency of speech, and a ready wit that made him a welcome speaker. There must be many of his pupils in all parts of the world who will recall the pleasant hours spent in his class-rooms, and who will deeply regret to hear of his comparatively early death. Mr. Proudman was born in 1833.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

PERFORMANCES of sacred music on Good Friday were given in several churches here. At St. Augustine's, Edgbaston, Mr. Gaul, with an augmented choir, presented Spohr's "Last Judgment"; Stainer's "Crucifixion" was performed at St. George's, Edgbaston, and at Wretham Road Church; while, thanks to the firm of Novello, Ewer and Co. foregoing the performing fee, Mr. Stevenson was enabled once more to place before the public Gounod's Trilogy "The Redemption." This was given in the Town Hall on the evening of Good Friday before an audience, chiefly composed of the working classes, that completely filled the building, and hundreds of persons were unable to obtain admission. This was the fifth consecutive Good Friday performance of Gounod's work here, and its popularity can only be accounted for by the fact that the public thoroughly understand and appreciate the spirit of the work as well as the beauty of the music.

The last Guild Concert took place in the Town Hall the next evening, March 28. Mrs. Henry Taylor, Miss Julia Hutchings, Mr. Lucas Stanley, and Mr. William Bennett were the vocalists; Miss Marianne Trickett gave some violin solos, and Miss Emilie Long was solo pianist. The Guild Choir sang Pierson's "Ye Mariners," Fanning's

"Moonlight," and other part-songs in excellent style, and introduced a clever Madrigal, by A. E. Daniel, a young Birmingham composer of much promise.

Handel's "Messiah" was performed in the Town Hall on the evening of Easter Monday by the Association, conducted by Mr. G. J. Halford, when another large audience assembled, notwithstanding many popular attractions at this holiday period. Mr. Halford, having retired from the position of Organist at St. Michael's, Handsworth, was presented with a token of esteem by the congregation of that church on the 4th ult. This was a handsome gold-mounted ivory *bâton*, a *fac-simile* of the one presented to the late Sir Michael Costa at the Birmingham Festival.

On Saturday, the 4th ult., Mr. Halliley gave a popular Concert in the Town Hall, when a new choral body, Mr. Randell's Choir, made its first appearance. Bishop's "Blow, gentle gales," Barnby's "Sweet and low," and other pieces were well given by this well-balanced choir of forty voices. Mrs. Richardson gave several pianoforte solos in excellent style, and Madame Berry, Mr. W. Evans, and other vocalists contributed to the success of the Concert.

On Thursday, the 9th ult., Mr. Schönberger, who created so favourable an impression at Mr. Stockley's Concert a month before, gave a Pianoforte Recital in the Masonic Hall. Beethoven's Sonata in C sharp minor (Op. 27) and Mendelssohn's Prelude and Fugue in E minor were most beautifully played, the executant's touch being extremely delicate and sympathetic, and his *forte* passages sonorous without noisy exaggeration. Chopin's B minor Sonata was given in masterly style, and a Hungarian Dance by the Concert-giver displayed extraordinary powers of fancy, as well as perfect knowledge of the capabilities of the instrument. Mr. Schönberger's Recital was a complete success.

Mr. Frank Bradley revisited his native city after an absence of eleven years, and gave an Organ Recital in the Town Hall on Saturday, the 11th ult. A varied programme showed how thoroughly he could master the different schools of organ music, and exhibited his control over the fine instrument at his disposal.

A series of Saturday Afternoon Concerts in connection with the Spring Exhibition of the Royal Society of Artists was begun on Saturday, the 11th ult., in the large room of the Society. They are under the direction of Mr. E. J. Breakspere, and an effective Duo for pianoforte and violoncello was introduced at the first Concert, the composition of Mr. Breakspere.

The last of the current series of Concerts of the Festival Choral Society happening to fall on the birthday of that poet for all time, Shakespeare, whom we are so proud to claim as a Warwickshire man, the programme was in part made up of musical settings of his words, such as "Ye spotted snakes," "Sigh no more, ladies," "The cloud-capped towers" (Stevens); and the song by Sarjeant, "Blow, thou winter wind." This idea could certainly have been extended, and the arrangement was evidently an afterthought. The choir also sang Gaul's part-song, "The Singers," Wareing's "Gather ye rosebuds," and a new setting, by A. E. Daniel, of Longfellow's lines, "Summer rain." The vocal principals were Miss Fanny Moody, Madame Hope Glenn, Mr. Iver McKay, and Mr. Charles Manners, who, in addition to a selection of popular songs, gave the fifth act of Gounod's "Faust." Miss Adelina de Lara, the young pianist, just returned from Frankfurt, made her *début* here on this occasion. The Concert was as usual conducted by Mr. Stockley, Mr. C. W. Perkins presiding at the organ, and Mr. W. A. Langston at the pianoforte. There was a very large audience, and the season terminated in a brilliant manner.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL events have been exceedingly numerous and very varied in Bristol and neighbourhood during the past month. They have included special church services, choral and instrumental performances, ballad and school concerts. Mr. John Barrett's Choir, consisting of professional and amateur musicians, gave their Annual Concert on the 16th ult. MacCunn's "Bonny Kilmeny"

filled the first part of the programme. This early work of the young Scotchman did not compare favourably with his "Lord Ullin's Daughter," which the Society gave two or three years since, and although its performance was excellent, "Bonny Kilmeny" was not received with thorough heartiness as a whole, even if a few numbers gained kindly recognition. Miss Florence Crome, Mr. J. Dean Trotter, and Mr. J. F. Nash (soloists) discharged their duties with eminent satisfaction. The most noteworthy pieces in the second part of the scheme were a new part-song, "Sunshine on the Sea," by Dr. Charles Vincent, written expressly for and dedicated to the Society, and a Choral Fantasia on National Airs, by G. F. Vincent, first heard at the Conference of the N.S.P.M., at Liverpool, in January. These, together with other vocal solos and concerted music, were excellently sung. Mrs. Brockbank Young, a clever local artist, won hearty applause for her playing of a pianoforte solo. Mr. John Barrett conducted. At the close of the evening Mr. J. F. Nash was the recipient of a handsome present from the choir, in recognition of his services as Hon. Sec. for ten years, he being obliged to relinquish the post owing to pressure of other engagements.

A most gratifying example of the spread of music in the districts of Bristol was afforded on the 18th ult., when the Choral Societies of Bristol, North and East, numbering over 400 members, gave a Concert in Colston Hall, under the direction of Mr. J. F. Nash, the Conductor of both societies. The *timbre* of the voices, the attack, release, unity, tone shading, enunciation, and phrasing were surprising, considering that the societies have only been in existence two years, and that the majority of the members had no previous experience in chorus singing. Several of Mendelssohn's part-songs were given with taste and refinement, but the greatest achievement was the singing of Edwardes's "In going to my lonely bed." Those members who contributed songs gave evidence of careful training. The High Sheriff distributed the prizes awarded to the successful competitors in the recent examination, and, together with Mr. George Riseley, congratulated the members of the societies and their Conductor on the praiseworthy results of the season's work.

Mr. George Riseley gave a Concert on the 22nd ult. for a charitable object. The first portion of the programme consisted of orchestral works, which were performed by the Bristol Society of Instrumentalists, the largest body of amateurs in the Kingdom. H.R.H. the Duke of Edinburgh, the President of the Association, was at the leader's desk, and also played the violin obligato to a Serenade of Braga, which was sung by Miss Crome, a local artist. The more important works in the scheme were Haydn's Symphony in D and Mozart's "Zauberflöte" Overture, which were given with admirable skill, the tone of the strings being remarkably good. The part-songs and glees, sung by the Bristol Orpheus Glee Society, filled the second part of the programme, and the Duke of Edinburgh sat in the president's gallery to listen to them. The pieces chosen were some of the best in the tolerably extensive *répertoire* of the famous Society, and, being thoroughly familiar, were sung with a degree of perfection it would be impossible perhaps to surpass.

St. Mary's Choral Society gave a performance of Sterndale Bennett's "May Queen," with orchestral accompaniment, on the 14th ult. With the exception of about four executants, the whole of those who took part in the execution of the work were amateurs, and they accomplished their task with great credit. Mr. F. Rootham conducted.

The best part of the Saturday Popular Concert, on the 4th ult., consisted of the singing by the choir of several familiar and well-chosen part-songs. The band played with tolerable precision overtures and selections, and Miss Eleanor Rees, Mr. E. T. Morgan, and Mr. Alexander Tucker contributed songs.

Miss Amy Lavington, an exceptionally clever harpist of Bristol, gave a Concert on the 2nd ult. Every piece in the attractive programme was excellently given, the one deserving special remark being Beethoven's Choral Fantasia.

The popular Chamber Concerts of Miss Mary Lock continue to flourish, and appear to increase in public favour. At the Concert on the 13th ult. Schubert's Trio in E flat (Op. 100) and Beethoven's Trio in G (Op. 1, No. 2), for

pianoforte and strings, were the principal works brought forward, and their interpretation by Miss Lock, Mr. Carrington, and Mr. Pavey was charming. Miss Nellie Brooks sang successfully three songs, Mr. J. H. Fulford acting as accompanist.

A Concert given by local military bands took place on Easter Monday; Madame Albani and party paid Bristol a visit on the 6th ult.; and a Concert was given, chiefly by local artists, on the 11th ult. for a benevolent purpose. The students of Brighton House School performed Pattison's "Sherwood's Queen" on the 15th ult.

The choirs of fifteen of the churches of Bristol, making in all 500 voices, took part in the Annual Festival of the Bristol Choral Union, which was celebrated at the Cathedral on the 23rd ult. Mr. John Barrett was the Conductor, and Mr. Riseley presided at the organ. Tallis's setting of the *Preces* and Responses was used. The Psalms were recited to chants by Joule and Pye and the third tone from the "Sarum Antiphony." The Magnificat and Nunc dimittis were Tours in F, and the Anthems were Goss's "The Lord is my strength" and Sullivan's "O love the Lord." A marked improvement was observable in the singing; greater intelligence was displayed, there was more unity and precision, and the marking of light and shade was observed with commendable care and taste.

Amateurs generally will be interested to learn that the Bristol Musical Festival Choir has been reformed, and that it met, for the first time since the Festival, on the 9th ult. Dr. Parry's "St. Cecilia's Day," which has not yet been heard in Bristol, and Handel's "Theodora," which was formerly studied for a time and then laid aside, have been taken in hand.

A Service and a Concert in behalf of the Choir Benevolent Fund were held in Gloucester on the 16th ult. The Service in the Cathedral was well attended. The musical portions were sung by about seventy voices, consisting of members of the choirs of Her Majesty's Chapels Royal, St. Paul's Cathedral, Westminster Abbey, Eton College, the Cathedrals of Bristol, Oxford, Gloucester, Hereford, Worcester, Norwich, Rochester, and St. George's Chapel, Windsor. Mr. Capener was the Organist, and Mr. C. Lee Williams conducted. Tallis's setting of the *Preces* and Responses was used; the Anthems were Dr. Croft's "Cry aloud and shout," Dr. S. S. Wesley's "The Wilderness," C. Lee Williams's "Thou wilt keep him" (unaccompanied), Purcell's "O sing unto the Lord," and Dr. J. F. Bridge's "It is a good thing." The Canticles were recited to Orlando Gibbons in F (unaccompanied), and Psalms to chants by Crotch, G. C. Martin, and J. Barnby. The Service, which was most beautiful and impressive, was attended by the Mayor, Sheriff, and Corporation. The Concert in the Shire Hall in the evening was more successful musically, than in regard to attendance. The programme of pieces was varied and agreeable, two local composers being represented therein—viz., Miss Rosalind Ellicott by her part-song "Bring the bright garlands," and Mr. C. Lee Williams by his "Song of the Pedlar." Mr. J. A. Birch was the Conductor. The Offertory at the Cathedral realised nearly £38.

The same Service and Concert programme were repeated the following day at Cheltenham. Mr. J. A. Matthews was chiefly, if not entirely, instrumental in bringing about a celebration of the Festival in the town. The Service, which was attended by the Mayor and Corporation and a large congregation, was held in Christ Church, Mr. H. Rogers being the Organist, and Mr. J. A. Matthews the Conductor. The Offertory realised about £39. The Concert, which also drew a large assemblage, took place in the Assembly Rooms. Mr. Birch was again Conductor, and Messrs. J. A. Matthews, H. Rogers, A. von Holst, and J. Capener jointly discharged the duties of accompanists.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On the 2nd ult. Herr Martin Roeder's Cantatas "Pan" and "Apollo" were performed, for the first time in Dublin, at the Antient Concert Rooms. Selections from the same composer's Oratorio, or mystery play, "Mary Magdalen" (which was favourably received here last year), were also given; and a miscellaneous second part was made up

chiefly of solos, vocal and instrumental, of the Conductor's compositions. The baritone solo in "Pan" was sung by Mr. Charles Kelly, and the soloists in "Apollo" were Miss Dorothy Bayley, Miss Alex Ellsner, and Mr. Vincent O'Brien. The second part of the Concert opened with a delightful unaccompanied choral from "Mary Magdalen," which was redemanded; Miss Martha Maguire, Mr. Kelly, Miss Ellsner, Mrs. Scott Fennell, and Miss Harriss contributed songs, and the versatility of the Conductor was further illustrated in a violoncello solo performed by Mr. Rudersdorff. During the course of the performance, Mr. Roeder, who conducted his own works, was presented with a laurel crown by his admirers.

The Recitals of Chamber Music at the Theatre of the Royal Dublin Society are still continued on Monday afternoons, the executives being Messrs. Papini, Bell, Rawlingston, Rudersdorff, and Esposito.

The visit of Dr. Villiers Stanford to the Instrumental Club, Merriem Row, on the 11th ult., was the occasion of a large gathering of its members and their friends. Dr. Stanford's Trio in E flat, for pianoforte, violin, and violoncello, was ably performed by the composer and Messrs. Werner and Rudersdorff. A Trio of Mozart and a Sestet of Brahms were also included in the programme.

On the same evening the last of the series of Promenade Concerts took place in the Leinster Hall. Madame Schroeder, Miss Du Bedat, Mr. W. S. North, and Mr. Edmond Oldham were the vocalists, and the band of the Gloucester Regiment was in attendance, under the baton of Mr. A. Marks.

Dr. Annie Patterson's Sacred Cantata "The raising of Lazarus" was performed by the North Strand Choral Union, in the Sackville Hall, on the 10th ult. The principal vocalists were Miss O'Hanlon, Mrs. Nairn, Messrs. McGinly and Scott; and the composer conducted with ability.

A new Comedy-Opera, entitled "The Knight of the Road," on an Irish subject, by Dr. W. Houston Collisson and Mr. W. Percy French, was announced for performance at the Queen's Theatre on the 27th ult., too late for notice in the present letter.

Mr. D'Oyly Carte's Opera Company occupied the boards of the Gaiety Theatre from March 30 to 11th ult., bringing the favourite Gilbert-Sullivan operas "The Mikado," "Yeomen of the Guard," and "Gondoliers."

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

Now that the winter season is over we are invited to hear the results of the session's study by the various choirs, which do a great deal of unobtrusive but earnest work in Edinburgh. A new Society, Mr. Lingard's Ladies' Choir, made its first appearance in the Freemasons' Hall, on March 24, before a large and appreciative audience. The most important choral number was Roedel's "Sea-Maidens," and part-songs and solos, with a sprinkling of orchestral movements by the small band which assisted in the accompaniments, constituted the remainder of the programme.

Of more than ordinary importance was the annual Concert of Mr. Moonie's Male Voice Choir, on March 25, a body which reflects great credit on the patience and skill of its Conductor. The choir gave an excellent performance in the Music Hall of David's "Desert." The choruses, especially "The Storm," the Opening Chorus, and the March, were beautifully sung, and a small but exceedingly capable orchestra added materially to the artistic effect. Mr. Stronach's sweet voice found grateful work in the solos, and especial praise must be given to Mr. Lane, who sang the difficult "Chant of the Muezzin." Mr. R. C. H. Morrison was the reciter and did his work efficiently. Great interest attached also to the first performance in Scotland of Gernsheim's Triumph Song "Salamis," the broad writing and spirited style of which received ample justice and made a deep impression. A delightful feature in the programme was a selection of Scandinavian songs, many of which were arranged and scored by the Conductor.

"Olaf Trygvasson," "In the North," and the "Scotch War Song" were the most successful.

On the 8th ult. Mr. Kirkhope's Choir made its first appeal to the public as an association depending on its own undoubted merits. The programme was unusually interesting, and the choir showed all its usual vigour, precision, and carefulness of nuance. Especially praiseworthy was the breadth and roundness attained in Mendelssohn's unaccompanied Psalm "Judge me, O God," and also in the intricacies of Dr. Parry's Ode "Blest pair of Syrens," with its massive eight-part writing. Hamish MacCunn's "Lord Ullin's Daughter," so wild and so eminently national, made a great success, chorus and orchestra vying with each other to deserve the encore which was enthusiastically offered them. Mr. F. J. Simpson's "Coronach," likewise a national subject, proved rather gloomy in colour for its surroundings, and was scarcely so warmly received as it deserved. The "Sun-Worshippers," by Goring Thomas, and Schumann's "Advent Hymn" were the other numbers. The delicate texture of the latter suffered severely from being exposed to the cold atmosphere which so often envelopes an opening piece. An orchestra of excellent quality added threefold to the full enjoyment, and Edinburgh is more deeply than ever indebted to Mr. Kirkhope and his splendid band of singers.

Mr. Waddell's Choir, to the high artistic aim and unflagging energy of which Edinburgh has owed a first acquaintance with many a noble work, performed Bach's Cantata "A Stronghold sure," for the first time in Edinburgh, on the 15th ult. The chorus was somewhat at a disadvantage, because Mr. Millar Craig, the Conductor, was ill, and Mr. Waddell had to take his place at very short notice. It must frankly be confessed that the work proved too much for the choir—the intricate opening chorus especially—but every allowance should be made for the want of their accustomed leader and the accompaniment of a pianoforte and harmonium entirely insufficient in quantity and very inadequate in quality. An enjoyable number was the duet for treble and bass, and the closing choral was broadly given. The Cantata is to be repeated, we believe, at the annual Concert of the Edinburgh Bach Society. Schumann's "Mignon's Requiem" was the other work chosen; the second part of the programme was made up of glees, part-songs, and solos. "There is a garden," by MacCunn, and Morley's "Fire, my heart," were the most successful among the first, and "O ruddier than the cherry" was the most enjoyable of the latter. Mr. Stronach won a double recall for Gounod's "Lend me your aid."

The Dundee Choral Union performed Dr. Parry's "Ode on St. Cecilia's Day" and Cowen's "St. John's Eve" at their second Concert, on the 9th ult. The Philharmonic Society gave its annual Concert on March 26, in the Kinnaird Hall, before a large audience. The orchestra numbers about forty, and under Mr. S. C. Hirst's guidance it has made the acquaintance of many standard works. Among other pieces Beethoven's Second Symphony and an effective selection from "Il Trovatore" were well played and warmly received. Miss Nellie Alexander played Weber's "Concertstück" in a brilliant manner, and the Conductor's amusing arrangement of the Drinking Song "In Cellar Cool" was well performed on the bassoon by Mr. A. Watson. The Glasgow Quartet was received in the Assembly Rooms by a very small audience, although the programme was tempting and the Quartet is well known for its excellent playing. The players were most successful in the "Death and the Maiden" Variations from Schubert's in D minor. M. Sons played Handel's Sonata in A, and was accorded a double recall, giving Paganini's "Moto Perpetuo" as his response. Herr Piening chose a Violoncello Sonata by Molique and Herr Freund a Sonata by Rubinstein as solos, and Mr. Stephen was an efficient accompanist.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE production of Mr. Robert Buchanan's dramatized version of "Marmion" at the Theatre Royal has achieved a success beyond even the most sanguine expectations of Messrs. Howard and Wyndham, the proprietors and managers of that fine house. It may, indeed, be doubted

Come now, ye Maidens.

May 1, 1891.

(ENTRE VOUS FILLES)

FOR FOUR VOICES.

English Words by WM. ALEX. BARRETT.

Composed by J. CLEMENS NON PAPA (1500—1556).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.): also in New York.

SOPRANO. *mf*
Come now, ye maid - ens, in the spring, Walk in the

ALTO.
Come now, ye maid - ens, in the spring,

TENOR. *p*
Come now, ye maid - ens, in the

BASS. *p*
Come now, ye maid - ens in the

PIANO. *f* *p* *mf*

mea - dows by the foun - - - - - tain, . . .

mf
Walk in the mea - dows by . . the . . foun - - tain, the foun -

spring, Walk in the mea - - dows by the

spring, Walk in the mea - dows

walk in the mea - dows by the foun - tain, by .
 tain, walk in the mea - dows by the
 foun - tain, . . . walk in the mea - dows
 by . . the foun - tain, walk in the mea - dows by . .
 the foun - tain, walk in the mea - dows by the
 foun - tain, walk in the mea - dows by . .
 by the foun - tain, the foun - tain,
 the foun - tain, walk in the mea - dows by . . . the
 foun - tain, the foun - tain,
 the foun - tain,
 walk in the mea - dows by the foun - tain, Where pret-ty birds so
 foun - tain, by . . the foun - tain, Where pret-ty birds so

mf Where pret - ty birds so sweet - ly, *dim.* sweet - - - ly sing,

mf Where pret - ty birds so sweet - - - ly, *dim.* sweet - ly sing,

mf sweet - ly sing, so sweet - ly sing, *dim.* so sweet - ly

mf sweet - ly sing, *dim.* where pret - ty birds so sweet - ly

mf *dim.*

so sweet - ly. *f* Young lambs play - ing on the moun - tain, *p*

so sweet - ly. *f* Young lambs play - ing on the moun - tain, *p*

sing, so sweet - ly sing. *f* Young lambs are play - ing, are play - ing, *p*

sing, so sweet - ly sing. *f* Young lambs play - ing on the moun - *p*

f Cows are low - ing, and all is gay, for 'tis the May, for 'tis the *dim.*

f Cows are low - ing, and all is gay, for 'tis the May, . . for 'tis the *dim.*

f Flow'rs are bloom - ing, and all is gay, for 'tis the May, . . for 'tis the *dim.*

f tain, Flow'rs are bloom - ing, and all is gay, for 'tis the May, . . for 'tis the *dim.*

May, and all is gay, for 'tis . . the May. Come now, ye maid - ens.

May, and all is gay, for 'tis the May. Come now, ye maid - ens.

May, and all is gay, for 'tis . . the May. Come now, ye maid - ens.

May, and all is gay, for 'tis . . the May. Come now, ye maid - ens.

in the spring, Walk in the mea - dows by the foun - - tain.

in the spring, Walk in the mea - dows by the foun - - tain.

in the spring, Walk in the mea - dows by . . the . . foun - - tain.

in the spring, Walk in the mea - dows by the foun - - tain.

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if anything more artistic has ever been seen on the provincial stage, alike as regards Mr. William Glover's magnificent scenery and the general mounting of the play. The music, with which we are, of course, more immediately concerned, is also a singularly attractive feature. The greater part of it has been specially written for the occasion by Dr. A. C. Mackenzie, and those who have cared to follow the technical facility and strength apparent in almost every bar have been amply rewarded. The overture is, for example, an engaging piece of work, tinted with the needful local colour, bright and spirited in structure, and containing a delightful forecast of a couple of songs heard later on. Three *entr'actes* have also been provided by Dr. Mackenzie, each possessing interest for the musician, and more particularly the one played after the fourth act, where the theme consists of the old version of "The Flowers of the Forest." It can readily be imagined with what genial sympathy the fine melody of the Lament for Flodden Field has been treated. In the first *entr'acte* the music is strongly imitative, and, but for some difference of rhythm, it might take first place as a happy example of the reel or strathspey. The two songs bid fair to earn more than a passing popularity, and particularly "Eleu-Loro," which has been wedded to a deliciously quaint and ear-haunting melody. The new setting of "Young Lochinvar" has also found many friends, by reason of its picturesque and insinuating strains, and the strong and rugged calibre of the chorus sung in the banquetting-hall scene will not escape favourable comment. Dr. W. A. Barrett contributes an arrangement of an old-world ditty, entitled "A Jug o' this," and its blithe and catching refrain has already become popular. Mr. W. A. Leggett, the able Conductor, has also been happy in his arrangements and adaptations, especially so in the panorama music, where he has made much of the slow movement from Sir Sterndale Bennett's *F* minor Piano-forte Concerto. But throughout the work Mr. Leggett's assistance has, indeed, been invaluable.

Last month's Concerts included the third of the series of Piano-forte Recitals by Messrs. Woolnoth and Halstead—at which were heard Joseph Rubinstein's duet arrangement of Wagner's "Siegfried Idyl" and Mozart's Concerto in *E* flat, for two piano-fortes—and performances of Gaul's "Holy City," by the Young Street Free Church Choir, and by the Anderson Choralists, a new body of amateurs, conducted by Mr. John Bell. At the first of the extra Concerts given by the Glasgow Quartet, on the 6th ult., the audience was again somewhat disappointing in its dimensions, but those present had no reason to regret their attendance. Mr. Sons and his party were at their best, for example, in Beethoven's String Quartet in *F* (Op 59), the first of the well known Rasoumowsky set, and in the melodious fragment from Schubert's unfinished *C* minor Quartet, the *ensemble* playing was of the highest order. On the following evening a feast of good things in quite another and equally attractive domain of the musical art was provided by the Glasgow Glee and Catch Club, whose annual Concert is one of the finest features of the close of the season. On this occasion Mr. Allan W. Young's accomplished band of vocalists again attained a high level of excellence, many fine effects were gained throughout the evening, notably in "By Celia's Arbour," where the singing was simply superb.

The engagement of the Carl Rosa Grand Opera Company at the Theatre Royal was remarkable for the revival of "The Talisman" and "The Huguenots." Both works were staged on a very satisfactory scale; so, also, was "Lohengrin," which, along with Meyerbeer's opera, attracted crowded audiences. Balfe's work failed, however, to excite even the curiosity anticipated by local musicians.

A scheme is on foot to present Mr. Julius Seligmann, our oldest local teacher, with a testimonial in recognition of his services to the cause of music in Glasgow during the last half century. It is proposed to raise the capital sum of £2,000 to purchase an annuity, payable during the joint lives of the veteran professor and his wife, a proportion being also payable to the survivor. The movement is in charge of several influential amateurs; the subscriptions range from £100 downwards, and a hearty response is confidently expected. Mr. Seligmann directed, it may be noted, the first performance of "Elijah" in Scotland, and

he conducted the Glasgow Choral Union and the late St. Cecilia Society for many years.

A circular has just been issued explaining the aims of the Committee having charge of the movement in favour of a "Proposed Scottish Orchestra." It is thought that the object will be best attained by the foundation of a Limited Liability Company, having an authorised capital of £100,000 in 20,000 shares of £5 each, of which the first issue might consist of 10,000 shares, representing a capital of £50,000.

Such a proposal successfully carried out will no doubt be of great assistance in promoting the cause of musical art in Scotland. The establishment of permanent orchestras is a matter which all earnest musicians would desire to see, not only in Scotland, but all over England. It will be necessary, in order that the work contemplated may be prosperous, that care should be taken to respect the interests of existing institutions, and that they should as far as possible derive advantage from its formation.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic season closed on the 7th ult. with a performance of Sullivan's "Golden Legend." Of the work itself nothing need be said, as it has become thoroughly familiar to concert-goers here as elsewhere and the performance was good. The Philharmonic chorists have given it before, and are familiar with its every scene and episode; and at the present rate of repetition Sir Charles Hallé's orchestra might almost be expected to play it without book.

Meanwhile the dates are announced of the twelve Concerts to be given in 1891-92, and in due course the details may be looked for. In this respect it is to be hoped that another season the directorate may be persuaded to give to music-lovers something of more novel interest than has characterised the session just brought to a close. The only new work (new at least to Liverpool) given therein was Dr. Parry's "Judith," and while this has been the case with regard to the larger forms of composition, the symphonic productions have been almost entirely a reflex of what has become familiar.

The recently formed Liverpool Choral Union gave, with the assistance of an orchestra and some outside aid, Mendelssohn's "Hymn of Praise" and Stanford's "Revenge" at Hope Hall, on the 2nd ult., under Mr. H. Hudson. The Musical Association followed on the 4th ult. with a miscellaneous programme, under the conductorship of Mr. J. F. Swift. On the 6th ult. the Wirral Orchestral Society, an organisation composed exclusively of strings, and of which Mr. Ernest Schiever is the *chef*, gave a Concert at Birkenhead. The Warrington Choral Society, under Mr. F. H. Crossley, gave Mendelssohn's "Hymn of Praise" on the 7th ult. Mr. A. E. Workman, of Bootle, two days later produced Lahee's "Building of the Ship," and Mr. T. S. Hill, on the same day, revived Smart's "Bride of Dunkerron" at Liscard. Bennett's "Woman of Samaria" was performed by the New Brighton Choral Society, under the Rev. Hylton Stewart (late Precentor of Chester Cathedral), on the 15th ult., and by the St. Cecilia Society of Birkenhead, under Mr. J. W. Appleyard, on the 16th ult. On the 17th ult. the Liverpool Orchestral Society, of which Mr. A. E. Rodewald is the Conductor, brought respite to their labours with a ladies' Concert at St. George's Hall.

On the 11th ult. the regular monthly meeting of the North-Western section of the N.S.P.M. was held at Birkenhead, Mr. John Henry being in the chair. A leading feature of the agenda paper consisted of a series of resolutions standing in the name of Dr. H. Hiles, and relating to the position of orchestral tuition in Board and other public schools which count upon municipal support in the matter of finance. Subsequently, at the same meeting, Mr. R. Hope Jones read an exhaustive and highly interesting paper on "Electricity in organ building," and described the results of his work in connection with the instrument in St. John's, which was afterwards visited by those present. A Recital was given in the church by Mr. H. A. Branscombe,

and all that was stated in THE MUSICAL TIMES in regard to Mr. Hope Jones's patents received ample endorsement and justification.

Mr. Valentine Smith's English Opera Company, a very creditable all-round organisation, has been reviving Balfe's "Blanche de Nevers," at the Rotunda Theatre, with every sign of success.

The Rev. James Kelly, who is one of the oldest clergymen in Liverpool holding what is known as a Corporation living, has joined issue with the city authorities on the question of the payment of salary to an organist at St. George's Church. The incumbent reads an old Act of Parliament to the effect that, in the lines "proper officers and servants for the better and more decent keeping, cleaning, and preserving the building," are included those who take part in the service, and as the Corporation declines to accept this so far as the musical arrangements are concerned, a *mandamus* has been granted by the Court of Queen's Bench, calling upon them to show cause why they should not pay an organist, along with other "officers and servants" whose salaries have not been disputed. The *mandamus* was, however, granted to the Rev. James Kelly "at his own peril."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ONLY a few scattered Concerts have been given here during April, forming a kind of fringe-work to the waning season. It is understood that most of the distinctly and avowedly popular entertainments have been moderately successful. The Saturday evening programmes—whether of Mr. Barrett or Mr. Cross—have proved attractive; and the Wednesday evening ventures of Mr. G. W. Lane have been crowded. For next winter large promises are made of still more zealous endeavours to meet the taste of the public. At the Town Hall Mr. Pyne has persevered in his presentation of the Organ Symphonies—or, more correctly, Suites—of Widor, reaching No. 5 on the evening of the 11th ult.; and the excellent audiences show a highly encouraging appreciation of music which must, if at all appropriate to the instrument, possess some solidity of style.

Two Chamber Concerts, both excellent as to arrangement and execution, have been given. At the first, Brahms's fine Trio for pianoforte, violin, and horn deserved and rewarded the best efforts of Sir Charles Hallé, Mr. Willy Hess, and Mr. Paersch; and at Mr. Bauerkeller's final gathering for this session the new String Quintet in G (Op. 111) of the same author was introduced by the Concert-giver, in conjunction with Messrs. Harmer, J. and E. Nicholls, and H. Smith.

As the suburban choral societies are mainly amateur, and affect generally "open meetings" rather than advertised Concerts, their performances do not demand criticism; but their value could scarcely be over-estimated. Not only do they serve to educate the taste of their members and to enlarge their ideas of music, but the steady practice and occasional performance of works not to be heard in our larger concert-rooms keep us alive to the fact that important choral compositions of high character are still occasionally written, although adequate means for their full presentation are not provided in this presumably musical city.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir gave its last Concert of the series on the 2nd ult. The programme was comparatively light, as it included none of the greater works in the *répertoire* of the choir. Leslie's madrigal "Thine eyes so bright," Sullivan's "Say, watchman," and Smart's "Cradle Song" were each well sung. Madame Clara Samuël was the vocalist, contributing Spohr's "Rose, softly blooming," and Sullivan's "Orpheus," besides other pieces, in the cultured style which has made her such a favourite in Nottingham. Mr. E. Howell gave a solo for the violoncello, by Boccherini, in his known finished style. The choir will appear at a Concert in the Royal Albert Hall, announced

by Mr. Vert for the 30th inst., when Madame Patti and Messrs. Santley and Lloyd will also sing.

The Saturday Organ Recitals by Mr. Lemare, at the Mechanics' Institution, have proved an unqualified success, and will be continued throughout next winter.

A large contingent of over 300 voices will represent Nottingham at the Nonconformist Choir Festival, to be held at the Crystal Palace on June 6. The work done for last year's Festival had a beneficial influence on local choirs. The local interest in the Festival is still greater than last year. A Nottingham organist (Mr. W. Wright) has been invited to play the organ solo in the Festival programme.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THERE has been a lull in musical matters here during the past month, mainly owing to the exceptional number of non-musical attractions that have been taking place. The Industrial Exhibition, which is having a successful career at the Artillery Drill Hall, is well served in the musical department, the excellent band and the Evening Concerts attracting many visitors.

An admirable performance of Haydn's "Spring" ("The Seasons") was given by the Heeley Harmonic Society on the 9th ult. The chorus singing was accurate, and the light and shading well observed. The overture and accompaniments were well played by a small band, under the leadership of Mr. C. Stokes. Mr. W. Chapman conducted. Part-songs and ballads completed the programme.

The third of Mr. E. P. Reynolds's Chamber Concerts was given in the Cutlers' Hall on the 16th ult. A varied and interesting programme was submitted, and the Concert was in every respect the most successful of the series. Dvořák's Quintet in G (Op. 77) was played, for the first time in Sheffield, by Messrs. Willy Hess, Bromley Booth, Spielman, Vieuxtemps, and Hofmann. Another novelty was Saint-Saëns's Septet for pianoforte, trumpet, and strings, in which Messrs. Reynolds and Harvey joined the quintet already named. These fine works were interpreted to perfection. Mr. Reynolds played Chopin's Andante Spianato and Polonaise, and Messrs. Hess and Vieuxtemps played solos. Mr. Robert Grice was the vocalist.

The visit of the Carl Rosa Opera Company to the Alexandra Theatre was chiefly notable for the production, for the first time in the town, of Balfe's "Talisman" and Gounod's "Romeo and Juliet," and the first appearance in the title characters of the latter of Miss Fabris and Mr. Dimitresco. Miss Fabris won a complete success, and both operas were very favourably received.

On the 20th ult. the Collegiate Orchestral Society gave the final Concert of the present season in the Cutler's Hall. Mendelssohn's Symphony in C minor was the principal piece in the programme and an excellent performance of it was given. A selection from "Mignon," Beethoven's "Egmont," and Mozart's "Don Giovanni" Overtures, and Desormes's "Divertissement Espagnol" were also played, the operatic selection being especially well done. Mr. S. Suckley conducted. Miss A. J. Watson and Mr. A. N. Tucker were the vocalists.

A performance of Costa's "Eli" was given on the 27th ult., in the Albert Hall, by the Choral Union; and on the 29th ult. the Upperthorpe Musical Society announced Haydn's "Creation," to be given in the Music Hall, Surrey Street. Both performances were too late in the month to be included in the present notes.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE second annual Festival of the Montreal Philharmonic Society is over, and has left behind it a lasting and favourable impression. This Society was established in 1875. It commenced in a very modest way with a small chorus, and with the aid of local soloists and orchestra it gave two or three Concerts during each season to its subscribers and to the general public. As the years passed by, the Society became more ambitious, and decided that the soloists must be imported and the local orchestra greatly

strengthened by musicians from more musical centres. These changes necessitated great increase in expenditure, which was not met by the increased attendance at the Concerts, and the inevitable result was an annual deficit. With a view to avert this, the Committee last season determined to give all the Concerts together in form of a Festival. The necessary expenditure was thereby very much reduced, and the attendance being very good, the result was a great success, artistically and financially, as for the first time in fifteen years the season's work closed with a balance at the bank.

Following upon this success, the Committee announced the Festival Concerts to take place this season on March 18, 19, and 20. The works performed were Max Bruch's "Arminius," Beethoven's "Ruins of Athens," Cowen's "Sleeping Beauty," and Berlioz's "Faust." The soloists were Mrs. Jennie Patrick Walker, of Boston, soprano; Madame Clara Poole, of New York, contralto; Mr. Whitney Mockridge, of Chicago, tenor; and Mr. William Ludwig, of London, baritone.

The orchestra consisted of thirty-seven musicians, of whom seventeen came from Boston and three from New York. The rest were local musicians. The orchestra was the best ever engaged by the Society, and included such well known players as Messrs. Winternitz and Humann, violinists; Mr. Boar, oboe; Mr. Litke, bassoon; and Mr. Lippoldt, French horn.

The Committee were only able to bring the orchestra together for one day before the Concerts commenced, but of such excellent material was it composed that all the works given were performed in a masterly style.

As a musical performance, the first Concert—"Arminius"—was perhaps the greatest success. The chorus was fresh and enthusiastic over this work, which abounds in high pitched and thrilling choruses, and these were performed with great precision and colour. Madame Poole sang the rôle of the Priestess grandly. This part calls for a voice of great range, and every note of Madame Poole's voice is full and sonorous. Mr. Ludwig was very fine as *Arminius*, singing the battle song with stirring effect.

The second Concert opened with "The Ruins of Athens." The most notable number of this work is the *Dervishes' Chorus* ("Kaaba"), which was given with great vigour, and the audience refused to allow the Concert to proceed until it had been repeated.

The "Sleeping Beauty" occupied the second part of the evening. The performance of this graceful work as a whole was remarkably good. The voices of the soloists were eminently suited to the parts. Mrs. Walker, with her clear, light voice, made an ideal *Princess*, and in her solo, "Whither away, my heart?" fairly captivated the audience. Madame Poole, as the *Wicked Fay*, displayed her dramatic power to the full. Mr. Mockridge was good, and Mr. Ludwig was then, and is always, a real *King* in song.

For the third evening of the Festival was reserved the *piece de résistance*. Berlioz's "Faust" last year drew a crowded house, and upon its repetition the result was the same, every seat being sold, numbers paying for the privilege of standing to hear. In this work the orchestra did great things, giving every number with precision and accuracy. Of the soloists Mr. Ludwig certainly bore the palm. The rôle of *Mephistopheles* suits his voice to perfection. As *Marguerite* Mrs. Walker was very acceptable, but Mr. Mockridge could not be called a success as *Faust*.

The growth of musical taste in Montreal is a source of great gratification to those who have the welfare of the Society at heart, as five years ago it would have been impossible to bring such a Festival as that just terminated to a successful close.

The Society commences immediately to rehearse Dvorák's "Spectre's Bride" for next season.

On Good Friday evening the choir of Emmanuel Church, conducted by their Organist, Mr. Horace Reyner, gave a performance of Stainer's Cantata "The Daughter of Jairus," the accompaniment being played on the organ by Mr. Ernest Kerr. The solos were sung by Mrs. Chambers, Miss Grier, Mr. Sydney Pitt, and Mr. W. Millar. The choir on the whole acquitted itself favourably.

The final Concert of the Mendelssohn Choir was given in the Windsor Hall on the 10th ult., Rheinberger's "Journey Song"; "Autumn," by A. C. Mackenzie, a grand

piece of harmony; Moszkowski's "The Shepherd danced"; a tuneful little part-song, "Madeleine," by Roedel; and the "Woodland Angelus," by Dvorák, were among the pieces given. Madame Marie Heynberg and Mr. Prume played a Sonata for pianoforte and violin, by Godard. Mr. Heinrich Meyn, the possessor of a baritone voice of great compass and of pure quality, sang the German version of Loewe's ballad "Archibald Douglas," and won the favour of his hearers. He also sang "Dio Possente" and "Zauberlied."

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 10.

THE Church Choral Society, under the direction of Mr. Richard Henry Warren, gave its second Concert—or more properly "Service," as it is called on account of its taking place in a church—on the 19th of last month, on which occasion Dvorák's "Stabat Mater" and Gounod's "De profundis" were performed in a most admirable manner. The soloists, headed by Miss de Vere and Signor Campanini, were well fitted for their work, and the chorus (of whose excellent qualities we have spoken in a previous letter) and orchestra, selected from Mr. Theodore Thomas's celebrated band, were at their best. This Society has now been put on such a financial basis that its good work will be sure to be continued for several seasons to come.

Our sister city, Brooklyn, enjoyed an equally memorable Choral Concert in a performance of Gounod's "Redemption" by a large chorus, composed chiefly of the numerous Choral Societies under the conductorship of Mr. Wiské, who also conducted this performance. Prominent soloists and a large orchestra did their share in making the performance a success. "The Redemption," with the charm and grace of its melodies, its fine orchestration, and its highly religious sentiment, has won the heart of the musical portion of the population, and has secured crowded houses and enthusiastic audiences.

At the Easter Concert, given by the Handel and Haydn Society of Boston, J. C. D. Parker's Cantata of "St. John" (which was written for and first performed at the seventy-fifth Anniversary Festival of this Society a year ago) and Mendelssohn's "Hymn of Praise" were given; the former under the baton of the Composer, the latter under Mr. Carl Zerrahn. Massenet's "Eve" and Bruch's "Fair Ellen" formed the principal features of the second Concert of the season of the Arion Club of Providence, R.I., under Mr. Jules Jordan. Mackenzie's "Cotter's Saturday Night," which was first given in this country by the Choral Society of Washington at one of their last year's Concerts, was repeated by them at a recent Concert. The Schubert Vocal Society of Newark, N.J., under the conductorship of Mr. L. A. Russell, offered a miscellaneous programme at its second Concert, the principal number of which was Thomas's pleasant Cantata "The Sun-Worshippers." From far-off San Francisco we hear of a performance by the Loring Club of that city of Schumann's "Pilgrimage of the Rose."

The programme for the opening Festival of our new great Music Hall, which is to take place early in May, has been published. Berlioz's "Te Deum," Mendelssohn's "Elijah," Handel's "Israel in Egypt," and "Sulamith," by the late Dr. Damosch, will be its principal choral features, supplemented by smaller choral works by Schütz and Tschai-kowsky, and solos. The principal orchestral works will be Beethoven's Third "Leonore" Overture and C minor Symphony, Tschai-kowsky's Third Suite, and several excerpts from Wagner's works. The whole will be under the direction of Mr. Walter Damosch. Tschai-kowsky, who will on this occasion make his *début* in this country, will conduct his own works. The whole Festival is to last five days.

Mackenzie's "Dream of Jubal" and Handel's "Joshua" will be taken up by the Oratorio Society during the following season.

Mr. Krehbiel has given a series of six Lectures on Richard Wagner and his dramas, and obtained the same extraordinary success as last year.

Two performances of C. Lee Williams's "Last Night at Bethany" were given on March 17 and 19, in St. Luke's Episcopal Church, Germantown, Philadelphia, under the direction of Mr. Geo. Alec A. West, Organist and Choirmaster of the Church. The solos were taken by Masters H. Peck, J. Walker, C. Brinton, E. Shellenberger, and Messrs. Barston, Conrad, and Elliott, members of the choir. Mr. West presided at the organ.

At the first meeting of the Executive Committee of the Hereford Musical Festival, under the presidency of Archdeacon Stanhope, it was announced that 229 gentlemen had accepted the office of steward for this Festival, and that the guarantee fund consequently reached £1,145. The Festival was fixed for September 8, 9, 10, and 11. The decision of the Musical Committee to accept the offer of Messrs. Nicholson, of Worcester, to build a special Festival organ, to be used at this and subsequent Festivals, was confirmed. It was announced that Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Miss Mary Morgan, Mr. Edward Lloyd, Mr. Santley, and Mr. Brereton had been engaged as soloists, and Mr. Carrodus as leader of the band. The programme, as drawn up by the Musical Committee, was submitted and confirmed. On Tuesday morning, Mendelssohn's "St. Paul"; Wednesday morning, Mozart's Requiem, "Eroica" Symphony (Beethoven), "Praise to the Holiest," a setting of Newman's well-known Hymn by Dr. Henry Edwards; Prelude, "Parsifal" (Wagner), and Sullivan's "Te Deum"; Thursday morning, "De Profundis," a new work by Dr. Hubert H. Parry; "Blessing, glory" (Bach), and Spohr's "Calvary"; and on Friday morning, "The Messiah"; on Tuesday evening a miscellaneous Concert in the Shire Hall, which will include a new Cantata, "The Battle of the Baltic," by Dr. C. Villiers Stanford; and on Wednesday evening, in the Cathedral, Stainer's "St. Mary Magdalen" and Mendelssohn's "Hymn of Praise." It having been considered advisable to have two evening performances in the Cathedral, it was decided to give "Elijah" there on Thursday evening. The Festival will conclude on Friday evening with a Chamber Concert in the Shire Hall, according to the plan introduced by the late Mr. Townshend Smith.

MR. T. L. SOUTHGATE delivered a Lecture entitled "A Phase of Ancient Egyptian Art," on the 16th ult., before the Society for the Encouragement of the Fine Arts, Mr. Alfred Gilbert occupying the chair. The phase of art referred to was the fondness of the Egyptians for music and its religious and secular use by them. Its development was traced by means of the representations of concerts depicted on sepulchral frescoes, the relics of instruments now in various museums, and by reference to the writings of Strabo, Diodorus Siculus, Athenæus, and Ptolemy. An interesting collection of drawings of ancient Egyptian stringed, wind, and percussion instruments was shown, as well as the celebrated pair of double flutes, 3,000 years old, discovered last year by Mr. Flinders Petrie, at Kahun. The diatonic series of tones which these flutes give was sounded by the lecturer, who also showed a *fac-simile* of the Maspero flute having eleven holes, and which by means of a flageolet head was proved to give a chromatic series of notes. From this and similar evidence the lecturer argued that the Greek tonality was derived from the Egyptians. Several pieces were played by Mr. J. Finn on *fac-similes* of the instruments referred to, and at the close of the Lecture an interesting discussion took place on Egyptian Art and Music.

A COMPLIMENTARY Concert, to Mr. F. W. Partridge, was given on the 7th ult. at the Public Hall, Beckenham. The programme was of considerable interest as it contained several rarely heard works. Of these Goetz's "Nœnia" and the first chorus from the same composer's very beautiful Cantata for male voices, "The Water-Lily," were the most important. They were sung with commendable taste and finish by Mr. Partridge's Select Choir, an intelligent and well-trained, though not perfectly balanced body of singers, who were heard to still greater advantage in some part-songs, including a melodious, expressive, and uncon-

ventional setting, by Mr. Partridge, of a fine sonnet by James Thompson. Miss Gertrude Fox recited and Mr. Partridge played Schumann's "Ballads for declamation," Op. 122, consisting of "The Fugitives" (Shelley) and "Die Ballade von Haideknaben" (Fr. Hebbel), the latter of which deals in a striking and powerful manner with as gruesome a subject as could well be chosen for musical illustration. As given on the occasion under notice, both ballads, but more especially the second, proved very impressive. Miss Mary Pinney, Mr. W. Bentham Martin, and Mr. Albert Fairbairn were the solo singers, and Messrs. Partridge and Sydney Leppard contributed some pianoforte duets.

The advanced students attending classes at the Datchelor Collegiate School for Girls, Camberwell, gave their annual Concert with great success on Friday, the 10th ult. Songs were sung by Miss L. Wright, Miss A. Wolsey, Miss M. Crean, Miss L. Jecks, Miss A. McDowall, Miss F. Henshaw, and Miss V. Vallance, in a manner which reflected great credit on their teacher, Miss Bessie Cox, and her assistant, Miss Emily Taylor. The pianoforte playing was, as usual, remarkably good. The performers—namely, Miss L. Hayes, Miss Foster, Miss Musgrave, Miss M. Allworth, Miss A. Gaster, and Miss V. Pellew, are all pupils of the clever music superintendent, Miss Fitch. A recitation by Miss Ethel Taylor, and a violin duet by Miss M. Wingrave and Miss L. Dunn completed the programme. During the interval the visitors inspected the exhibition of drawings and paintings done by the students in the school and in the advanced classes, and also some of the recent work of the talented art mistress, Mrs. Thomas.

THE programme of the Chamber Concert given by Miss Winifred Robinson, at the Princes' Hall, on the 22nd ult., was well selected, and there was an encouragingly large attendance. Miss Robinson is an able violinist, and proved herself a vigorous leader in Svendsen's Quartet in A minor (Op. 1), in which she was assisted by Miss Kate Robinson, Miss Cecilia Gates, and Mr. Whitehouse. The work was practically a novelty in London; it is genial and spirited, the lively *Allegro scherzando* being perhaps the most effective movement. Miss Robinson played David's *Andante* and *Rondo Capriccioso* with much vigour, and Miss Rose Meyer was fairly acceptable in pianoforte solos by Rubinstein and Chopin. The best solo performance, however, was that of a Swedish melody entitled "Nah," by Mr. Whitehouse. Mrs. Mary Davies sang some national melodies, and Mr. Arthur Thompson was encoined in the Scotch song "The banks o' Loch Lomond."

THAT so-called "grand" miscellaneous Concerts have not lost their attractiveness for a section of the public was proved on the 13th ult., when Mr. Percy Notcutt gave an entertainment of this nature at St. James's Hall, the room being crowded in every part. Let it be said that of its class the programme was a good one. The various vocalists who took part, including Mesdames Macintyre, Antoinette Trebelli, Belle Cole, and Meredyth Elliott; and Messrs. Lloyd, Ben Davies, Walter Clifford, Barrington Foote, and Norman Salmond, selecting for the most part pieces to which musicians could take no exception. M. Tivadar Nachéz did not preserve purity of intonation in Ernst's *Allegro Patetico*, and Master Max Hambourg's reading of Mendelssohn's *Rondo Capriccioso* had little to commend it. A favourable impression was created by the refined unaccompanied part-singing of the Queen Vocal Quartet, consisting of lady vocalists. Mr. Brandram recited.

A CONCERT given at the Lecture Hall connected with St. Mark's, Dalston, on the 21st ult., under the direction of the Rev. A. O'B. Brandon, deserves mention, if only to indicate how much influence may be exercised on behalf of high-class music at local concerts by the arrangement of a judicious programme. Spohr's Quartet in G minor, Bach's Double Concerto for two violins, and a Quintet of Dvorák were included in the programme; and the names of such excellent artists as Mr. Ellis Roberts, Mr. Channell, Mr. E. Woolhouse, Mrs. Francis Ralph, and her clever little son, are sufficient guarantee of efficient performance. The vocalists were Mr. Braxton Smith and Miss Mary Willis, the lady displaying, in both her songs, especially in Cobb's

"Spanish Lament," her usual charm of voice and admirable method of production. Miss Edith Willis accompanied, and recitations were successfully given by Mr. Charles Fry.

MR. ERNEST FOWLES concluded a highly instructive series of four lectures on Beethoven's Pianoforte Sonatas, at Bloomsbury Hall, on the 8th ult. The Sonatas selected for consideration and analysis at each Lecture respectively were Op. 7, in E flat; Op. 28, in D; Op. 53, in C; and Op. 57, in F minor; the first and second being severally played by Mr. Bernard Fowles and Mr. Ernest Kiver, and the two latter by Mr. Ernest Fowles. Mr. Fowles took a wide view of his subject and dwelt upon the peculiarities of Beethoven's temperament, the comprehensiveness of his genius, and his unswerving devotion to high ideals, and traced their effect on his music. The history of the Sonata was touched on, and the capabilities of programme music defined. Beethoven's love of literature was also referred to.

MISS EMILY LATTER, pupil of Mr. Walter Macfarren, gave her first evening Concert on Tuesday, the 14th ult., at the Rink Hall, Blackheath. Miss Latter's performance of Chopin's Ballade in A flat called forth hearty applause, as did also her rendering of two short pieces by Mr. Macfarren—namely, "A song without words" and an "Octave study." The violinist was Mr. Arthur Payne, whose playing of De Beriot's Concerto in G and a selection from "Il Trovatore" met with a warm reception. The vocalists were Madame Clara Samuelli, Miss Carrie Curnow, Mr. Edgar Barnes, and Mr. Alfred Latter. The Central Glee Union sang several unaccompanied part-songs during the evening, including "Come, let us join the roundelay," and "When evening's twilight," Mr. Walter Latter acted as accompanist.

THE Brixton Choral Society gave an excellent performance of "Elijah," at the Brixton Hall, on the 23rd ult., conducted, with conspicuous ability, by Mr. Douglas Redman. There was a complete orchestra (led by Mr. Ellis Roberts), which included several of the most eminent instrumentalists in the profession. The organist was Mr. W. J. Kippis. The solo vocalists were Madame Annie Marriott, Miss Hilda Wilson, Mr. Edward Branscombe, and Mr. David Hughes, with Mrs. Harrison, Miss Newman, Mr. H. W. Knott, and Mr. R. Poole to assist in the quartets. Mr. Hughes gave a highly commendable reading of the part of the Prophet, and the other soloists did their share of the work admirably. The chorus singing was especially good. A capital body of tone was produced, the attack was made with precision, and the nuances of expression were well observed.

A MISCELLANEOUS Concert was given under the direction of Mr. Wilhelm Ganz, at St. James's Hall, on the 20th ult., in aid of the Restoration Fund of Emmanuel Church, Marylebone, and again a goodly audience assembled. The programme included some numbers from J. P. Cole's tuneful Cantata "The Black Count," and movements from Beethoven's Trio in G (Op. 1, No. 2) and Mendelssohn's in D minor (Op. 49), in which Mr. Ganz was associated with Mr. Johannes Wolff and Mr. Hollman. The more or less familiar vocal selections contributed by Madame Nordica, Miss Macintyre, Madame Sterling, Miss Alice Gomez, Mr. Ben Davies, and Mr. Norman Salmond evidently gave much pleasure, but the fact that encores were only exacted for the instrumental solos may be regarded as a sign of the times.

THE Concert given by Mr. Frederick Boscovitz at the Steinway Hall, on the 17th ult., was chiefly noteworthy on account of the old clavier pieces, original and arranged, introduced by the Concert-giver. These included an Arietto di Balletto, by Gluck; the "King's Hunting Gig," by John Bull; a Musette, by Montclair; and Handel's "Harmonious Blacksmith," the last two being played on the harpsichord. Mr. Boscovitz was less happy in his interpretation of some selections from Chopin. Favourable mention should be made of a duet, "O Salutaris," by Mr. Eugène Oudin, sung by the composer and Mr. Norman Salmond, and the list of artists was completed by Miss Lucille Hill, Mr. Reginald Groome, and Mr. Farley Sinkins.

THAT very deserving institution, the Royal Normal College and Academy of Music for the Blind, held its

annual meeting on Tuesday, the 21st ult., at Grosvenor House, under the presidency of the Duke of Westminster. The meeting was preceded by a brief Concert, in which Miss E. Lucas and Miss C. Davies showed considerable proficiency as pianists, and a choir of female voices rendered Dr. Mackenzie's piquant trio, "Come, sisters, come," and Mr. Corder's fanciful "River scenes," with much refinement. Exception must be taken, however, to the arrangement of Weber's Polonaise in E flat, for pianoforte and orchestra. Surely Weber's music does not need improvement (!) of this nature.

AN interesting Organ Recital and Concert took place at the Dutch Church, Austin Friars, on Tuesday afternoon, the 21st ult., in aid of the Netherlands Benevolent Society. Mr. Rudolph Loman presided at the organ, which is a fine instrument, and displayed first rate executive capacity in an interesting Sonata in E minor, by A. G. Ritter, late Organist of Magdeburg Cathedral, a Theme and Variations by Guilman, and a "Hosannah," by Théodor Dubois, the present Organist of the Madeleine, Paris. Violin and violoncello solos contributed by Mr. Johannes Wolff and Mr. Hollman gave variety to the programme, and Mr. Johannes Messchaert sang Stradella's "Pieta, Signore," and airs by Handel, with much effect.

At the Choral Society's second Concert of the season, held in the Elliot Rooms, Leytonstone, on the 13th ult., Gaul's "Ruth" and a new setting of the 100th Psalm by Mr. E. C. Nunn were performed. The Psalm (baritone solo, Mr. John Woodley) is particularly fresh and interesting, and it was well interpreted under the baton of the composer. The rest of the Concert was conducted by Mr. J. W. Ulyett. The soloists were Mrs. Maunders, Miss F. Edwards, Miss L. Stark, and Mr. J. Woodley, and the accompaniments were played by Miss Battiscombe, Miss Beckwith, Mr. E. C. Nunn (pianoforte), and Mr. H. Riding (organ).

THE new setting of the Communion Office by T. Tertius Noble, Sub-Organist of Trinity College, Cambridge, is to be sung for the first time in St. John's Church, Wilton Road (adjoining Victoria Station), at 11.30 a.m. on Whitsunday, the 17th inst., and repeated on Trinity Sunday, the 24th inst. The Credo, which forms part of this service, took the first prize in a recent competition, the entries to which numbered sixty-eight, Dr. Armes, of Durham, securing the second place. Mr. Noble's service is scored for horns, trumpets, trombones, and drums, and combines in an unusual degree those devotional and artistic elements which are so essential to all true Church music.

THE Choral Society of Barry Road Congregational Church gave their fifth Concert on the 21st ult. The programme included Barnby's "Rebekah" and selections of glees, solos, &c. The band, led by Mr. W. H. Hunnex, played the Overture "Zampa" (Hérold) and the March "Tannhäuser" (Wagner). The soloists were Miss Alice E. Taylor, Mrs. W. H. Hunnex, Mr. J. B. Hardwicke, and Mr. David Ross. The choir gave ample proof of the satisfactory progress they have made in the art of choral singing. Mr. J. V. Stephens presided at the organ, and Mr. James W. Lewis, the Organist and Choirmaster of the Church, conducted.

THE Ninth Concert of the Enfield Musical Society took place at the Bycullah Athenæum on Thursday, the 9th ult., under the conductorship of Mr. John C. Ward, when Sterndale Bennett's Cantata "The May Queen" was performed in a very praiseworthy manner. The solos were sung by members of the Society; the choruses were given with spirit and intelligence. Among the miscellaneous pieces in the programme special mention is due to the splendid performance by Mr. H. Stanley Hawley of Chopin's Deuxième Scherzo (Op. 31).

MR. HENRY GADSBY'S new work for male voices, entitled "The Cyclops," was performed at the Gresham Hall, Brixton, by the South London Musical Club, on Tuesday, the 21st ult. The part of *The Cyclops* was admirably sung by Mr. C. E. Tinney, and Mr. Henry Guy gave the tenor solos effectively. The performance was very good in every respect. The composer presided at the pianoforte. The work is Mr. Gadsby's latest production, and is in every way worthy of his talents. It should become very popular with male-voice choral societies.

THE Surbiton Choral Society gave a most successful performance of Costa's "Eli," at the Surbiton Assembly Rooms, on the 22nd ult. The soloists were Miss Florence Monk, Madame Poole, Mr. Iver McKay, Mr. Frank Ward, and Mr. C. E. Tinney. Mr. J. W. Rendle led the orchestra, which, with the chorus, numbered 170. Mr. Basil H. Hippott presided at the organ, Mrs. Seaman at the pianoforte, and Mr. R. Sebastian Hart conducted in a most able manner.

THE St. Mark's Choral Society gave a performance of Spohr's "Last Judgment" and Schubert's "Song of Miriam" on the 22nd ult., at the St. Mark's Vestry Hall, Battersea Rise. The solos were sung by Madame Isabel George, Madame Schlüter, Mr. Gregory Hast, and Mr. C. Ackerman. The choruses were most creditably performed, under the able conductorship of Mr. Herbert Bray. Miss Grace Smith presided at the pianoforte, and Mr. F. Dunkley at the organ.

ON the 2nd ult., a performance of Handel's "Judas Maccabæus" was given in Brockley Presbyterian Church by the recently formed Brockley Choral Society, numbering eighty voices, under the direction of Mr. W. C. Pellatt. The soloists were Madame Reichelmann, Mrs. Pellatt, Mr. Mason, and Mr. R. E. Miles; trumpet, Mr. Morrow. A small band was led by Mr. F. M. Sargeant, and Miss Edwards (Organist of the Church) and Herr Reichelmann presided at the organ. The performance was in every way successful.

ON Thursday, the 16th ult., the members of the St. John's Choral Society (Lewisham) brought their sixth season to a close with a fine performance of Mendelssohn's "Elijah." The principal vocalists were Miss Gwendoline Martin, Miss Spencer Jones, Mr. W. T. Freeman, and Mr. R. E. Miles. At the final rehearsal Mr. F. A. Bridge, who has been the Conductor ever since the formation of the Society, was presented with an elegant silver-mounted *bâton*, in a morocco case, the *bâton* bearing a suitable inscription.

ON Tuesday, the 21st ult., a Lecture was given at the Church Room, St. John's, by Mr. R. Frederic Tyler, on "The History of Oratorio." Solos were sung by Madame Fannie C. Atkinson, Miss Jennie Atkinson, Miss Ada Sherley-Price, and Mr. T. Thompson, from works by Carissimi, Stradella, Handel, Haydn, Mendelssohn, Costa, and Mackenzie, and much interest was manifested in a *fac-simile* copy of the autograph score of Handel's "Messiah," which was kindly lent for the occasion by Messrs. Novello, Ewer and Co.

ON Sunday afternoon, the 10th ult., Dr. W. J. Reynolds's Festival Te Deum and Mendelssohn's 42nd Psalm were given, with organ accompaniment, at St. John the Evangelist's, Waterloo Road, conducted by the composer and Mr. S. S. Martyn respectively. The solos were sung by Master Willoughby, Miss M. Tunnicliffe, Mr. J. Gostick, and Mr. Frederick Winton. The Organist was Mr. Henry J. B. Dart.

THE Council of the National Co-operative Festival offered three prizes for the setting to music of words selected by them, extracted from "The Song of the Sower," by William Cullen Bryant. The names of the successful competitors are as follows: gold medal, H. Elliot Button ("Hyperion"); silver medal, John More Smieton ("Paratus et Fidelis"); bronze medal, Charles Broan ("Strongitham").

DR. ROBERTS, on the 3rd ult., read a paper on "Early English Music," before a large assemblage of the members of the Balloon Society, at St. James's Hall, Mr. Merritt presiding. The Lecture was illustrated by excerpts from the music of the several periods referred to by Dr. Roberts, by members of the Early English Musical Society.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. John's Church, Charlotte Street, Fitzroy Square, on the 21st ult. The soloists were Miss Ada Loaring, Mrs. Oram, Mr. John Probert, and Mr. Albert Orme. Dr. Turpin accompanied on the organ.

SIR HERBERT OAKLEY has received the degree of LL.D. from the University of Edinburgh on the occasion of his

retirement next month from the Chair of Music, when he will be further honoured by the designation of "Emeritus" Professor, after upwards of twenty-five years of service.

In the notice of the opera "El Escríbano," in last month, the name of the author of the book, Mr. Robert P. Oglesby, was inadvertently omitted by our correspondent.

REVIEWS.

Men and Women of the Time: a Dictionary of Contemporaries. Thirteenth edition. Revised and brought down to the present time. By S. Washington Moon, Hon. F.R.S.L. [Routledge and Sons.]

MUSIC has not fared any better than the sister Arts in this strange and ill-assorted medley, the new edition of which quite surpasses in ineptitude and inaccuracy all the achievements of its former editors. As an instance of the way Mr. Moon has brought his work down to date, we may point to the notice of Dr. Joachim, which ends as follows: "In 1886, he played in most of the popular Concerts in St. James's Hall." The notice of Brahms though sympathetic, is by no means accurate. It is anything but correct to say that "his songs have become popular all over the world." They are hardly known at all in France, where his Violin Concerto was played for the first time only a few weeks ago. The last paragraph runs as follows: "A Sonata of his in D minor (Op. 108), for pianoforte and violin, was performed for the first time in London in May, 1882." There is a little difficulty here, for the Sonata in question did not see the light till nearly seven years later. On page 288, we read that Dvorák's latest work is "St. Ludmila," a statement which is somewhat hard to reconcile with Mr. Moon's professions of "actuality." The biography of Grieg does not allude specifically to a single work of his, except the two Violin Sonatas, which it singles out as his best work—a very debatable criticism. Neither Boito, nor Tchaikowsky, nor Reinecke are thought worthy of mention at all, and amongst conspicuous native absentees we may mention the names of Miss Maud V. White and Miss Anna Williams—all the more conspicuous, because room has been found for Miss Kate Steel and Miss Hilda Wilson. Here is a quaint touch from the account of "Professor Hamish MacCunn": "Mr. MacCunn worships, in his art, the spirit which inspired the old bards of Scotland, and that that spirit breathes through all his music he considers to be his greatest distinction." Perhaps the worst specimen, however, of Mr. Moon's method is to be found in the notice of Gounod, which is a miracle of inaccuracy. "Sappho," his first opera, is called "Sappho, a Cantata." It is insinuated that "Faust" took the world by storm. As a matter of fact, the Parisian public were by no means wildly enthusiastic on its production. Surely it is rather a large order again to say that Goethe's masterpiece had been set to music 100 times before Gounod took it in hand. Perhaps, however, Mr. Moon uses the expression "a hundred times" in a general sense, as we say "I've told you so a thousand times." The names of the operas are as often spelt wrongly as rightly: thus we have "Mirelle," "the Tribute of Zomora," "Médecin malgré lui." Then we are told that "Mors et Vita" was produced at the Albert Hall; as a matter of fact, it was first heard at the Birmingham Festival. Finally, we read: "M. Gounod's latest opera is 'Charlotte Corday.'" Mr. Moon is to be congratulated on this special information, also upon the following piece of news: "Signor Verdi completed, in 1878, a new opera in five acts, entitled 'Montezuma,' which was given for the first time at the La Scala, Milan." The above catalogue of *errata* is the result of a cursory perusal of such of Mr. Moon's pages as refer to musicians. Those who dive deeper will doubtless be rewarded by a richer haul of blunders. But such as they are we offer them for the consideration of the editor of the next edition.

Parsifal de Richard Wagner: *Légende, Drame, Partition.* Par Maurice Kufferath. [Paris: Librairie Fischbacher.]

READERS of *Le Guide Musical* in this country will be familiar with the name of M. Kufferath, for many years the chief editor of that ably conducted journal, previous to the

removal of its headquarters from Brussels to the French capital. He is one of the best informed of Belgian writers on subjects connected with musical art, more especially in that most modern phase of it which is represented by Richard Wagner. The present volume has every appearance of having been written *con amore*. In it the author traces, with considerable erudition, the origin of the Holy Grail mystery, and its literary treatment and successive transformations of the legend in the "Saint Greal" of Robiers de Borron, the "Percival" of Chrétien de Troies, and the "Parzival" of Wolfram von Eschlinbach. In the light of these, its mediæval predecessors, the author then proceeds to examine at some length the characteristics of Wagner's drama as such—i.e., apart from its musical treatment. His review of the latter is reserved to a final chapter, which contains a very able analysis of the score of the work, and of its intricate mechanism of leading or representative themes, through the maze of which he conducts his readers with the ease of one who has mastered its complicated ramifications. The following translation of a passage, taken at random from the volume, may suffice to sum up the author's standpoint in regard to Wagner's last music-drama: "Profoundly touching, by dint of the emotions it stirs within us; dramatic in the highest sense through the mighty conflict of passions it represents; intensely human in the grand philosophical idea it embodies: 'Parsifal' is distinctly a creation of Beauty—beautiful in its poetic conception, beautiful in its form, and in the moral elevation of its artistic atmosphere." Intending visitors to the Bayreuth Festspiele cannot do better than study M. Kufferath's book. If it is somewhat exuberant now and then in its enthusiasm, it will prove none the less a most trustworthy guide to the intelligent appreciation of an undoubtedly noble and unique art-work.

O God of Bethel, Anthem.

The Morning, Communion, and Evening Service. Set to music in the key of F, by Edwin D. Lloyd.

[Chappell and Co.]

The composer of this Anthem and Service has favoured those simpler forms of construction which do not appeal in vain to unambitious singers. In the pursuit of this idea he occasionally lapses into conventionality, but it is creditable to him to find that he never actually drifts into the commonplace, though at times his modulations are not free from the suspicion of having, like Swiss soldiers, done duty for other leaders. The Morning Service consists of the Te Deum and Jubilate; of the Communion Service only the Kyrie, the Gloria Tibi, and Laus Tibi are set, the Credo and the Gloria, the more important portions of the Service, not being included in the publication. The Magnificat and Nunc dimittis of the Evening Service are among the most successful portions of the setting. The Anthem is composed to Doddridge's well-known hymn.

Bayreuther Taschen-Kalender für 1891.

[Berlin: Bote & Bock.]

THIS handy and very neatly got-up almanack contains, in addition to the requisite calendar and diary, a series of interesting and instructive articles relating chiefly to "Tannhäuser," in view of the forthcoming first performance of that work this year at the Bayreuth Festspielhaus. The "Tannhäuser" legend, its dramatic treatment by Wagner, the music, and, finally, the history of the opera since its first production in 1845 at Dresden, are here dealt with at some length; a table of the principal representative themes being appended to facilitate the appreciation of the score. That these latter have here been labelled with such extravagant designations as "Die Sündensucht," "Der bannende Blick," &c. (which we shall not attempt to translate), can however scarcely be said to be adding eloquence to the poet-composer's musical characterisation, and moreover, they are totally uncalled for in this early work of his, with its comparatively few recurring themes. The present being the centenary year of the death of Mozart, a short article devoted to that composer will also be found here. The "Taschen-Kalender" is published under the auspices of the directors of the Allgemeine Richard Wagner Verein, and is adorned by the phototype portrait of the Prince Regent of Bavaria, the chief patron of the Festspiele.

Webster's Dictionary. A new edition.

[George Bell and Sons.]

THE new edition of this most remarkable work is a perfect library in itself. It contains in addition to the dictionary of words, with their pronunciation, etymology, and various meanings, illustrated by quotations and numerous woodcuts, several valuable appendices, comprising a Gazetteer of the World; Vocabularies of Scripture, Greek, Latin, and English Proper Names; a Dictionary of the noted names of Fiction; a Brief History of the English Language; a Dictionary of foreign Quotations, Words, Phrases, Proverbs; a Biographical Dictionary with 10,000 names, and other matters of value in reference. On the principal of *ne sutor ultra crepidam*, search has been made in the work for those references which are chiefly connected with music, and these have been found to be both concise and accurate. If, therefore, by one it is possible to judge of all, it must be said that the new edition of this well-known standard dictionary is among the most complete and exhaustive works of the kind now before the public.

Original Compositions for the Organ. Nos. 137-140.

[Novello, Ewer and Co.]

THE four numbers of this useful series of organ pieces at present calling for notice are quite up to the average in merit and general utility. No. 137 contains an *Andante Grazioso* in B flat, by Mr. P. W. Pilcher, smoothly written in the legitimate organ style and suitable for an opening voluntary. The next number consists of a very brief *Andante con moto* in F, by A. Hopkins Allen, within the means of elementary players. No. 139 is more important, consisting of an Air with Variations in A flat, by W. G. Wood. This is an extremely showy but not undignified composition, well adapted for recital or concert purposes. Mr. Wood knows how to combine musicianlike feeling with general effectiveness. The last of the present instalment consists of a second set of Six Easy Voluntaries, by Kate Loder, for the most part fresh and genial in character, if somewhat suggestive of Spohr in the numerous chromatic progressions. They will prove excellent as voluntaries or as teaching pieces for comparative beginners.

Novello's Collection of Trios, Quartets, &c., for Female Voices. Nos. 231 to 240. [Novello, Ewer and Co.]

THE most recent additions to this excellent, useful, and valuable series of pieces for female voices are, "Sweet tender flower," from Stainer's "Daughter of Jairus"; Rossini's compositions, "La fede" (Faith), "La speranza" (Hope), and "La Carità" (Charity), with Italian and English words; Marie Wurm's Trios, "Oh, Spring," "Albion," "Hope," "To the March winds," "Fly not, summer hours," all of which, furnished with German and English words, are specially attractive for their melodious character and effective writing. To these may be added Mr. Barnby's fine Quartet, "Sion heard of it," from his masterly setting of the 97th Psalm, each and all of which tend to show that there is an earnest desire on the part of the publishers to provide for the growing needs of female choral societies and classes.

Handlung und Dichtung der Bühnenwerke Richard Wagners. By H. P. [Berlin: Trowitzsch und Sohn.]

THESE are concise and pleasantly written essays, designed to initiate the reader into the subjects of Wagner's music-dramas, and the historical or legendary lore underlying them; with useful hints as to the musical treatment thereof, and a list of the respective "leading motives" at the end of each drama. The six as yet published—viz., "Tristan und Isolde," "Die Meistersinger," and the four dramas comprising the "Ring des Nibelungen," are issued separately, and recommend themselves to the generality of lay readers on account of the popular style in which they are written and the very moderate price charged for them.

Six Violin Pieces. (Op. 177.) By Cornelius Gurlitt.

[Novello, Ewer and Co.]

THE name of Cornelius Gurlitt is well-known as a capable writer of melodious music, well calculated to help the student in his progress towards perfection in his art. The

present set of six violin pieces, consisting of a Zigeunertanz (Gipsies' dance), a Barcarolle, a Berceuse, a Notturmo, a Polonaise, and a Romance, are ably designed to promote educational advance, as well as to furnish the means for delight to hearers and players alike. The violin part in each is gracefully and artistically written, and the pianoforte accompaniment, not overburdened with difficulties, is exceedingly helpful in augmenting the general effect. The Romance, one of the most attractive of the six pieces, is published separately.

Symphony (No. 4) in F major. Composed by C. Villiers Stanford (Op. 31). Pianoforte arrangement (four hands) by Charles Wood. [Novello, Ewer and Co.]

DR. STANFORD'S fourth *Symphony* has commended itself to foreign as well as native critics, having been performed in Berlin in January, 1889, with marked success. It is a work which represents the genius of its gifted composer in its most mature as well as most genial form. The reduction of the score to the dimensions of a pianoforte duet has been entrusted to Mr. Charles Wood, who has already won his spurs by creative work of real merit, and he has performed his task with conspicuous loyalty to his master as well as with that scholarly thoroughness which characterises all his work.

Sixty-one Melodies and Unfigured Bases. By Rowland M. Winn. [Novello, Ewer and Co.]

BOTH the melodies and the bases are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed. They are intended for use by those advanced in knowledge, or who may be candidates for diplomas, and although the author states that they are intended to be harmonised in four parts, they are capable of bearing a larger number, if the ability of the student is equal to the task of furnishing them.

FOREIGN NOTES.

AMONG the customary annual performances in Germany of sacred oratorio during Lent, one which took place in March last, at Meiningen, of Bach's "St. Matthew" Passion Music merits a brief reference in this journal on account of some special features of interest presented by it. The performance was held at the ancient Stadt-Kirche, under the direction of Herr Fritz Steinbach, the successor of Dr. Hans von Bülow in the conductorship of the Meiningen Opera, and the director also of the excellent Choral Society of the Ducal residence. The latter body, numbering some 160 voices, had in the present instance been greatly strengthened by the accession of the Gesangverein of the neighbouring Hildburghausen and of the Kirchen-Chor of Salzungen, with its noteworthy contingent of admirably trained boys' voices. The orchestra was the famous one of the Hof-Theater. With these forces under his command, the Conductor was enabled to carry out the original design of the great Leipzig Cantor in affording the congregation an opportunity of participating in the proceedings. Thus a detachment of the chorus—viz., twenty boys and seven adults—took up position in the immediate vicinity of the congregation, in order to lead the singing here of the unaccompanied chorales Nos. 16, 23, and 31 in the first, and Nos. 46, 53, and 63 in the second part, the congregation heartily joining. The effect produced by this co-operation is described as having been almost overpowering. The remaining sixty boys' voices had been stationed in the uppermost portion of the choir of the Stadt-Kirche at some little distance from the main body of the chorus. Here also the *Evangelist* was placed, in close proximity to the organ, which accompanied his recitatives. The recitatives of the *Saviour*, on the other hand, were accompanied by the string quartet, and the singer to whom they were assigned, as well as the two female soloists, were stationed at right and left of the Conductor. "The entire arrangement," says a writer in the *Berlin Allgemeine Musik Zeitung*, "proved a most excellent one, and con-

tributed not a little to the profound impression which the performance of this powerful religious drama manifestly produced upon all present. The opening double chorus 'Kommt ihr Töchter, lasst uns klagen,' with the interwoven chorale 'O Lamm Gottes,' sung in unison by the boys' voices from their elevation, admirably sustained as it was throughout in all its varied dynamic gradations, produced a stupendous effect, and gave an earnest of the altogether masterly interpretation of the entire work which was to follow." The writer concludes by paying a just tribute to the Conductor for the indefatigable zeal which he had for weeks previously displayed in the rehearsing of the work with the combined choirs; and to the latter for having, as in a recent memorable performance of "Fidelio" at the Meiningen Hof-Theater (alluded to in our last number), set aside all class distinctions otherwise existing between its different constituent elements, being united in that enthusiastic devotion to their task by which alone truly artistic results can be obtained.

"Les Folies Amoureuses," an operatic version in three acts of Regnard's celebrated comedy, the music by M. Emile Pessard, was produced at the Paris Opera Comique on the 15th ult., as the first novelty under M. Carvalho's lately resumed management. Although the subject of the piece is almost identical with "Le Barbier de Séville," and therefore constantly recalled Rossini's famous setting thereof, the new work was completely successful, the music being described as abounding in melodiousness and effective orchestration.

M. Ernest Guiraud has been elected a member of the French Académie des Beaux Arts in the room of the late Leo Délibes. The other candidates were MM. Paladilhe, Victorien Jodière, and Emile Pessard.

M. Eugène Bertrand, the present manager of the Théâtre des Variétés, has been appointed to the management of the Paris Opéra. M. Bertrand will enter upon his management, which is for a term of seven years, in January next, when the contract of MM. Ritt and Gailhard expires. He undertakes to bring out, *inter alia*, Wagner's "Lohengrin" and "Die Meistersinger," Verdi's "Otello," and Rubinstein's "Nero"; and among French operas, Berlioz's "Prise de Troie," Reyer's "Salammbô," Massenet's "Hérodiade," and Saint-Saëns's "Samson et Dalila," the mere reference to which latter works points out the fact of the small measure of encouragement which has been afforded to native operatic composers on the whole by a national institution which is in receipt of a Government subsidy of £32,000. M. Colonne, it is understood, will be the Musical Director, but will only wield the *bâton* on special occasions.

A new Mass by M. Felix Godefroid, and called by him "Messe de la Résurrection," was performed at St. Eustache, Paris, on Easter Day, and was very highly praised.

Handel's "Judas Maccabæus" was twice performed last month at Toulouse, with a band and chorus of 400 executants. The fact deserves to be specially noticed, since the performance of Handelian Oratorio is a matter of very rare occurrence in France.

"Lohengrin" was received on March 31, at Bordeaux, with an enthusiasm which far surpassed that lately accorded to the work at other French provincial towns. M. G. Pillod, the editor of the *Journal de Bordeaux*, has just published an interesting brochure respecting the performance, which also contains an able analysis of the work. M. Lamoureux, who was present at the second performance here, declared his determination to shortly remount "Lohengrin" in the capital.

M. Catulle Mendès, one of the most fervent admirers of Wagner in France, has recently delivered some public discourses on the music-dramas of that master at Toulon, Bordeaux, Nice, and elsewhere, his eloquence meeting everywhere with a most sympathetic audience. The ideal aim of M. Mendès is the performance, in Paris, of "Tristan und Isolde," a dream which is probably nearer its realisation than might be supposed from prevent appearances.

"Figaro's Heyrath, ein Singspiel in vier Aufzügen," was the quaint announcement of the playbills at the Hamburg Stadt-Theater, April 4, 1791, when Mozart's immortal "Le Nozze" was first produced here. The centenary was suitably commemorated by Herr Pollini with a gala performance of the work in question.

It was the custom in German Protestant churches three hundred years ago for the choir to chant, every Good Friday, the history of the Passion according to a setting by Johann Walther, the friend and musical coadjutor of Luther. The practice was in time superseded by the more elaborate performances of the Passion Music by Schütz, Bach, Graun, and others. It appears, however, that the ancient practice still prevails at the tiny mountain town of Wippra, in the Prussian province of Saxony, where to this day the antiquated strains of Johann Walther are annually sung by the church choir on Good Friday.

Performances of German Opera at Rotterdam are being continued until the end of the present season, despite the resignation of its manager, by a combination between the *personnel*, the solo vocalists, and the orchestra.

The Berlin Singakademie, one of the oldest institutions of its kind in Germany, celebrates the centenary of its foundation on the 24th inst. Its founder and first director was Christian Fasch, who upon his death, in 1800, was succeeded by his pupil and biographer, Zelter, the friend of Goethe. A monument erected to Fasch, the work of Professor Schaper, is to be unveiled in the grounds of the Singakademie on the occasion referred to.

Irrespective of the centenary celebrations to be held at Salzburg, under the auspices of the Mozarteum, in December next, there is to be a Mozart Festival on a smaller scale in July next, extending from the 17th to the 19th of that month, when portions of Mozart's operas and the Requiem will be performed. The proceedings will be under the direction of Herr Wilhelm Jahn, the director of the Viennese Opera, many of whose vocal artists, as well as the orchestra, will take part in the performances.

An interesting and successful Concert was recently given at Amsterdam by the newly founded choir, for the performance of sacred music, under the direction of M. Anton Averkamp. The programme included numbers by Okeghem, Josquin de Prés, Orlando Lassus, Palestrina, Michael Haydn, and others.

Wagner's "Nibelungen" Tetralogy is again being performed just now at the Dresden Hof-Theater.

After an existence of thirty-two years, during which time its stage has been alternately devoted to drama, melodrama, opera, and operetta, the Berlin Victoria-Theater is very shortly to be pulled down to make room for some municipal improvements. It was here where some ten years since Herr Angelo Neumann first introduced the "Nibelungen Ring" to the audience of the German capital.

Under the title of "Rouge et Noir," a new ballet was brought out, on the 4th ult., at the Imperial Opera of Vienna, and scored a success. The composer is Herr J. Bayer, and the choreographic arrangement is the work of the able ballet-master of the opera, Herr J. Hastreiter.

At the Theater an der Wien, Millocker's popular operetta "Der Arme Jonathan" has just attained its one hundredth performance here, the composer himself conducting.

A new season of opera was announced to commence last month at the Kroll'sche Theater, of Berlin. Among the principal vocalists who will fulfil engagements here are Mesdames Lilly Lehmann, Marcella Sembrich, and Moran-Olden; the tenors Götz, Erl, and Bötzel. Of first performances are announced: "Santa Chiara," by the Duke of Coburg Gotha; and "Esmeralda," by Goring Thomas. There will also be some interesting revivals.

A new opera, "Merlin," by the Hungarian violinist, M. Houbay, has been accepted for performance at the National Theatre of Budapest, where it will shortly be produced. This is the third operatic work having the mystic sorcerer for its hero, two bearing the same title having been brought out within a very short time of each other some few years since—viz., one by Carl Goldmark, at the Vienna Hof-Theater, and another by Philip Rüfer, at the Royal Opera of Berlin.

At the Cercle des Etrangers, Monaco, some Concerts Internationaux, under the direction of M. Arthur Steck, have been given; at one of which, on March 29, a selection of pieces by English composers—Balfé, Wallace, A. Sullivan, A. C. Mackenzie, and Herbert S. Oakeley—were performed.

A number of interesting and hitherto unpublished letters by Robert Schumann, including one addressed to Liszt in 1849, have lately appeared in the columns of the *Neue Zeitschrift für Musik*—viz., Nos. 12 and 13 of that journal.

A highly favourable impression has been created at Brunswick by the performance, on the part of the Court Orchestra, of the Overture of Henry Litolf's recently completed opera "King Lear," which is said to be a work of distinct power and originality.

Richard Kleinmichel's opera "Der Pfeifer von Dusenbach" was brought out at the Hamburg Stadt-Theater last month, under the composer's direction, and was very well received. The subject is interesting and lively, and the score appears to be equally so in melody and instrumentation.

Gounod's opera "Mireille," with a German translation of the libretto, is about to be brought out, for the first time in Germany, at the Hamburg Stadt-Theater.

Heinrich Hofmann has just completed an important work for male chorus, solo voices, and orchestra, entitled "Johanna von Orleans" (Joan of Arc), the words of which are founded upon Schiller's drama on the same subject.

Herr Gustav Mahler, for three years the zealous and successful Conductor at the Budapest Opera, has resigned this position in consequence of some differences with the new director of this national institution, Count Geza Zichy. Herr Mahler was at once offered, by Herr Pollini, the first Capellmeistership at the Hamburg Stadt-Theater, lately vacated by Herr Kienzl, and has accepted the post, greatly to the satisfaction of the music-loving public in the Hanse Town.

A new opera by the Spanish composer, Señor Tomas Breton, entitled "The Lovers of Teruel," has just been produced for the first time at Prague, and was enthusiastically received. The composer conducted the performance, and became the recipient of a perfect ovation on the part of the audience.

Herr Schuch, the musical director of the Dresden Hof-Theater, has lately paid a visit to Naples for the purpose of making the acquaintance of Signor Mascagni, whose opera "Cavalleria rusticana" has found many admirers amongst the public of the Saxon capital. Herr Schuch, having been shown several new operatic scores by Mascagni, has, it is stated, secured the first performance of these, in Germany, for the Dresden Opera.

The annual meeting of the Allgemeine Deutsche Musikverein will take place this year at Berlin—viz., from May 31 to June 3. The following are amongst the works to be performed in connection with the gathering—viz., Liszt's "Graner Fest-Messe," Nicodé's Symphony-Ode "Das Meer," Brückner's "Te Deum," fragments from Berlioz's "Prise de Troie," Cornelius's posthumous opera "Gunlöd," and an orchestral Serenade by Draeseke.

Dr. Carl Reinecke, of the Leipzig Conservatorium, and Herr Julius Blüthner, of the well-known firm of pianoforte manufacturers, have been appointed members of the Committee for the German Exhibition, to be held in London during the approaching summer.

M. Stepanoff, one of the ballet dancers at the Imperial Opera houses of Moscow and St. Petersburg, has invented a system which bids fair to considerably simplify the art of ballet dancing. It consists of certain signs, as intelligible to the initiated as the notes in printed music, by which the movements, mimic action, and even the steps of the dance, are exactly indicated. M. Stepanoff has already lectured upon his invention before the Ecole des Théâtres Impériaux.

The sum of 20,000 marks, presented by some of his admirers to Dr. Joachim, on the occasion of the fiftieth anniversary of his first appearance in public, has been handed by that artist to the treasurer of the Berlin Hochschule, to form a fund out of which pupils at that institution may be assisted in acquiring good violins or violoncellos.

The centenary of the Weimar Hof-Theater will be celebrated this month by the following special performances—viz., on the 4th and 5th, Goethe's "Faust" (the two parts), with incidental music by Herr Lassen; on the 6th, "Gunlöd," posthumous opera by Peter Cornelius; on the 7th, Iffland's "Die Jäger," with prologue by Goethe and epilogue by Wildenbruch; on the 8th, Schiller's "Wallenstein" Trilogy, with Herr Sonnenthal in the character of Wallenstein.

We hear from Darmstadt of an excellent first performance at the Hof-Theater of Wagner's "Tristan und Isolde,"

with Herr Baer and Fräulein Roth in the title parts. It is strange, however, that an institution which has so frequently led the way with first performances of remarkable foreign works (Gounod's "Faust" was brought out here for the first time in Germany) should have been so far behind many inferior institutions of the Fatherland in producing this remarkable work.

Palestrina, whose proper name was Giovanni Pierluigi Sante, to which, according to the custom of the time, he (or his contemporaries) added that of his native place, is to have a monument erected to him in the little town of Palestrina, not many miles distant from Rome. A committee has been formed for the purpose, and the monument will, it is hoped, be unveiled on February 2, 1894, the tercentenary of the birth of the great master of polyphony.

A monument is shortly to be erected, at the instance of the Duke of Saxe-Meiningen, to Bernhard Müller, late organist and director of church-music at Salzungen.

A brilliant success is reported from the San Carlo Theatre, of Naples, last month, of a new opera, "Spartaco," by the young Maestro Pietro Platania, who was called before the curtain over and over again by an enthusiastic audience. The libretto is from the pen of Signor A. Ghislanzoni, who is also the author of the book of Verdi's "Aida." A subsequent first performance of another novelty at the same house met with a very different reception. The work produced was an opera, "Erebo," by the Maestro Gianetti, and was so distinctly disapproved of by the audience as to lead to scenes of indescribable tumult, not contemplated by the stage manager, who had the greatest difficulty in going on with the performance.

At the Teatro Pagliano, of Florence, an opera, entitled "Labilia," by a young composer, Signor Spinelli, has just been performed, the work having obtained the second prize in the competition instituted by the publisher, Sonzogno, which brought to light Mascagni's "Cavalleria Rusticana," as the winner of the first. The work had been well mounted and was received with favour, though with no special marks of appreciation.

A season of opera is about to commence at the Costanzi Theatre, of Rome, under the management of Signor Sonzogno. The *répertoire* comprises four operatic works only—viz., Mascagni's "Cavalleria Rusticana," Bizet's "Les Pêcheurs de Perles," Platania's "Spartaco," and "Andre del Sarto," by Baravalle, which has recently met with conspicuous success at Turin.

It is stated in Italian journals that Signora Bianca Donadio, the well-known *prima donna*, has just taken the veil at a convent in Bologna. She is a native of Lorraine, her real name is Blanche Dieudonné. She was married some years since to the Italian singer, Signor Frappoli.

A chair of musical history has just been established at the Liceo di Turin, an institution subsidised by the municipal government of the town. The post will be filled by Signor Gaetano Foschini, a composer of some note.

Edward Grieg is engaged upon the composition of an Oratorio, the words whereof have been written for him by Björnson, the eminent Norwegian poet.

A posthumous unfinished opera by Leo Délibes, entitled "Kassya," is to be brought out next season at the Paris Opéra Comique, M. Guiraud being now engaged upon the completion of the work.

A new opera by Signor Spiro Samara, the successful composer of "Flora Mirabilis," was brought out last month at La Scala, of Milan, but failed to produce any very marked impression.

A great success is reported from Lisbon of the first performance, at the San Carlos Theatre, of the opera "Frei Luiz de Souza," by the young composer Senhor Francisco de Freitas Gazul. The libretto of the new work is founded upon a drama by Almeida Garrett, one of the most eminent among Portuguese authors of the present century. The music is said to exhibit the composer's acquaintance with modern operatic scores, particularly those of Wagner, while possessing, at the same time, some very excellent and distinctive qualities of its own.

Suppé's operetta "Donna Juanita" was brought out last month at the Folies Dramatiques, Paris, and achieved a success; the charming singing of Mlle. Marguerite Ugalde being distinctly associated with this favourable result.

A new opera, "The Wojewode," by the Russian composer M. A. Arensky, has proved a source of attraction at the Imperial Theatre of Moscow for several months past. The work is said to be of no ordinary merit.

At the Paris Châtelet Concert of the 5th ult. the programme consisted exclusively of compositions by Peter Tschaiowsky, to whom also M. Colonne had for the nonce conceded the Conductor's *bâton*. Of the works which created the most favourable impression may be mentioned the second Pianoforte Concerto, played with great brilliancy by M. Sapelnikoff, and the Orchestral Suite, No. 3.

M. Emile Mathieu, the director of the Musical Academy of Louvain, has written an opera, entitled "L'Enfance de Roland," the composer being also the author of the libretto.

Italian papers state that the subscriptions towards the projected memorial of the late Signor Bottesini only amount, as yet, to a few hundred francs, while the instrument on which the famous virtuoso played is offered for sale.

Molière's "Tartuffe" is to be converted into an opera upon the composition of which a Tuscan Maestro, Signor Scarano, is just now engaged; the libretto is from the pen of Signor Pricecca.

A new opera by the Maestro Carlini, "I Diavoli della Corte," has met with success lately at the Fossati Theatre of Milan; and at the Salvini Theatre of Florence, a new operetta, "Lili," by Signor Matini, has had similar good fortune.

CORRESPONDENCE.

THE ELECTRIC ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the account of the new electric organ in St. John's Church, Birkenhead, appearing in a recent issue of your paper, the writer lays great stress on the substitution of keys for the old draw knobs. Permit me to draw your readers' attention to the fact that this is not an absolutely new idea, as the electric organ in the Church of St. Patrick's College, Maynooth, has none, the draw stop action being replaced by two rows of keys, coloured for the purpose of easier identification, of which, on being depressed, the lower row draws the stop touched, the upper shutting it off. Though unable to avail myself of the invitation to be present at the opening ceremony on the 6th of August last year, I was fortunate enough when in Ireland later on to be able to see the instrument; and in playing thereon was agreeably surprised to find what little difficulty the new method of stop drawing presented to the performer. For a full description of the organ I must refer those of your readers who may be interested in the matter to the "Lyra Ecclesiastica" of September and October in last year.

Faithfully yours,

F. ST. JOHN LACY.

4, Brompton Square, S.W.

DR. PARRY'S LECTURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May an unlearned amateur be permitted to question the remarkable statement of Dr. Hubert Parry contained in a recent number—viz., that Handel and Mendelssohn are examples of composers who "wrote with their finger on the pulse of the public, the character of whose music was consequently greatly owing to the tastes of the period in which the music was produced"! So far is this from being the true state of the case that it is only within the past half-century that "Israel in Egypt" has been thoroughly understood and appreciated. And whatever "superior persons" in London may say about Mendelssohn, the demand for his oratorios, cantatas, and symphonies shows no sign of abatement forty-three years after his death: witness the programme of this year's Festival at Hereford, which actually includes "St. Paul," the "Lobgesang," and "Elijah."—Faithfully yours,

J. H. PEARSON.

Imber Vicarage, Codford.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. H. S.—The reason is probably found in the fact that it is the custom to do so, and those who promulgate the errors are ignorant of Musical History.

G. K.—Madame Adeline Patti sang at the Handel Festivals in 1865, 1877, and 1880.

H. E. S.—An English translation of Berlioz's "Treatise on Instrumentation and Orchestration," by Mrs. Cowden Clarke, is published by Messrs. Novello, Ewer and Co. Cloth, 12s.

MUS. BAC., OXON.—There is an official list which can be obtained on application to the Clerk of the Schools.

STENTOR.—You should consult a solicitor on the subject.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ARRIBROATH.—The Philharmonic Society gave the second Concert of its third season in the Public Hall on the 8th ult. Four orchestral pieces—the *Zauberflöte* Overture, Haydn's third Symphony (in E flat), and the Marches from *Athalie* and *Tannhäuser*—were very efficiently performed by the Society, under Mr. Stiles's capable direction. The most interesting of the songs proved to be "Adelaide," the accompaniment of which was well suited for the orchestra. Two concerted pieces—Beethoven's Quintet for oboe, clarinet, bassoon, horn, and piano (Messrs. Stiles, Foote, Watson, Stephen, and Fleming), and Sterndale Bennett's Duo for pianoforte and violoncello (Miss and Mr. Brush)—were enthusiastically received, as was also Mr. Fleming's pianoforte solo, Schumann's eighth Nocturne. The Society is in a very flourishing condition. There are fifty active members of the orchestra, and many distinguished patrons who are interested in its doings.

BASINGSTOKE.—The second Concert of the North Hants Amateur Musical Society was given in the Town Hall, which was well filled by an appreciative audience, on Thursday afternoon, the 16th ult. Spohr's Cantata *God, Thou art great*; Haydn's Motet *Inanna et vana cuncta*; "Coronach," by F. J. Simpson; and Trios for female voices, with vocal solos by Miss Blanche Powell and the Rev. F. M. Harcourt, comprised the choral portion of the programme; whilst Haydn's Symphony in D (No. 2), and Overtures *Occasional* and *Die Zauberflöte* were the orchestral portions. Mrs. W. Cooper and Mr. Frank Hollis were the accompanists, and Mr. Charles Griffiths and Mr. H. E. Powell divided the duties of Conductor between them.

BICKENHAM.—An excellent Concert was given on the 2nd ult. by the Clef Glee Union, under the direction of Mr. D. Rudd Allen. The glees were admirably sung. The soloists were Miss Agnes Walker, Miss G. Vynor, Mr. Hardwicke, and Mr. Albert Fairbairn.

BISHOP AUCLAND.—The Auckland Musical Society, under Mr. Kilburn, performed, with full band accompaniment, Cowen's St. John's Eve and a miscellaneous selection, including Mendelssohn's String Quartet in D major, by Mr. J. H. Beers, Mr. Abram, Mr. J. Hill, and Mr. S. Beers, on the 7th ult. The vocalists were Miss Emilie Lloyd, Mr. C. Fredericks, and Mr. D. Harrison. Mrs. Inch, of Darlington, generously filled the gap made by the absence of the principal soprano engaged, at an hour's notice.

BODMIN.—A very successful Service of Praise was given in the Parish Church, on Wednesday, the 15th ult. The Rev. S. R. Standage, of Steeple Aston, Oxford, sang Mendelssohn's "If with all your hearts" and "Be thou faithful." The choir exhibited their admirable training in Stainer's "Credo et Benedictus," Juleff's "Behold, how good and joyful," and Handel's chorus "Worthy is the Lamb." The soloists were Master S. Hawes, Mr. W. H. Buscombe, Messrs. W. and J. Rowe. Mr. C. E. Juleff, the Organist and Choir Director, contributed some organ solos.

BRIGHTON.—Dr. Alfred King's new Cantata, *The Epiphany*, was performed by the Sacred Harmonic Society in the Dome on the 9th ult. The Cantata was composed as an exercise for the Degree of Doctor of Music at the University of Oxford, and it is treated in scholarly fashion, at the same time melodious and capable of being readily grasped. The massive six-part and double choruses are among the most

impressive parts of the work. Such numbers as "Kings shall fall down before Him," "Hail to the Lord's Anointed," "We praise Thee," and the closing chorus founded on the words "Alleluia, Amen," Dr. King has treated with dignity and with constructive skill of a high order. The soloists were Miss Marie Athol, Miss Millie Vere, Mr. Edward Branscombe, and Mr. Edward Owen. The Rev. J. Baden Powell selected and arranged the words of the Cantata. The second part of the Concert consisted of Verdi's *Requiem*. The singers, the orchestra, the chorus, and Mr. P. J. Starnes, the Organist, worked excellently. The Conductor was Mr. R. Taylor.

BROMLEY ST. LEONARD.—On Wednesday, the 8th ult., the Bromley Church Choral Society, under the direction of Mr. Clifford Constable, gave a Concert at the Vestry Hall, in aid of the choir fund. The first part of the programme consisted of Mendelssohn's *Hymn of Praise*. The second part was secular. The soloists were Miss Edith Luke, Miss Alice Gough, Miss Ada Hunt Smith, Mr. Clifford Constable, and Mr. F. Williams. Violinist, the Rev. A. Haigh. Miss Georgiana Couves presided at the organ and Mrs. F. Williams at the pianoforte.

BUCKFASTLEIGH.—The Concert given on the 14th ult. by the Choral Society proved in every respect successful. The performance of the choir reflected great credit on its members and on the efforts of its painstaking and deservedly appreciated Conductor, Mr. F. W. Tolchard. The work chosen for performance was Mendelssohn's *Elijah*. The solos were taken by Miss M. Langdon, Miss H. Pettican, and Mr. F. Broadbent. The accompaniments were played by Mr. James Hamlyn, Mr. G. Loam, and Miss M. Langdon.

BUCKINGHAM.—The Musical Society gave its seventh Concert in the Town Hall on the 14th ult., when Handel's *Messiah* was performed. The soloists were Miss Marjorie Eaton, Mrs. Hallows, Mr. Sykes, and Mr. Bonell. Miss Eaton made a most favourable impression by her devotional delivery of the various solos, particularly "I know that my Redeemer liveth." The Rev. W. Slater conducted.

BURY ST. EDMUNDS.—The Athenæum Musical Society performed Handel's Oratorio *Theodora*, on the 7th ult., under the baton of Dr. A. H. Mann, of King's College, Cambridge. The soloists (all amateurs) were Miss Pattinson, Mrs. Howard-Tooth, Miss A. E. Snape, Mr. J. W. R. Fell, and Mr. G. A. Langdon. The band and chorus numbered about 150, led by Dr. G. F. Henry. The local instrumentalists were strengthened by efficient help from London, Norwich, Ipswich, &c.

CHELTSEY.—Mr. F. Monk's Musical Union concluded the season by a Concert on the 20th ult., when Bennett's *May Queen* and a new Cantata *Young Lochinvar*, by Miss Ethel M. Boyce, a native of the town, were performed. The event aroused much interest and the performance was in every respect a great success. The solos in *The May Queen* were sung by Madame Campbell-Perugini, Miss Child, Mr. A. J. Beck, and Mr. A. L. Scott, while the band (led by Mr. J. S. Liddle) and chorus were excellent. *Young Lochinvar* was accompanied by the composer and Mr. H. A. J. Campbell on two pianofortes, and was most brilliantly sung by the chorus; the baritone solo by Mr. Beck. At the conclusion, the composer received a most gratifying ovation, being called forward and presented with a bouquet, and the latter part of the work was repeated, after which the plaudits were again enthusiastically renewed. Other vocal and instrumental solos, and the Bridal Chorus from Cowen's *Rose Maiden* completed the programme. The accompaniments were shared by Miss Boyce, Miss Aldridge, Mr. J. W. Tupper, and Mr. J. C. Marks, who sang the solo in *Young Lochinvar*; Miss Stella Chichester, of the Royal College of Music, in the *May Queen* and Bridal Chorus, and the Conductor's daughter, in Gurli's "Marionetten" Overture, taking the harmonium.

CIRENCESTER.—The Choral Society terminated its season by a successful performance of Handel's *Messiah*, at the Corn Hall, on the 19th ult.; Mr. Edward Girling, Conductor. The band comprised performers from Cirencester, Gloucester, Cheltenham, Bath, Bristol, and Swindon. The principals were Miss Julia Jones, Miss Lucy F. Higgs, Mr. Henry Stubbs, and Mr. Ineson. The chorus acquitted themselves well throughout.

COCKERMOUTH.—On the 15th ult. a performance of Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater* was given in the Drill Hall. The chorus, which consisted of the Cockermouth and Keswick Choral Societies united, with band, numbered 230 performers. The band, which was for the most part composed of members of Sir Charles Hallé's orchestra, was under the able leadership of Mr. F. W. Schofield. The principals were Madame Conway, Miss Alice Walker, Mr. Seymour Jackson, and Mr. W. Thornton. Mr. P. T. Freeman was Conductor.

CORK.—The first Concert of the Rose Guild Choral Society was given in the Assembly Rooms on Tuesday evening, the 7th ult. The first part of the programme consisted of Gaul's Cantata *Joan of Arc*. The second part was miscellaneous. Miss Marks sang for the first time in public "A love lullaby," a very beautiful song, composed by the Conductor, Mr. J. C. Marks, jun., with violoncello obbligato, most effectively played by Mr. Vincent Sullivan; and, apart from the intrinsic merits of the song, Miss Marks's artistic reading of it brought down the house. Miss Amy Marks sang the Recit. and Polonaise, "I am Titania," from *Mignon*, in a most finished manner, and as an encore gave "Home, sweet home," with great feeling and pathos. Mr. J. C. Marks, jun., conducted.

COVENTRY.—The Musical Society gave the last Subscription Concert of the season at the Corn Exchange on the 9th ult., when an excellent performance of Handel's *Messiah* was given. The principal vocalists were Miss Fusselle, Miss Lizzie Neal, Mr. Arthur Castings, and Mr. Robert Grice, who were all much applauded. The Conductor (Mr. A. Herbert Brewer) had a good orchestra, with Mr. A. Hanson at the organ, and Mr. William Johnson as solo trumpet.

DALKEITH.—The Philharmonic Society gave a performance of Gade's *Crusaders*, and MacCurn's *Bonny Kilmany* on the 2nd ult. The

principal singers were Miss Marjorie Eaton, Mr. Mellor, and Mr. Riley. Miss Eaton and Mr. Riley were very successful, the former giving an excellent reading of the solo "I have come from the land," in *Bonny Kilmeny*. The choruses were very well sung, and the band, consisting of twenty-five of the principal instrumentalists in Scotland, was everything that could be wished. The Hall was crowded in every part. Mr. Guild conducted.

DEVIZES.—On the 8th ult. the Musical Association gave the second Concert of the season, the piece chosen being *Silvia*, by L. J. Parker. Three of the soloists hail from Devizes—Miss Annie Shinner, Mr. Williams-Pearman, and Mr. Fairburn. Miss Hilda Spearman also assisted.

EASTBOURNE.—A Lecture, with musical illustrations, on the "Art of Music," with special reference to its relation to painting and poetry, was given by Mr. George Langley on the 8th ult. in the Town Hall, with considerable success. After the introductory remarks, Mr. Langley spoke of Art in general—The beautiful; why different and contrary opinions in Art exist; and the test of true Art. He also discoursed upon the Art of music as shown in its relation to painting and poetry; the elements of music; the elements of musical expression; and the development of music as a means of expression.

EXETER.—The Western Counties Musical Association gave the fourteenth annual Festival on the 9th ult., in the Victoria Hall. There were two Concerts—one in the afternoon and one in the evening. At the former, Spohr's *Oratorio The Fall of Babylon* had been selected for performance, and the various numbers were successfully given. Mr. D. J. Wood conducted. The principals were Miss Z. Monteith, Miss A. McFarlane, Mr. Iver McKay, Mr. Dan Price, and Mr. Montague Worlock. In the evening a splendid performance of Dr. Villiers Stanford's Choral Ballad *The Revenge* was presented. Special interest is attached to this story at the present time, as this year celebrates the tercentenary of the battle. The Association sang, in a capable and successful manner, under the conductorship of Mr. Wood. The other part of the programme last evening was made up of songs, an overture by the orchestra, and choruses.

FINEODON.—The Choral Society gave its Annual Concert on the 1st ult., *Judas Maccabæus* being the work chosen for performance. The principals engaged were Miss Marjorie Eaton and Mr. Stubbs, the remaining two, Mrs. Huxson and Mr. Eykin, being local amateurs. The Concert was a decided success from every point of view, and Miss Eaton was enthusiastically encored for her fine delivery of "From mighty kings." Mr. Stubbs was equally successful in his singing of "Sound an alarm." The band and chorus numbered over a hundred, under the able conductorship of Mr. Reynolds.

GLOUCESTER.—The third and closing Concert of the season took place at the Shire Hall on the 3rd ult. Madame Enriquer, Mr. Edward Lloyd, and Mr. Frederick King were the vocalists; and Mdles. Marianne and Clara Eissler, solo violin and harp respectively. The programme consisted of a miscellaneous selection of songs and instrumental solos, interspersed with madrigals and part-songs. The choice of the latter may be commended as judicious, each one having a charm and interest of its own, and all presenting variety and contrast. Two madrigals, sung consecutively, were first given—"Sweet as a flower" (Pearall) and "Matona, lovely maiden" (Lasaus), followed at intervals by "If doughty deeds" (C. Lee Williams), "Oh say not that my heart is cold" (Smart), "Pack clouds away" (C. Harford Lloyd), and "The Vikings" (Eaton Fanning). Mr. James Capener opened the Concert by a solo on the organ, and shared the accompaniments with Mr. G. H. Mills. In consequence of the death of Mr. W. P. Price it was not possible for Mr. Williams to be present, and the duties of Conductor were therefore undertaken by Mr. Franklin Higgs.

GREAT YARMOUTH.—The annual Concert in connection with St. Peter's Musical Society was given in the Town Hall on the 9th ult. The Conductor was Mr. C. W. Moss. The recently formed orchestral class, consisting of some twenty stringed instruments, played the four selections down on the programme in capital style. The chorus sang some part-songs most creditably. The soloists were Mrs. J. F. W. Bray, Miss Peck, Miss Springle, and Messrs. J. G. Bellamy Pidgeon and J. Ward.

HARLESDEAN.—The Choral Union, formed in October last to meet a long felt want in this neighbourhood, gave its first Concert on the 8th ult., at the High School, Willesden, when selections from *Judas Maccabæus* were given, with a miscellaneous second part. The chorus work in the *Oratorio* was deserving of great praise. The soloists were Mrs. Barlow, Mrs. Waddell, Major Finlay, and Mr. Hall. In the second part the solos were well presented, and Barnby's "Light," sung by Mrs. Waddell, gained an enthusiastic encore. Miss Thornicroft was the accompanist and Mr. Messiter the Conductor.

ILFORD.—The Vocal Union (orchestra and chorus) gave a very successful performance of Mendelssohn's *Elijah* in the Reading Room on Thursday, the 6th ult. Madame Barter was the principal soprano, while the part of the Prophet was sustained by Mr. James Blackney; Miss Rose Dafforne was the contralto, and Mr. T. T. S. de Jastrzebski the tenor. The other orchestra solo parts were effectively sung by Mrs. George Dickman. The choral numbers were admirably delivered, and the orchestra (led by Miss Eva Haynes) was excellent. Accompanist, Mr. Duncan Callow; Conductor, Mr. A. Storr.

KEWICK.—At a special Service held in the Crosthwaite Parish Church, on the evening of the 16th ult., a performance of Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* was given by the united choral societies of Cockerthorpe and Kewick. The band and chorus numbered 30 performers. A large congregation was present, and the chorus singing was of a high order. The principals were Madame Conway, Miss Alice Walker, Mr. Seymour Jackson, and Mr. W. Thornton. The band, which was from Sir Charles Hallé's orchestra, was ably led by Mr. F. W. Schofield. Mr. P. T. Freeman, the Organist of the Church, conducted.

KIRKCALDY.—The enterprising Choral Union, which has been in existence for twenty-five years, and has enjoyed the skilful training of Dr. Allum, of Stirling, for the last two years, performed Gounod's *Messiah* on the 7th ult., the second time this work has been heard in Scotland. A large audience assembled in the Exchange, and listened with rapt attention; and save for a little irrepressible applause at Mr. Black's solo, a proper attitude of mind, too rare on such occasions, restrained the desire to express approval until the work was finished. The chorus did its work most admirably, the unaccompanied double chorus "A custodia matutina" and the great "Judei sedenti in throno" and "Hosanna," receiving a most impressive interpretation. Mr. Andrew Black's solos were the outstanding features of a thoroughly successful performance, Miss Meredith Elliott being very little behind him in effective interpretation; Miss Athol was soprano, and Mr. Branscombe tenor soloist. An efficient orchestra, organised and led by Mr. Cole, supplied the accompaniments.

LOWESTOFT.—Under the able direction of Mr. H. Perrin, the Choral Society gave a performance of Haydn's *Serious* and a miscellaneous selection, on the 16th ult. Miss Ada Loaring, Mr. Brookes, and Mr. J. B. Smith were the solo vocalists. Mr. W. E. Tuddenham (violin) and Mr. R. Price (violinello) performed solos with much effect.

MAIDSTONE.—The members of the Choral Society gave Gounod's *Faust* on the 7th ult. Dr. Heniker was Conductor. The principals were Madame Adelaide Mullen, Miss Marie Hooton, Mr. H. Beaumont, Mr. Musgrove Tufnall, and Mr. Ben Grove, while the orchestra and chorus numbered 150. The work by the chorus was received with applause, the exceedingly difficult and complicated "Kermesse" chorus being especially noticeable for its splendid rendering. The orchestra took unusual care in the preparation of the work. The accompaniments to the solos were particularly noticeable for their finish and delicacy.

MARRET WEIGHTON.—The Choral Society gave a Concert on Tuesday, the 13th ult. Van Bree's *St. Cecilia's Day* was performed. Miss Vinnie Beaumont taking the solos. In the second part solo by Miss Vinnie Beaumont, Mr. Usher, Mr. Russell, and Mr. Munroe were much appreciated. Mr. Metcalfe was the solo pianist.

MARSDEN.—The members of the Choral Society gave their first Concert in the Mechanics' Hall on the 1st ult. The programme was excellent; the first part consisting of sacred and the second of secular music. Miss Smythe and Mr. Friend Haigh were the principals. The choruses, glees, and part-songs selected were well sung. The pianoforte accompaniments were contributed by Master J. W. Armitage and Mr. C. L. Pinder. Mr. Ibeson was the Conductor.

MATLOCK, DERBYSHIRE.—On Wednesday evening, the 1st ult., the Darley Dale Choral Society gave Handel's *Oratorio Judas Maccabæus*, in the Whitworth Institute, Darley Dale. The chorus and orchestra numbered seventy performers. Mr. J. G. Barker was the Conductor and Mr. Evelyn Timmins, of Manchester, the leader. The soloists were Miss Alice Jackson, Mr. S. K. Walker, and Mr. Walter Wall.

MELBOURNE, AUSTRALIA.—At the Services in the Cathedral for the Day of Consecration and during the octave (January 22 to 29) the list of the music performed included compositions by Attwood, Lloyd, Osceley, Wesley, Stainer, Crotch, Bennett, Mendelssohn, Smart, Calke, Eaton, Fanning, Boyce, Rogers, Turle, Stanford, Richardson, and Gibbons.

MIDDLEBROUGH.—"The Evolution of Music" was the title of a Lecture given by Mr. C. H. Stokes to the Students' Association here, on the 15th ult. The chief points of the paper were: (1) that music was evolved, like himself, from creatures lower in the scale; (2) that *Asia Minor* was the home of all music originally; (3) that the evolution of music in Britain was prior to and independent of Continental development; (4) that harmony was known to the ancients. The Lecture contained many hints of a practical nature, and it was much appreciated throughout. The third Concert of the season was given on the 15th ult. by the Musical Union. The vocalists were Miss Macintyre and Mr. Wilfred Cunliffe. Mendelssohn's *Hear my prayer*, with Miss Macintyre as soloist; Max Bruch's Cantata *Fair Ellen*, with Miss Macintyre and Mr. Cunliffe in the solo parts; MacCunn's Choral Ballad *The Cameronian's Dream* (baritone solo by Mr. Cunliffe) and Schumann's part-song "The Boat" were performed by the chorus and orchestra. Mendelssohn's "Scottish" Symphony, played as directed by the composer, without pause, and also *Entr'acte* and "Claremont" from Beethoven's *Egmont* music were also included in the programme of the Concert, which was directed, as usual, by Mr. Kilburn.

MILAN.—On Easter Day there was a special Service at the English Church, which was attended by all the British Colony established here, and by all the English and American tourists passing through the city. Miss Grace Damian, a contralto well known in London, sang "Fac at portem," from the *Stabat Mater* of Rossini, in a manner which showed her to be a benefactor of the method to be the best advantage. On Good Friday the solo "Pro peccatis," also by Rossini, was sung by a young English baritone, Mr. Charles Phillips, pupil of Moretti, with very great effect.

NEWBURY.—On the 15th ult. the Newbury and Hungerford Choral Societies gave two performances of Mendelssohn's *St. Paul* in the Town Hall. The soloists were Miss Evelyn Carlton, Miss Hatt, Mr. Wright, and Mr. Henry Sumner, of Christ Church, Oxford. The orchestra was led by Mr. A. Bennett, and the performers numbered altogether about 140. The Conductor was Mr. J. S. Liddle.

NEWCASTLE.—The Amateur Vocal and Northumberland Orchestral Societies gave a Concert in the Town Hall on the 13th ult. Dr. C. Hubert Parry's *Ode on St. Cecilia's Day* was selected. The orchestra, considering the difficulties they had to contend with, did remarkably well. The Organist was Mr. M. Fairs, of South Shields, who discharged his duties in a most praiseworthy manner. The soloists were Miss Jessie Hotine and Mr. John Nutton. Dr. Rea was the Conductor.

In the second part two movements from Mendelssohn's "Scotch" Symphony were played. Mr. Beers conducted the Symphony, and also the "Anacron" Overture (Cherubini), which closed the Concert.

NEWPORT, SHROPSHIRE.—On the 16th ult. the Choral Society gave a very good performance, in the Town Hall, of Cowen's *Rose Maiden*. The principals were Miss Constance Yorke, Miss Minnie Hackett, Messrs. Carr, Evans, and D. Harrison. In the second part a capital band from the Birmingham and Manchester orchestras, led by Mr. Hood, played Aubert's *Les Deux Overtures*, "The Smithy" (Michaelis), and a selection from the ballet music in *Rosamunde* (Schubert), which delighted the audience. Miss Yorke, Miss Hackett, and Mr. Harrison each contributed a song, and gave Smart's "Queen of the night" Trio. The singing of the chorus in the Cantata was better than usual (the Bridal Chorus especially), and the part-song (unaccompanied) was a noticeable feature. Miss Baddelye sat at the pianoforte, and Mr. Smart conducted.

NORTHAMPTON.—The Choral Society gave a performance of *Elijah* on the 2nd ult., conducted by Mr. Brook Sampson, who had the services of a strong chorus and band, and the following principals: Miss Minnie Beaman, Miss Jessie Marshall Ward, Mr. H. Tingey, and Mr. Manrover Tuffnell. The choral body sang with vigour and precision, and excellent tone.

NORWICH.—A new departure was initiated in Norwich Cathedral on the evening of the 3rd ult., the Dean (Dr. Lefroy) desiring to celebrate Easter by having a grand musical service in the nave; accordingly, under the management and conductorship of Dr. Bates, Organist to the Cathedral, Mendelssohn's *Hymn of Praise*, with full band and chorus, was given. In addition to the Cathedral choir, the services were obtained of the Choirs of St. Giles's, St. Gregory, and St. Michael's Church, the necessary instrumental support being supplied by a band of about fifty performers, chiefly gathered from Norfolk and Suffolk, led by Mr. Noverre. The solos were sung by members of the Cathedral choir, Masters Snelling and Briggs, and Mr. H. J. Brooks; and Dr. Bates is to be congratulated upon the result of his efforts, a capital performance being listened to by a very large and devout congregation. Masters Snelling sang the soprano solos with great refinement and taste, while Mr. Brooks did ample justice to the tenor music, his declamation of the dramatic recitative "Watchman, will the night soon pass?" being marked by intense feeling. It was intended to make the performance of some suitable Oratorio an annual event at Eastertide, but the miserable collection of £16 from a congregation of over 3,000 people, towards defraying the large expenses necessarily incurred, will make the Dean pause before launching out in a similar direction in the future.

PERTH.—The annual Concert of Miss Steele's Select Choir is an event to which the musicians of Perth look forward with interest. This choir of twenty-four voices, under the able tuition of its Conductress, has acquired a proficiency in the art of unaccompanied part-singing which entitles it to take rank with similar societies in much larger towns. The Concert on the 14th ult. was quite up to its usual standard. The first portion included such gems as Gounod's "Ave verum," Schubert's 2nd Psalm for female voices, and Mendelssohn's fine anthem "Judge me, O God." Among the secular pieces there were several interesting additions to the Society's repertory. The most deserving of mention are Kjellrull's "Norwegian bridal song" and Leslie's clever and beautiful madrigal "Thine eyes so bright."

PLYMOUTH.—The Choral and Orchestral Societies gave a Concert in the Guildhall on the 8th ult., in aid of the Devon and Cornwall Asylum. The leader of the orchestra was H.R.H. the Duke of Edinburgh; Mr. S. Weekes was the Conductor, Miss Anna Williams was the principal vocalist, and Miss Beatrice Langley, solo violin. The orchestra was assisted by members of the Royal Marine and Port Admiral's Bands, as well as the principal professionals of the neighbourhood. Beethoven's Overture to the *Men of Prometheus*, and Lord *Ulton's Daughter*, by Hamish MacCunn, went particularly well. *Loreley*, by Mendelssohn, concluded the first half of the programme. The second half of the Concert was of a miscellaneous character. It included a Symphony and Fugal March by the orchestra, a couple of part-songs, well sung by the choir, and two solos by Miss Williams.

POOLE, SOMERSET.—A Concert was given on the 14th ult. There was an efficient orchestra of 20 performers, with Mr. Sadler as leader. The portion of *The Messiah* relating to the Resurrection of our Lord was given, with Miss C. Maddock, Miss A. Bull, and Messrs. Foster-Barham and H. St. B. Goldsmith as solo vocalists. The choruses were admirably sustained by the local choir. The Motet by Mendelssohn, *He is risen*, was also given. Mr. Hook taking the solo, and Mr. Willing playing the clarinet solo in the first part. The orchestra and chorus in this did excellently well, and played and sang with great expression. Two movements of Haydn's Symphony in G were well played by the orchestra, and the Concert was greatly enjoyed by a large audience.

READING.—The last of a series of Organ Recitals was given in the Town Hall on the 2nd ult., by Mr. F. Davis, Organist of St. Giles's Church. A good selection of music was given, which was well received by a very large audience. The Spring Concert of the Philharmonic Society was given in the large Town Hall, on the 8th ult. Part one consisted of Cowen's *St. John's Eve*, part two of a miscellaneous selection. The vocalists were Madame Agnes Larkom, Miss Florence Hoskins, Mr. Hirwen Jones, and Mr. Daniel Price. The Gipsy Chorus (*Bohemian Girls*) completed the programme. Mr. A. F. Rippon led the band, Mr. J. C. B. Tibbitt and Miss M. A. Butcher seconded by the organ and piano respectively, and Mr. W. H. Strickland conducted. At the Parish Church of St. Giles's, on the 21st ult., the combined choirs of St. Giles's and St. Luke's, assisted by a few ladies, sang Mendelssohn's 95th Psalm. The tenor solos were given by Mr. F. Chapman, and the duet "In His hands" was beautifully sung by Masters Porter and Lee. Mr. J. D. Chandler presided at the organ, and Mr. F. Davis conducted.

RIFON.—On the 10th ult. the members of the Choral Society have a Concert in the Victoria Hall. The programme consisted of

songs, part-songs, and instrumental music, conducted by Mr. W. H. Bentley. The members of the Society sang the madrigal "Matona, lovely maiden" (Orlando Lassus), Garrett's part-song "O my love's like a red, red rose" and other part-songs. Mr. J. H. Taylor (clarinet), Mr. H. M. Bower (viola), and Mr. Bentley (pianoforte) were applauded for their performance of the *Finale* from Mozart's Trio for clarinet, viola, and pianoforte. Miss Sedewick, Mr. W. Beckwith, Mr. E. Sykes, Mr. Fred. Craven, and Dr. F. O. Bower (violinello) also took part. The pianoforte accompaniments were played by Mr. Bentley. The part-song "The three merry dwarfs" (A. C. Mackenzie), followed by the National Anthem, concluded the programme.

RYDE, I.W.—A performance of Sullivan's *Martyn of Antioch* was given on the 2nd ult. by the Choral Union, under the direction of the Society's Conductor, Miss Margaret Fowles. The chorus was good, and the accompaniments were played by an excellent professional band, led by Miss Geraldine Morgan. The harp part was taken by Miss Alice May Smith, and the chief vocalists were Madame Marie Athol, Mr. Edward Branscombe, Mr. W. H. Breton, and Miss Kate Stainer, a pupil of the Conductor's.

SHANKLIN, I.W.—Mrs. Bishop's annual Concert was given on the 1st ult. The artists were Miss Florence Wright, Miss Lily Steventh (solo pianoforte), Mr. R. J. Nesbit (solo violin), and the Alzando Glee Singers. The Rev. W. H. Nutter played violinello and concertina solos, and Mrs. Bishop acted as accompanist.

SOUTHAMPTON.—The Alzando Glee Singers appeared here for the second time on the 15th ult., before a crowded and enthusiastic audience. The singers were ably assisted by Miss Mary Osmond, Mrs. Seymour Kelly, Mrs. Sharland (solo harp), and Miss Florence Williams (accompanist).

SOEWBY BRIDGE, YORKSHIRE.—On the 2nd ult. the third Concert of the season was given by the Choral Society in the Town Hall, when Cowen's *Rose Maiden* was performed by band and chorus, assisted by Miss Anna Marshall, Miss Bentsham, Mr. Charles Blagb, and Mr. A. Barnes. The second part was miscellaneous, and included songs, &c., by the principal singers, with Bishop's "Now Tramp," by the chorus. Mr. Beard led the band, Mr. Holmes accompanied, and Mr. H. Gawkröger conducted.

SWANSCOMBE.—A special Service was held at All Saints' Church on the 15th ult. A selection from *The Messiah* was given, with the assistance of Mr. Alfred Probert, Mr. Dutton (from St. Paul's Cathedral), and Master Gough (from St. Alban's, Holborn). The Organist was Mr. Hoyle; the Conductor, Mr. Jarvis.

THE LAKE DISTRICT.—The Choral Societies in this district have done some excellent work during the past month. On the 2nd ult. the Ambleside Choral Society, of which Mr. Skelton is the Conductor, gave a most successful Concert. The chief works were Spohr's *God, Thou art great*, and Mendelssohn's *Hear my prayer*, together with a selection of part-music, solos, &c., the principals being Master Albert Lee, Miss Tolson, Mr. Alfred Pass, and Mr. Skelton. The accompanists were Mr. C. Reddrop and Mrs. Bolton. On the 7th ult. the Windermere Choral Society, under the baton of Mr. F. Barton, gave Bennett's *Men of Quaker*, and selections. The performers were Miss Broadfield, Miss Tolson, Mr. Alfred Pass, and Mr. Skelton, with Herr Andreas Petersohn as leader of the band. On the 17th ult. the Grasmere Choral Society gave its annual Concert. Mr. Skelton conducting. The chief work was Bennett's *May Queen*, which was excellently sung, as were a number of choice part-songs. The principal performers were Miss Lizzie Burgess, Miss Tolson, Mr. M. Dumville, and Mr. Skelton. The accompanists were Master C. W. Skelton (pianoforte) and Mr. C. Reddrop (harmonium).

TROWBRIDGE.—The last Concert of the season by the Musical Union took place in the Town Hall on the 14th ult. The works given were Rossini's *Stabat Mater*, Mendelssohn's *Hear my prayer*, and Haydn's "Spring," from *The Seasons*. The orchestra was complete, and the chorus and soloists numbered over 100 performers. As this is the fourteenth year of the Society's existence, considerable interest was exhibited in the production of these popular works, which resulted in a most satisfactory performance and a large audience. The soloists were Miss A. Lea, Miss F. Evans, Mr. E. T. Morgan, and Mr. A. Trowbridge. Messrs. Skuse and W. Millington led the band, and Mr. H. Millington conducted.

WAKEFIELD.—On the 10th ult. the Choral and Orchestral Society gave an excellent Concert at the Corn Exchange. Mendelssohn's *Hymn of Praise* and Smart's *Bride of Dunfermline* were the pieces chosen. The band and chorus, 150 performers, included members of the Cathedral choir, the Fawcetts, of Ecclehill; and Mr. H. Wood, Dr. Bullen, and Mr. E. Elver (accompanist), of Wakefield. Mr. J. Naylor, Hardy was the Conductor. The principals were Miss Vinnie Beaumont (of Brigg), Mr. Charles Chilly (London), Mrs. G. E. Smith and Mr. Westwood.

WALSALL.—Gounod's *Redemption* was performed on the 2nd ult. in the Temperance Hall, by the Philharmonic Society. The chorus singing was excellent. The band contained some experienced players from Birmingham. An American organ was played by Mr. Keay. Madame Edelmüller sang the soprano solos. The contralto made a fair use of her opportunities. Mr. J. Heald was the tenor; Mr. Hancock Pierpoint the bass narrator. Miss M. Stanley gave most valuable help in the trio; and two members of the choir, Mr. Dean and Mr. Beech, lent useful aid in the concerted work. Dr. Hep conducted.

WESTON-SUPER-MARE.—Messrs. Bruton and Co. gave a Concert on the 7th ult. in the Victoria Hall, in which the following took part: Madame Marguerite de Pachmann, M. de Munck, Miss Edith Rema, and Mr. R. Norris, accompanist.—The local Philharmonic Society held their Spring Concert on the 9th ult., in the Victoria Hall, when Dr. C. H. Lloyd dramatic Cantata, *Andromeda*, was given. The soloists were Miss Ada Patterson, Miss Aldersley, Mr. Dean Trotter, and Mr. Montague Worlock. The chorus and band numbered over one hundred. Mr. Edward Cook (of Clifton) conducted. The work was very creditably performed and favourably received.

WHALEY BRIDGE.—On Sunday, the 10th ult., a Concert of Sacred Music was given in the large room of the Hand of Hope Hall, by the Choir of Holy Trinity Church. The principals were Miss Gawn, Miss Pheasey, Miss Bennett, Miss Boothby, Mr. S. Hallam, and Mr. Reekie. In the second part Mr. Cympton's Sacred Cantata *The Kewer's Daughter* was sung. The solos were well delivered, and the singing of the choir was good. Mrs. and Miss Gawn were the organists. The Rev. D. Gawn was the Conductor.

WOLVERHAMPTON.—In aid of the funds of the National Society for the Prevention of Cruelty to Children, a Concert was given in the Exchange Hall, on the 9th ult. The programme, of a miscellaneous character, was performed by Miss Kate Flinn, Miss Janet Tatham, Mr. F. Barras, Rev. A. H. St. Patrick, Mr. W. Anstice, Rev. J. H. Lambert, Miss Esme Griffin (solo violin), and Mr. W. H. Squire (solo violoncello). Mr. F. T. Watkins was the Conductor.

ORGAN APPOINTMENTS.—Mr. William Renshaw, Organist and Choirmaster to the Union Church, Lenzie, near Glasgow.—Mr. Percy R. Scrivener, Organist and Choirmaster to the Church of St. John, Caversham, Oxon.—Mr. W. E. Belcher, Organist and Choirmaster to the Parish Church, Kingston-on-Thames.—Mr. F. Slade Oliver, to the Parish Church of St. Paul's, Marquette, Michigan, U.S.—Mr. W. Terence Jenkins, Organist and Choirmaster to St. Michael's, Handsworth, Birmingham.—Mr. T. J. Swinburne, to St. Dominic's Priory Church, Newcastle-on-Tyne.—Mr. H. H. Lawson, Organist and Choirmaster to Eldon Wesleyan Church, Leeds.—Mr. Walter Heaton, to the Patricot Congregational Church.—Mr. R. W. Pringle, Organist and Choirmaster to Hawarden Parish Church, Flint.—Mr. Talbot Notcutt, Organist and Choirmaster to Notre Dame de France, Leicester Place, Leicester Square.—Mr. Septimus Williams, Organist and Choirmaster to Christ Church, North Kensington (Faraday Road).—Mr. Edward Cutler, Q.C., Grand Organist to the Grand Lodge of Free and Accepted Masons of England for the present year.

CHOIR APPOINTMENTS.—Mr. Joseph Heald (Principal Tenor), to the Church of our Lady, St. John's Wood.—Mr. Edward Woolaston (Principal Tenor), to the Chapel Royal, St. Katharine's.—Mr. Harold A. Jeboult (Choirmaster), to the Church of the Holy Trinity, Taunton.—Mr. S. J. Bishop (Bass), to Exeter Cathedral.

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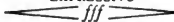
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B.—F.C.O. Solo playing tests: Fugue in C minor, Bach, No. 6,
14. Peters' Edition; Fantasia with Choral in G, H. Smart; and
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July 17. Diploma Distribution at 11 a.m.
" 21. A.C.O. Examination—Paper Work at 10 a.m.
" 22. " " —Organ Playing, 10 a.m.
" 23. " " —Organ Playing, 10 a.m.
" 24. Diploma Distribution at 11 a.m.
" 25. Annual General Meeting at 8 p.m.

B.—Candidates' names for Examination should be sent in on or
on July 7.

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1st, at 5.15 p.m.—Lecture, "Parisian Organists," T. Westlake
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LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 22, ST. PAUL
(Mendelssohn). THURSDAY MORNING, July 23, STABAT MATER
(Dvorak); CONCERTANTE FOR ORCHESTRA (Handel); XIX.
PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST
(Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24,
LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart);
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1891.

ADDITIONAL ACCOMPANIMENTS TO
HANDEL.

THE MUSICAL TIMES of December, 1885, contained a somewhat lengthy article on "Handel's 'Messiah.'" The purpose of that article was to show that the new edition of Handel's "Messiah," as arranged by Robert Franz, was not worthy the adoption of English musical societies and conductors. As the author of that article and criticism, I have naturally taken considerable interest in the attack Mr. Prout has made on critics generally, and on one gentleman in particular; and reference having been made to my own afore-mentioned leader in THE MUSICAL TIMES, I have felt it my duty to refresh my memory by again investigating the subject. The result is absolute conviction that it would be a very great mistake to disestablish the well-known version of "The Messiah" in almost universal use in England for the one published by Franz. It may be observed, by the way, that Mr. Prout has been arguing on a false issue. The question is not whether Franz's accompaniments to "The Messiah" are better than Mozart's as printed in Peters's edition, but whether the modified Mozart version, which has been in constant use in this country since the year 1813, should be discarded for the one recently arranged by Franz. It is very important that this distinction should be borne in mind, because Mr. Prout always quotes his examples from Mozart as they appear in Peters's edition. An example (No. 2) quoted in notation by Mr. Prout, to the disparagement of Mozart's version, has never been played in England; the like is true of many instances of a similar kind. What boots it then to show how much more Handelian are the alternatives offered by Franz? They may be of excellent service in Germany, where there is no tradition for the performance of "The Messiah," nor indeed of any of Handel's works; but here, where we have been accustomed to supervise the clever additional accompaniments provided by Mozart, and to reject such parts as we recognise to be faulty, there is no need for the interference of a stranger who has yet to learn the traditions which are our birthright. Franz states in his preface his objection to unwarrantable alterations in "Handel's original parts, which should have remained absolutely intact," and then, as to his own work, declares emphatically that he assumes the whole responsibility of the alterations and omissions which he himself has made in "closest harmony with the original style of Handel." Doubtless Franz would have been more successful in his endeavours if, in addition to the knowledge of the traditions I have referred to, he had been able to inspect various MS. copies of "The Messiah" which exist here and in Hamburg; but unfortunately the only authority of any value within his reach was the fac-simile of Handel's autograph score published by the Sacred Harmonic Society. This led him astray in giving the air "He shall feed His flock" to the soprano voice, instead of dividing it between contralto and soprano, thereby obtaining variety of key. Mr. Prout excuses Franz in this instance, because in so doing he follows the original autograph score. Apparently Mr. Prout is not aware that a conductor's score used by Handel has this particular air in Handel's own handwriting divided for contralto and soprano, thereby showing that the

master's maturer judgment sanctioned and initiated the custom which is followed in England.

Of course the want of tradition and of written authority was much against Franz's success in his attempts to revise "The Messiah," but even had these accessories been at his command, it is questionable whether Franz's good taste fully qualified him for the task he had undertaken. Take, for instance, the twenty-seventh bar of "He was despised," where Handel expresses intense grief by absolute silence, a master-stroke of genius which was spoilt by Mozart in his additional accompaniments, who filled the heart-aching void with four chords for wind instruments—



This was bad enough, but Franz aggravated the outrage by replacing the simple chords with a phrase which is immediately afterward sung by the voice, a puerile bit of imitation one would expect to find in a school-boy exercise—



Mr. Prout prefers Franz's meddling and muddling in this instance, because he says it "has some connection with the subject-matter of the piece." For my own part, I cannot but feel that Mozart's blunder seems to show modest diffidence, and that Franz's bears an air of conscious personality which invites inspection.

Franz has added clarinets and bassoons to "Behold and see," the accompaniments for which were confined to the string quartet by Handel and Mozart. Mr. Prout likes Franz's additions. I do not, and fail to recognise the Handelian spirit here. Surely, if filling in were necessary over the figured basses, the strings would have sufficed. Here in England, where organs have generally been available in halls and churches on such occasions as "The Messiah" has been performed, it has been a very common practice for the organist to fill in soft chords on the organ, where required and indicated by the figured bass, both in airs and choruses. It may not be generally known that many years ago a full score of "The Messiah," with Mozart's additional accompaniments and an organ part, was printed by Goulding and D'Almaine. This, I believe, was frequently used by organists.

There is one important passage for the violins in "Thou shalt dash them" which Franz erroneously prints a note too high, copying a mistake made by Mozart. A careful perusal of the autograph MS. should have prevented his reproducing such an obvious blunder.

Costa's name and fame have been dragged into the discussion. I fail to see why. Costa never added a note to "The Messiah" during his long connection with the Sacred Harmonic Society; and although it is to be deplored that he made many unwarrantable and objectionable additions to Handel's scores for Crystal Palace use, it should be remembered that he did more than any conductor of the present century to secure first-rate performances of the numerous Handel masterpieces given by the Sacred Harmonic Society.

WILLIAM H. CUMMINGS.

* I need hardly say these chords have never been adopted in England.

FIRST PERFORMANCES.

II.—HAYDN'S "CREATION."

By F. G. EDWARDS.

In February, 1794, Haydn paid his second visit to London. On his return to Vienna, in the autumn of the following year, 1795, he took with him—from the hands of his friend Salomon—the book of an oratorio said to have been intended for Handel. The selection of the words—from Genesis and "Paradise Lost"—is attributed to a Mr. Liddle or Liddell. Arriving home, Haydn showed the libretto to Baron von Swieten, the friend of Mozart, who had suggested that Haydn should write an oratorio. Van Swieten translated the book into German with considerable additions, and the result was "Die Schöpfung," or the "Creation." He also exerted himself to raise a guarantee fund in order to pay Haydn for his work, and twelve of the Viennese nobility guaranteed a sum of 500 ducats (about £235).

Although Haydn was sixty-four years old when he commenced the composition of his great Oratorio, he set to work with youthful enthusiasm. Usually a quick worker, he took nearly two years to compose the "Creation." He said: "I spend much time over it, because I intend it to last a long time." "Never was I so pious as when composing the 'Creation.' I knelt down every day and prayed God to strengthen me for my work."

The actual first performance of the "Creation" was a private one, which took place at the Schwarzenberg Palace, Vienna, on April 2 (or 29), 1798. Haydn conducted; the Viennese noblemen paid the expenses, and handed to Haydn the entire proceeds, amounting to £320. The success of the work was assured; the whole audience was deeply moved, and Haydn confessed that he could not describe his sensations. "One moment," he says, "I was as cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke."

The first public performance took place at the Imperial Court Theatre, Vienna, on Haydn's name-day, March 19, 1799. The announcement of the performance contained the injunction "No encores," in the following sensible form: "Nothing could be more flattering to Haydn than the approbation of the public. He has ever zealously endeavoured to win this and has often had the happiness of succeeding beyond his expectations. He hopes that the same favour with which his works have hitherto been received, and which has given him such heartfelt satisfaction, may be accorded to the one now offered to the public. He would wish, however, that in the event of an occasion presenting itself for an expression of approval, it might be permitted to him to take it as a compliment for having given satisfaction, but not as a request for a repetition; for by such compliance the close continuity of the various parts, from the uninterrupted sequence of which the effect of the complete work is to be derived, must, of necessity, be destroyed, and the pleasure which the public may have been led to expect, from a perhaps too favourable report, will thereby be considerably diminished."

The score was published in Vienna in 1800, with German and English words, the latter re-translated by Van Swieten, with the result that some of the English was a little peculiar—e.g., "Ye strong and cumbrous elements" (No. 29, in Novello's edition), and "Utter thanks ye all His works" (No. 33). The title-page, in German and English, reads: "The 'Creation,' an Oratorio composed by Joseph Haydn, Doctor of Musik, and Member of the Royal Society of Musik in Sweden, in actual (sic) service of His Highness the Prince of Esterhazy. Vienna. 1800."

Of the 510 copies subscribed for, nearly half were for England; this was largely owing to the zeal of Dr. Burney. No sooner was the score engrained than the "Creation" was performed everywhere: choral societies were formed for the express purpose of studying the work, and foreign capitals vied with Vienna in their homage to the work and its composer. For many years its popularity was only equalled by "The Messiah."

The first performance of the "Creation" in England was the cause of some rivalry between John Ashley, Conductor of the Lenten Oratorios at Covent Garden Theatre, and Salomon, Haydn's friend, Conductor of the Concerts at the King's Theatre. Salomon wrote to Haydn at Vienna for an early copy of the score; but Ashley commissioned a friend, a King's messenger, to purchase, and, if possible, to bring back with him a copy of the work. Salomon, whose copy came by post, was very mortified and astonished to find that Ashley had received his copy one day earlier by the King's messenger, and at a cost of only £2 12s. 6d. (probably the subscription price), whereas Salomon said to have paid £30 16s. for postage! Ashley seems to have been a man of wonderful enterprise. He received the score at nine o'clock on Saturday evening, March 22, 1800. He split up the book, and set Goodwin, the Covent Garden copyist, as well as several professional friends to work at copying the parts with all speed. On the Monday following the *True Briton* announced: "Mr. Ashley, having obtained from Vienna a copy of Haydn's Oratorio of the 'Creation,' it will be performed on Friday next." On the following Thursday advertisements appeared in the daily papers in these terms: "Last night but two. Oratorios at playhouse prices during Lent. Theatre Royal, Covent Garden. Tomorrow evening will be performed (for the first time) the sacred Oratorio of the 'Creation,' composed by Dr. Haydn. Principal vocal performers: Mrs. Second, Master Elliott, Miss Capper, Miss Tenant, Miss Crosby, Mr. Inledon, Mr. Dignum, and Mr. Sale. Leader of the band, Mr. B. Ashley. Organ, Mr. J. Ashley. The band and chorus will be numerous and complete, and assisted by the trombones and double drums, used at Handel's Commemoration at Westminster Abbey. The whole under the direction of Mr. Ashley, who will be assisted by Mr. Harris, the proprietor of the theatre. Doors to be opened at six, and the performance begin at seven o'clock precisely. . . . Half-price will be taken at nine o'clock. Boxes, 6s.; Pit, 3s. 6d.; Gallery, 2s.; Upper Gallery, 1s." The "Creation" was duly performed at Covent Garden Theatre, on Friday, March 28, 1800, for the first time in England. The band and voice parts for 120 performers were therefore copied by Goodwin and his assistants within six days! When Mr. Harris, the proprietor of the theatre, complimented all the parties concerned in the expedition they had used, the copyist replied: "Sir, we have humbly emulated a great example. It is not the first time the *Creation* has been completed in six days!" While the copying of the parts of such a long oratorio in six days seems to us very wonderful, yet how was it possible to get, in addition, and within the same space of time, adequate rehearsals for such a complex work? There may have been excellent sight-readers in those days, or the Conductor may have been satisfied with one or half a rehearsal. It is probable that the "Representation of Chaos" was portrayed more than once during the performance.

The writer of the "puff-preliminary" was not unknown in 1800. This is his achievement in the *Morning Chronicle* of March 28, the day of the first

performance of Haydn's Oratorio. "The noise which the announced performance for the present evening of Haydn's most celebrated Oratorio of the 'Creation' has made through all the musical circles in our Metropolis is inconceivable. It is a work which has often been known to attract at Vienna five or six thousand auditors of a night. Having never yet been performed in England, and a copy of it been but lately obtained, it may safely be anticipated what an immense overflow Covent Garden Theatre is likely to experience this night from the amusement of this most celebrated and capital composition." The *Star* of the following day, March 29, recorded "The Oratorio of the 'Creation,' composed by Haydn, was performed at Covent Garden last night with much deserved applause." The *True Briton* of the same date says: "The Oratorio, 'The Creation,' a composition by Haydn, never before performed in England, was last night brought forward by Mr. Ashley. The exertions of this manager in endeavouring to gratify the public in all the range of his undertaking have been very liberally rewarded this season; but we do not remember on any former occasion to have seen so full and so respectable an audience as that of last night. The merits of Haydn, as a composer, and the well-known character of his music, preclude the necessity of our making any other observation on 'Creation' than that it is by no means inferior to any of his other productions in agreeable music, and superior to most in grandeur. It met with a very favourable reception throughout." "G.N.," writing in the *Musical World* of April 15, 1836, says: "The house was crowded to an excess . . . and never shall I forget the effect produced on the audience by that passage in the bass part which ascends by semitones (from B flat to D, if I recollect rightly) towards the end of the chorus 'The heavens are telling'—the applause was the most tremendous I ever heard." W. T. Parke, the oboist, in his "Musical Memoirs" (1830), Vol. I., p. 281, says in regard to the performance: "It was received with great applause, particularly the first act of it, in which the sublime chorus 'The heavens are telling' excited the admiration of the whole audience." Beyond these extracts the writer has not been able to find any other records of the performance. If the musical critic was a creature of later growth, the punster was abroad in the year 1800. Here is a specimen of his jokes in a newspaper of April 4: "The new Oratorio seems to have created some discord in the harmonic world; the quickness with which Ashley produced it is astonishing."

Ashley repeated his performance on April 2, with the addition of Mrs. Dussek and Mr. Denman (vocalists), and Concertos on the clarinet and violin by Mr. John Mahon and Mr. G. Ashley respectively; and for the third time on April 4, with "a Concerto on the grand pianoforte by Master Neate," then sixteen years old—probably his first public appearance.

On the morning preceding Ashley's first performance—March 27—the *Morning Chronicle* contained this advertisement: "Mr. Salomon having received from Dr. Haydn a correct copy of his new Oratorio, called the 'Creation of the World,' and having been favoured by him exclusively with particular directions on the style and manner in which it must be performed in order to produce the effects required by the author, begs leave to acquaint the nobility and gentry that he means to perform it on Monday, the 21st of April next, at the King's Theatre, Haymarket." Note the insinuations here made—(1), that Ashley's was not a correct copy; and (2), that Ashley was incapable of producing the composer's effects. Accordingly Ashley, like a true Briton, inserted the following in the

True Briton of March 31: "Mr. Salomon having insinuated that he alone is in possession of a correct score of the 'Creation,' I feel compelled, in justice to myself, to state that the Oratorio was published by subscription in Vienna, and that the printed copy from which I had the parts transcribed was delivered by Dr. Haydn to a subscriber in Vienna, and brought from thence expressly for me, and on which is the Doctor's initials. The accuracy with which it was performed, and the enthusiasm with which it was received, are, I hope, convincing proofs that no other directions are necessary to 'produce the effect required by the author.' I should not have obtruded myself, but I conceived it requisite to justify myself from the imputation of having attempted to impose a spurious production upon that Public to whom I am under so many obligations. I am, with the greatest respect and gratitude, their most obedient servant, John Ashley." On the next day—April 1—Salomon retorted thus: "In reply to Mr. Ashley's advertisements, Mr. Salomon thinks it incumbent on him to state to the public that, when he announced his intention of performing Haydn's celebrated Oratorio the 'Creation,' on April 21, at the King's Theatre, he did not assert to be alone in possession of a correct score of that excellent composition, but said, what he can prove by Dr. Haydn's letters, that he had been favoured exclusively by Dr. Haydn with particular directions on the style and manner in which it ought to be executed in order to produce the effects required by the author; Dr. Haydn's wish having been that this composition should be performed first in this country under the direction of Mr. Salomon, for which purpose he forwarded the first printed copy to him from Vienna, in the month of January, but which copy, owing to the detention of the mails, did not arrive in London till the 23rd ult." (i.e., March 23). With this deliverance of Salomon's the controversy seems to have ended.

We have given Ashley's advertisement, and, for the sake of completeness, Salomon's announcement in the *Morning Chronicle* of Thursday, April 17, 1800, here follows: "King's Theatre. Mr. Salomon most respectfully acquaints the nobility and gentry, that in compliance with the wishes of a number of the most distinguished amateurs of the art, the celebrated Oratorio of the 'Creation,' composed by Dr. Haydn, will be performed under Mr. Salomon's direction, in the Ancient Music Room, on Monday next (the present performances in the Opera House not allowing sufficient time to erect an orchestra on the stage, so as to have it performed in the Theatre). End of part two, a Concerto on the organ by Mr. Samuel Wesley. Principal vocal performers: Madame Mara and Madame Dussek, Mr. Small (being his first public appearance in this country since his return from Italy), Mr. Page, Mr. Denman, Mr. Bartleman. Organ and pianoforte, Mr. Samuel Wesley. The band will consist of the opera band, and other eminent performers. The choruses will be supported by the young gentlemen of the Chapel Royal, the choristers of St. Paul's and Westminster Abbey, performers belonging to the Concert of Music, &c. . . . Tickets, 10s. 6d. each, to be had, &c." Records of Salomon's performance seem to be wanting; but Samuel Wesley relates, that on Madame Mara being asked her opinion upon the vocal solos in the "Creation," she replied: "I think the voice is an excellent accompaniment to the instruments."

We must not omit to record the early performances in the provinces. The "Creation" was given at the Worcester Festival in 1800—the same year as in London—and also in 1803. At Hereford and Gloucester in 1801 and 1802 respectively. Also at

the Birmingham Festival of 1802, and the whole or portions in 1805, 1808, 1811, and 1814, five Festivals in succession. From its first introduction, and especially in this country, Haydn's "Creation" started on that long career of prosperity which the charm of its melodies and the interest of its subject fully justified.

TUNES.

MUSIC as an art has existed for at least 300 years, and tunes have existed for perhaps 3,000, yet no one can give a satisfactory definition of one or the other. The text-books say that "melody consists of notes in succession," which is true; but so does a cat's involuntary performance on the keyboard of a pianoforte. "A well-ordered succession of notes" is not much better, for a Canto Fermo answers this definition. Let us then add, "arranged according to certain definite, though elastic laws of harmony and rhythm." For, whatever may have been the case formerly, it is obvious that to be satisfactory to modern ears a melody must have a definite measure, be susceptible of division into component phrases, and be referable to one of our conventional key-scales. The term "well-ordered," should be explained as implying that the difference in pitch of the various notes should not be great, and the laws of harmony and rhythm alluded to govern the symmetry of the phrases, their cadences, and their harmonic sub-structure. But are we any the more advanced? No; for though nearly every sentence of music in every printed piece of European music conforms to this definition, it is generally considered that few composers have the gift of melody, and that tunes (by which people usually mean a very simple and obvious kind of melody) are few and far between. To make quite clear before we proceed the difference between *melody* and *tune*, we might quote, as an example for the cultured musician, the last two movements of Beethoven's Ninth Symphony. The theme of the *Adagio* is a melody, that of the *Finale* a tune. Or, for the amateur, take the two songs of *King Richard* and *Friar Tuck* in "Ivanhoe" as representatives of the two classes.

But here we are pulled up. There are not wanting people, with a genuine love for music too, who will flatly deny the existence of tune, or even melody, in either of the pieces just named. This need not shock or astonish the admirers of the works in question. Every composer who ever lived has had to suffer the reproach of unmelodiousness. Of Handel, Mozart, Haydn, Weber, Mendelssohn, Schumann, Sullivan, Offenbach, Audran, and Strauss, we have with our own eyes read the written verdict of earnest and well-meaning critics to this effect: "All very fine, no doubt; but *where's the tune?*" It is not of the least use telling people that the tunes are there if they could only catch them. They reply, "A good tune strikes you at once. I like something I can carry away with me." Of course these objectors are just the people whom no tune but the very simplest ever does strike, unless it is dinned into them; but you will never get them to admit this. Few indeed are the people who can hear a new work and carry any of it away. A very average amateur musician whom we know, complained, on hearing "Carmen" for the first time, that there was only one tune in it—the Toreador's song; and another came away from "Patience" with a sneer—"Call that a comic opera? Why, there isn't a tune in it. Give me the 'Cloches de Corneville.'" Now a comic opera consists wholly of music written in dance-rhythms and the simplest melodic and harmonic commonplaces—in fact, they are nothing but tunes.

Yet the people who most admire this kind of thing are just the ones who, on first hearing, deny the presence of any tune whatever in the "Belle Hélène," "Chilperic," "Fledermaus," or "Mikado." And you will observe they never say, "The tunes were commonplace and all alike"; they say always, "There are no tunes." They seem to require tunes which shall be at the same time new and familiar, a requirement which goes far to account for the want of originality in the most popular ditties, from "Home, sweet home" onwards.

But there is an unsuspected reason for this dullness of ear. You are a person of good musical taste, aren't you? Take up and go right through a collection of some dozens of selected tunes, I care not what—Chappell's "Music of the Olden Time," Strauss's complete Waltzes, the Moore and Burgess Album, Brahms's Songs, or "Hymns Ancient and Modern." If you don't know the contents of the book—whichever it may be of these—you will find the impression produced on you exactly the same. Two or three striking tunes and the rest totally uninteresting. It is simply a matter of contrast. The very tunes that seem so brilliant in an opera, separated by a goodly quantity of padding, when jammed together into a quadrille or an album are flat, stale, and unprofitable (except to the publisher). It is just the limited rhythms and harmonies of comic opera by which the tunes are kept to a dead level and therefore rendered less easy to recognise.

It is rare to find general acceptance of a tune as such, and absolutely impossible to find a tune as to the merits of which all nations will agree. Englishmen find little to stir them in the Kacoczky March, the "Marseillaise" awakes no thrill in patriotic Hungarian breasts, and Frenchmen quite fail to appreciate "Home, sweet home." Doubtless there are treasures of melody in the works of Asiatic musicians if we could only bring ourselves to appreciate them. If we cannot while others can, we should be foolish to deny their existence. Rather let us cultivate a broad receptivity of mind, and even try to get so far as to admit, when we hear a new work by a musician who has given his whole life to his art, that failure to grasp the whole at a first hearing may possibly be the fault of our imperfectly trained ear.

MUSIC AND DUMB SHOW.

"L'ENFANT PRODIGE," the clever little play which was produced last year in Paris, under the auspices of the quaintly named *Cercle Funambulesque*, founded by M. Larcher, and which has achieved an even greater success in England than in Paris, is eminently calculated to interest all musicians from the very important part which is assigned throughout to the sister art. The popularity of the piece, which has now been running to full houses for two months, is quite remarkable. Some cynics have been found to assert that people go to the piece in order to be able to boast that they have been to a French Play and have understood it perfectly. It is quite true that a certain small proportion of those who go find it difficult to follow, and on the occasion of our visit some *voies populi* were audible which made us long for the presence of Mr. Anstey. There is an excellent story told of a deaf gentleman, a great frequenter of first night performances, who had not realized that the piece was to be played in dumb show, and planted himself in the middle of the front row of the stalls with an ear trumpet applied to each ear! This gentleman was doubtless disappointed with the piece as the apostle of æstheticism was with the Atlantic. But in the main the pleasure excited by the performance has been widespread and genuine.

Dumb show as a fine art had almost died out when M. Larcher's *Cercle Funambulesque* turned their attention to it. Fifty years and more ago it was a very different thing. Then the Christmas pantomimes in this country were almost entirely given in dumb show, and at the opera house Carlotta Grisi, Cerito, and Perrot used to delight the audience in stories told by gesture. The revival has taken the fancy of the public so keenly that our own actors are fain to follow suit, and we are threatened with a veritable deluge of dumb shows. And certainly there is much in excuse for the new departure. There is a great deal too much talk now-a-days, both in and out of Parliament, and it would be a most welcome relief if the business of the nation could be partially at least transacted by gesticulation. As for the theatre, the elimination of the human voice is by no means an unmitigated evil. Some of our best actors and actresses are terribly handicapped by their voices and accents, and once they were allowed to play in dumb show would afford unalloyed pleasure to the most fastidious auditors. But the curious part of the thing is this, that real pantomime, while in itself a revival of an ancient art, is proved, by the success of "L'Enfant Prodigue" to depend largely for its success on its association with music of a thoroughly modern type. We have taken the trouble to ascertain by inquiry the impression produced by the piece as a whole on average persons who like music without knowing anything about it, and we found them unanimous in declaring that they considered it an absolutely indispensable factor in their enjoyment. A short piece in dumb show without any music might answer very well, but in a play which lasts for more than two hours the silence would grow oppressive.

As to the manner in which M. André Wormser, the composer, who has collaborated with M. Carré fils in "L'Enfant Prodigue," has done his work, we think that scant justice has been done to him for his remarkable and minute cleverness. The means which he has employed for the realisation of his intentions are modest but adequate, consisting of a fairly full string band reinforced by the wood-wind quartet and a pianoforte. Wherever matters take a serious or critical turn the entire force of the orchestra is employed, but, as a rule, the musical illustration is provided by the pianoforte alone. Where a story is entirely told, so far as the actors are concerned, in dumb show, it is obvious that the author of the *scenario* must exercise considerable judgment in selecting such emotions, sentiments, and incidents as lend themselves to the medium of pantomime without taxing the comprehension of the spectators too severely. It is all very well to quote the dictum of Horace—

Sequius irritant animos demissa per aures,
Quam quæ sunt oculis subjecta fidelibus.

None the less, the most serious drawback to this form of entertainment is the strain which it imposes upon the eyes from beginning to end, especially if the spectator is not near the stage. The music helps one out wonderfully in some passages, but M. Wormser is chary in the use of merely imitative illustrations. Here and there, as in the hunt for the blue-bottle in the second Act, the orchestral mimicry is legitimate and irresistible. The associations bound up with Mendelssohn's "Wedding March," again, are turned to excellent account in connection with the proposal of marriage made to the faithless *Phrynette* by *Pierrot's* rival. But, in the main, M. Wormser has made it his aim not to supplement the gestures of the performers by what we call "pantomime music" so much as to provide an appropriate emotional background, so to speak, against which the incidents of the story stand out. The story itself is of a very

simple nature—how simple the following summary, taken from the *Spectator*, may serve to show to those who have not witnessed the piece:—

"*Pierrot* the younger, keeping house with his well-to-do parents, and being an only child and spoilt, waxes fat, and kicks. In fact he runs off with a pretty washerwoman, with whom he carries on, presumably in Paris, having provided the needful funds by breaking open the parental till. When the money is exhausted, the washerwoman naturally takes up with somebody else, and the prodigal son has nothing for it but to return home in a starving condition. His mother receives him joyfully, but the elder *Pierrot*, being cast in a sterner mould than his Scriptural prototype, altogether refuses to kill any sort of calf, and, in fact, nearly has a fit of apoplexy on seeing his son. Fortunately the drums of a passing regiment are heard, and the prodigal expresses his determination to enlist in it. The patriotic resolve softens his father, and the prodigal son is understood to be forgiven as the curtain falls."

Even from this short summary it will be seen that at the final crisis of the play music is of supreme importance. It would, of course, have been possible to make the soldiers pass visibly by the window, but the incident is told ten times as effectively by the sound of the regimental band. Another critical point where the music immensely adds to the pity and terror of the situation is where the old couple, who have fallen asleep in their chairs, wake to see their son rifling the desk. The stage is darkened, but one can see their awe-stricken faces as they sit there paralysed with horror. The tumult in their hearts here finds wonderfully vivid illustration in the passionate and agitated strains of the orchestra. While the actors are always dumb, the music is hardly ever mute. Every gesture and step of the performers is accompanied by its musical setting, and too much praise cannot be bestowed upon all concerned for the perfect unanimity with which they suit the action to the sound.

The acting all round is of rare excellence, notably in the case of Mlle. Jane May as *Pierrot* the younger, M. Courtès as the father, and Madame Schmidt as the mother. If it be true, as we have said above, that dumb show pieces are to come into vogue, our native performers will have their work cut out for them if they intend to reach a similar level of excellence. But of one thing we feel assured, and that is that the chances of success in a piece of the sort are immensely heightened by the collaboration of so clever a musician as M. Wormser has proved himself to be.

THE occasion of the farewell of Mr. Sims Reeves has brought forward several biographical particulars concerning him. The notices of his life and career in the generality of musical books dealing with such matters give the date and place of his birth after the manner given in his own statement published in his autobiography last year. A correspondent writes to a contemporary as follows:—"May I correct an error which appears in your account of Mr. Sims Reeves's farewell? It is stated therein that Sims Reeves was born at Shooter's Hill, Kent, on October 21, 1822; but he was born in the Royal Artillery Barracks, Woolwich, September 26, 1818, and his baptismal certificate in the register at Woolwich church verifies the fact. I believe in his autobiography Mr. Sims Reeves gives his birthplace as Shooter's Hill, but that is a poetic flight from Woolwich Barracks. The noted tenor's father was a bombardier in the regimental band of the Royal Artillery, occupied quarters in rear of the old regimental church, and was teacher of the

choir. He was his son's first instructor, and, detecting very early indications of musical genius in the boy, did all he could to foster them. Sims Reeves made his first public appearance at a sacred concert given by Mr. McKenzie, Artillery bandmaster at that time, at Woolwich, December 23, 1834, in the Royal Artillery Chapel. In the book of words used on that occasion, besides others, are the names of Sims Reeves and his father—Master Reeves being enumerated with the trebles and his father with the basses. It may be mentioned, as a strange thing, that since Sims Reeves gained notoriety as a famous singer, he could never be induced to sing in his native town." In the face of this circumstantial statement, Mr. Reeves may, if he chooses, follow the example of the Irishman, who, being asked when he was born, declined to compromise himself by any explicit admission, for, said he conscientiously: "I believe I was present at the time, but I have no recollection of the circumstance."

A MEETING, convoked by his Royal Highness the Duke of Edinburgh, has been held at Clarence House in order to form the committee of management for a British section in the Musical and Dramatic Exhibition which is to be held at Vienna next year. The object aimed at is to provide an exhibition illustrating as completely as possible the history and progress of music and the drama. The exhibits are to consist of portraits of eminent composers, playwrights, actors, and actresses; paintings and engravings representing interesting episodes in theatrical annals or in the lives of musical and dramatic celebrities; manuscripts, musical scores, and autograph letters; curiosities, such as costumes, stage properties, remarkable play-bills, plans and pictures of theatres, ancient and modern; testimonials presented to dramatic and musical celebrities; books on music and the drama, and musical instruments of all ages. The exhibition is to be held in the grounds of the Rotunda, in the Prater. Several rooms will be fitted up to represent the *mise-en-scène* of theatres in this and former centuries, beginning with the performances of comedies by Aristophanes and tragedies by Euripides at Athens, passing on to the mystery plays of the Middle Ages, thence to the performance of the Théâtre Français in Louis XIV.'s reign, when Corneille's *Cinna* and *Augustus* appeared in the *perriques* and dress of the seventeenth century; and coming finally to a Shakesperian play as seen in our days, with all its correctness of detail, at the Burg Theater of Vienna, or at the Lyceum in London. Moreover, it is proposed to hold some concerts and to organise some theatrical performances in connection with the Exhibition. These would comprise works written or composed for the occasion and old works, either unperformed or but little known to the public. Sir George Grove, Mr. W. G. Cusins, Mr. A. J. Hipkins, Mr. Henry Irving, Mr. J. C. O'Dowd (Chairman of the Garrick Club), Sir J. Stainer, Dr. C. V. Stanford, Dr. A. C. Mackenzie, and others form the English committee.

WE have recently come across an American novel in which there is a musical heroine. This is how she is described: "One great abiding love she has, and one great glorious gift to do it worship. Music is her idol. Her gift—the voice of a nightingale devoted to its service. She moves as in a sea of sound. Deep-toned waves of harmony and melody's sparkling spray surge over in her soul. Not all untaught is she. Crotchets, quavers, semiquavers, and demi-semiquavers stand to her for love, friendship, society, amusement—all that usually goes to fill a young

girl's happy life." There is something very delightful in the phrase "not all untaught." It is calculated to act as a restraining influence upon those who imagine that they can achieve eminence in the musical world by the unguided light of nature. Why a crotchet should represent love and a quaver friendship is slightly puzzling, but let us continue: "No mean triumphs has she already won in her absorbing art. Thousands have listened, thrilled and entranced, to the vibrant tones of her magnetic voice. Already has she been called America's young nightingale; but before the flush of triumph has faded from her cheek, or the fresh-won laurels have cooled her ardent brow, malicious Fate appears, with a burden of prostrate nerves, and says, 'Thou art mine; thou shalt no farther go.'" Here is a picture which it would take the genius of Mr. Watts to represent adequately—Music and Fate. Music flushed and laurel-wreathed, and Fate bowed down beneath a burden of prostrate nerves. Lest, however, our readers should be unnecessarily harrowed at the heroine's collapse, we hasten to assure them that it was only temporary. Angela, for that is her name, makes an excellent marriage with an Englishman of good family and immense wealth, and creates a *furore* in London society.

THERE is a most amusing account in a recent issue of the *Daily Telegraph* of a vocal academy for bullfinches which has been started in Covent Garden market. Just at the present moment it seems that there is a lively demand for piping bullfinches, and the writer gives an interesting description of the process of training. The birds are taught by a small hand reed organ, which is kept going all day long. One is shortly expected to make its *début* with the "Bogie Man," but the coming bird is that which is engaged on "Ho! Jolly Jenkin." Unluckily it takes some eighteen months to complete the musical education of a bullfinch in a tune, so that they never can be quite "up to date!" Musicians will not fail to remember the little episode mentioned in Holmes's "Life of Mozart." In his ledger for May 27, 1784, he bought a starling for thirty-four kreutzers, and immediately under the entry of its purchase he has written its song with the comment *Das war schön*. The tune was as follows:—



Thirty-four kreutzers was a considerable disbursement for Mozart, but it would not go far towards the purchase of a modern piping bullfinch, which fetches more than its weight in gold. According to the writer in the *Daily Telegraph*, they have all the *minauderies* of a *prima donna*, and watch their audience most carefully while they are performing. We may quite expect to see the whistling lady superseded in the coming season by the piping bullfinch.

For the Hereford Musical Festival of 1897, which is to be held on September 8, 9, 10, and 11, the proposed programme is as follows:—On Tuesday, the opening day, in the Cathedral, Mendelssohn's "St. Paul"; in the Shire Hall, in the evening, the programme will include Symphony, B flat (Schumann), Cantata, "Battle of the Baltic" (C. V. Stanford), Overture, "Meistersinger" (Wagner), Choral March, "The Bride" (Mackenzie), and some songs and part-songs. On Wednesday the whole of the music will be performed in the Cathedral, the works selected being Mozart's "Requiem," "Eroica" Symphony (Beethoven), "Praise to the Holiest" (Dr. H. J.

Edwards), Prelude to "Parsifal" (Wagner), Sullivan's "Te Deum," "St. Mary Magdalen" (Sir J. Stainer), and the "Hymn of Praise" (Mendelssohn). On Thursday a new setting of the Psalm "De Profundis," by Dr. C. H. H. Parry, "The Repentance" (C. H. Lloyd), "Calvary" (Spohr), and "Elijah" (Mendelssohn), which will be given in the evening. On Friday, according to time-honoured custom, "The Messiah" will be given, and in the Shire Hall the Festival will end with a Chamber Concert. There are, it will be seen, several works to be brought out for the first time at this Festival, some of which will be conducted by their respective composers. The Organist of the Cathedral, Mr. G. R. Sinclair, will conduct the remainder of the compositions selected.

THE Tenth Triennial Handel Festival, which will be held on the 22nd, 24th, and 26th inst., at the Crystal Palace, will include, according to time-honoured precedent, "The Messiah" and "Israel in Egypt" on the first and last days. On Wednesday, the 24th inst., will be performed a selection from several of Handel's sacred and secular works; and this selection, which is always regarded with peculiar interest by the lovers of the music of the "Giant Saxon," contains a number of pieces which will be new to the public, and some which are scarcely, if at all, known even to those who have a large knowledge of his works. The "Chandos Anthem" (95th Psalm) will be given for the first time at a Handel Festival, with some judiciously added accompaniments for viola, wind, and organ, by Mr. Battison Haynes. The Double Chorus, "Gloria Patri," for double chorus and double orchestra, will be heard for the first time in England, the copies having been supplied from a MS. in the possession of Mr. W. H. Cummings. The "Gloria" is the sole example known of Handel's writing for double choir and double orchestra. The MS. to be used in this performance is in the handwriting of a copyist. It was brought from Italy, and passed into the possession of the Rev. E. Goddard, at whose sale it was purchased by the present owner, who has lent it for performance on this occasion. The autograph score was burnt in a fire at the house of Mr. Kerslake, of Bristol, with other precious volumes. The copy belonging to Mr. Cummings was verified by quotations of the themes taken from the original, and printed in the catalogue when it was sold by auction by Messrs. Puttick and Simpson in 1858. The Selection from "Acis and Galatea"; the Overture to "Giustino"; the Duet, "Caro piu amabile belta," which Madame Nordica and Mr. Santley will sing, from "Giulio Cesare"; the Minuet, from "Berenice"; and the Bourrée, from "The Water Music," are all novelties; and these, with some well-known solos and choruses, and the Concerto for organ and orchestra (No. 4, in F), to be played by Mr. W. T. Best, form a programme of the greatest possible interest and attractive power. The solo vocalists on the first day of the Festival (22nd inst., "The Messiah") will be Madame Albani, Miss Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley; on the third day (26th inst., "Israel in Egypt"), Madame Nordica and Miss Macintyre, Madame Belle Cole, Mr. Edward Lloyd, Mr. Bridson, and Mr. Brereton. The general Organist is Mr. A. J. Eyre, and the Conductor is Mr. August Manns, whose successful efforts on the last occasion greatly helped the prosperity of the Festival.

THE ninth part of the publication issued by the monks of Solesmes, under the title of "Paléographie Musicale," commences a new and interesting series of photographic fac-similes of rare and antique

musical manuscripts, comprising plain-song in varied forms, Gregorian, Ambrosian, Mozarabic, Gallican, and so forth. The first eight parts contained a phototypic reproduction of the famous manuscript presented by Charlemagne in 790 to the Monastery of St. Gall, where it is now preserved. The aspect of the pages, every peculiarity of the writing of the neumes or notes, and text, the very grain of the vellum leaves have been faithfully reproduced, so that the subscribers to the series are in possession of the next best thing to the precious volume itself. In the volume commenced in the present number it is proposed to give nearly two hundred fac-similes of the melody of the response "Justus ut palma," taken from writings belonging to different ages and localities. The importance of the opportunity thus offered of comparing the growth of neumatic notation in its ethnological and chronological extent will be highly appreciated by the students of musical antiquities.

THE columns of the daily papers in Melbourne have been opened for the ventilation of the subjects required for the examination for musical degrees by the newly appointed Professor in the University. The musical qualifications are admitted to be fair and reasonable, but objection is taken to the German language as a necessary subject for a musical degree. The advocates for the introduction of German into the curriculum give as a chief reason for retaining it that the Professor understands it and many of the most prominent musicians the world has seen belong to the Teutonic race. Of course, we all know that music is a language which is cosmopolitan; its utterances are of universal acceptance, and its expressions are not wholly confined to German, and it may be thought that an argument which would restrict the use of musical knowledge to the literature of one tongue is about as strong as that employed by the rebellious paupers in the dramatic scene of "The revolt in the Workhouse," written some half century ago: "We must have Matt Muggins for our leader, because his father was a sodger."

THOSE who are interested in the "Drinking Songs" of England will find attractive reading in Miss Smith's suggestive article on the subject in the April number of the *Gentleman's Magazine*. She takes no notice of Walter de Mapes and the mediæval drinking ditties, but starts from the sixteenth century, and begins with Bishop Still's song "I cannot eat but little meat." Her printer has not done her justice. Her harmonised and incorrectly quoted version of the "Round," four parts in one, by Weelkes, printed in "Deuteromelia," 1609, set to the first verse of Still's words, is inserted in the middle of the song "The gods of love," which comes second on the list. The rest of the songs quoted in the article show that Miss Smith has only trodden the borders of the domain. There is much more to be done by the next writer who undertakes to speak on the subject of old English Drinking songs, and greater knowledge and authority will be necessary.

A CORRESPONDENT has made a suggestion which is worth consideration and should be acted upon. He proposes that a memorial might be drawn up petitioning the Archbishop of Canterbury, or one of the Universities, to confer the title of Doctor of Music upon Mr. Sims Reeves, as a fitting recognition of his genius on the occasion of his retirement from the public platform. Our correspondent further suggests that a subscription from members of the profession might be raised to defray the expenses. If merit is to be rewarded and honoured, no more fitting recipient of honour and dignity could be found than

one who has done so much to raise the status of vocal art and to advance the position of its professors in the estimation of his countrymen.

It is proposed to celebrate the twenty-fifth anniversary of the appointment of Dr. A. H. Messiter as Organist and Choirmaster of Trinity Church, New York. For this purpose an influential committee has been formed and the celebration will be inaugurated by a Service in the Church on the 11th inst., when the music will be performed by a large body of voices formed of the church choir and the friends of the Organist. In the evening a banquet will be given in honour of Dr. Messiter, who is one of the most popular church musicians in New York.

FACTS, RUMOURS, AND REMARKS.

AN unpleasant incident and, let us hope, a singular experience, is thus related in a transatlantic sheet: "On April 13 a hack containing a gentleman rattled up to the Leland Hotel. Arriving there, he sent the driver in to the clerk with a request that he send a blanket out to him. The unblanketed gentleman was Adam Itzel, musical director of the McCall Opera Company. He left Baltimore at eight o'clock Saturday night, and being very tired left orders that he was not to be disturbed in the morning. He slept long and late, and when he decided to get up he found that his wearing apparel was missing. Coat, vest, and even trousers were gone, and the conductor and porter were unable to account for their disappearance. Mr. Itzel was forced to lie in his berth until he arrived in Chicago. All the stores were closed and Mr. Itzel, scantily clad, got into a carriage and was driven to the hotel, and after getting to a room borrowed clothing until he could replace the loss." The late Mr. Maas once lost his portmanteau and sang in a suit of clothes (several sizes too large) borrowed from an hotel waiter, but that was much better than a blanket.

A CURIOUSLY interesting case has been heard at the Eastbourne County Court. A boarding-house keeper was sued for £18, the value of a musical-box supplied to order. One of the several defences was that the instrument did not play the airs ordered, although the names of the airs appeared on the card. His Honour, Judge Martineau, had the box brought into Court and the airs played. Especial exception was taken to the value "La Gitana." Plaintiff called an expert, who swore that the musical-box played "La Gitana" quite correctly, and he held the score before him. The defendant called a lady expert, who, with the score before her, swore that the box did not play a single note of "La Gitana," but something altogether different. His Honour said that he was not himself musical, but he must decide that the box did play the air. The composer of the piece has written to the papers suggesting that he might have been called as a witness to prove the identity of his composition. He may have been able to state whether there are two values bearing the same title, and as the experts spoke by the score, whether the box spoke by the card.

THE National Eisteddfod of Wales (1891) will be held at Swansea on Tuesday, Wednesday, Thursday, and Friday, August 18, 19, 20, and 21, and the chief performers already engaged are the following: Sopranos—Mrs. Mary Davies, Mrs. Glanffrw Thomas, Miss Maggie Davies, Miss Marion Evans, and Miss Minnie Robinson; Contraltos—Miss Eleanor Rees, Miss Hannah Jones, Miss Kate Morgan, Miss Adela

Bona, and Mrs. Polly Jenkins; Tenors—Mr. Edward Lloyd, Mr. Ben Davies, Mr. Maldwyn Humphreys, Mr. Dyfed Lewis, and Mr. William Evans; Basses—Signor Foli, Mr. Lucas Williams, Mr. David Hughes, Mr. Dan Price, and Mr. John Walters. The Pavilion, which will accommodate 15,000 people, is in course of erection. There are six or seven choirs preparing for the chief prize of £200 and a gold *bâton*, value £75, to be the property of the Conductor of the winning choir. There are also about the same number of choirs preparing for the second class competition, and several for the third class.

THE Peterborough and Lincoln Triennial Festival will this year be held at Peterborough, on the 10th inst. It had been hoped that the choirs of Ely or Southwell would have joined that of Peterborough, but this could not be arranged. There will be two Services—afternoon and evening. In the afternoon Beethoven's "Mount of Olives," Schubert's Symphony in B minor, and the "Woman of Samaria" (Sterndale Bennett) will be performed; in the evening Gounod's "Redemption" will be given. The soloists include Miss Anna Williams, Miss Marian McKenzie, Mr. Iver McKay, Mr. Watkin Mills, and Mr. Brereton, with a band and chorus of 400. The leader of the band is Mr. A. Burnett; Organist, Mr. C. Hancock; and the Conductor, Dr. Haydn Keeton, Organist of Peterborough Cathedral. For "The Redemption" the celestial choir will be placed in the triforium. An organ is to be specially erected by Mr. J. Binns, of Bramley, Leeds, at the West-end of the Cathedral.

NOR many candidates have till now sent in applications for the Reid Chair of Music in Edinburgh University, but a great many are mentioned as probable applicants. Among the former the most important are Mr. Frederick Niecks, the well known writer and critic, Mr. Carl D. Hamilton, a local candidate with a good practical record, and Mr. F. J. Simpson, of London, with qualifications from Oxford and Germany. Among the latter the most interesting are a famous and brilliant young Englishman, and a rising young barrister who expresses a desire to forsake his law studies and the claims of Primrose League meetings for the furtherance of the cause of music. It is to be hoped that the amateur element will not be recognised when the list comes to be made up; because, unless it were represented by a very Mendelssohn, the appointment would be unpopular at home, and perfectly inexplicable and incomprehensible abroad.

ANTONIN DVORÁK will visit England once more this month. On the 16th inst. he is to receive the degree of Mus. Doc. at Cambridge. He has not prepared any special "exercise," for it is not customary so to do on the part of those on whom the degree *honoris causâ* is conferred, but on the 15th he will direct the performance by the Cambridge University Musical Society of his "Stabat Mater," an air from the "Spectre's Bride," and his Symphony in G. The chief vocalists in the "Stabat Mater" will be Madame Albani, Miss Hilda Wilson, Messrs. Lloyd and Henschel. The Requiem, which Dvorák has recently finished, will be produced at the Birmingham Triennial Festival in October, when he will probably conduct the work himself.

THE Conductor of a Provincial Orchestral Society advertised for members, "those who could play wind instruments preferred." He received, among other answers, one from a correspondent who asked

"whether the English concertina came under the class required." He named as his qualifications that he had been under "tuition" for a few quarters, and with a little instruction would be able to take a minor part in the Society. The Conductor's answer is not recorded. Probably he has declined the kind offer. If he has accepted it, he will lay himself open to aspirants whose musical studies have been made for "a few quarters" on the mouth organ, the mirliton, and the kazoo.

THE following remarks by Mr. Philip Hale (*Boston Home Journal*) will be read with interest: "He (Pachmann) is a favourite here, and with reason. His odd ways—call them not affectations—seem to many of us merely a revelation of the man. He is of another temperament, another race. It is easy for us, with bodies pierced by the east wind and with minds hampered by traditions of conventionalities, to measure all foreigners by the yardstick of our prejudices and opinions. We express freely our views concerning Mr. de Pachmann. Does it occur to us that Mr. de Pachmann's estimate of his audiences might be of interest?"

MR. SNAZELLE, who is at present in Melbourne, is engaged in writing a comic Opera in conjunction with Messrs. Hamilton Clarke and Charles Bradley. Mr. Snazelle and the Australians appear to be on very good terms with each other. He expresses his intention of making Australia his home, in appreciation of the kind reception he has met with there. They, in their turn, give him a eulogistic article and a full-length and highly-coloured portrait in a leading paper, couched in the most "elegant" Australian English, and concluding with the following sentence: "As a comedian no whiter man has ever visited Australia." Colonial papers, please explain!

IN an announcement of his "Musical Year Book" for 1890, Mr. George H. Wilson, of Boston, says: "It will contain about 150 pages displaying the *happenings* in the larger cities," &c. It is well known that our American kindred use not a few words strange to ourselves, but to the employment of which no prudent Englishman objects until he is quite sure that they were not in the vocabulary of his own forefathers. The substantive we have italicised above is not in Shakespeare, neither does it occur in the Bible. Perhaps Mr. Wilson can show equally good authority for it.

WE learn from a contemporary that Herr Eugen d'Albert (formerly Mr. Eugene of that ilk) has been interviewed. He protests that he never said anything against Scotland and Glasgow. "He did worse than say anything," observes our contemporary, "he was born there." Herr Eugen's latest version of his nativity runs: "My father was a German of French extraction, and I am a German by parentage and education." The young gentleman appears never to have had a mother.

MR. EDISON proposes to produce, at the Chicago Exhibition, a novel invention by means of which the music of an opera at a distance can not only be heard, but the hearer can also see the actors, the scenery, and all that goes on without moving from the position in which he may be placed by the inventor. If it is possible to arrange to give translations of these performances in the vernacular, and for the automatic service of refreshments between the parts, the whole thing will be perfect.

SHAMSKIN, PA., is hardly a musical place. The theatre has no orchestra, and when Miss Rose Coghlan procured a pianoforte arrangement of the Minuet she dances in "Peg Woffington," the only available pianist was a blind man. At length a violinist was discovered, and he fiddled the Minuet, while the blind man played chords, "generally in the wrong place."

IT was said, after Sarah Bernhardt had whipped somebody or other, that during the *fracas* there was difficulty in making out which was the whip and which the lady. That story has been beaten in America, as thus: Head Waiter to favoured guest: "If you'd like it, Sir, I can fix it so as you can eat dinner with Sarah Bernhardt." Guest: "Thanks, but I'd rather have an ordinary fork."

IF talent is not hereditary in the same form, the children of talented parents often exhibit the effects of mental culture or artistic disposition in other directions. Miss Patey, the daughter of Madame Patey, is an artist. One of her pictures, a portrait in pastel of Miss Edith Cusins, the daughter of Mr. W. G. Cusins, Her Majesty's Master in Music, occupies a conspicuous place in the Salon at Paris this year.

A CHORAL work, called a "Prologue," by Gluck, has been discovered at Dresden. It was written in 1767, at the request of the Grand Duke Leopold of Tuscany, to celebrate the birth of an heir. The libretto is from the pen of a Florentine poet, and the work—entirely for chorus—is of moderate dimensions. It is to be printed as soon as possible. The admirers of "Orfeo" will give it glad welcome.

MR. LLEWELLYN, whose successful *début* was noticed in our February number, has made a further advance in his operatic career. His performance of *Mephistopheles* in Gounod's "Faust" at Intra being well spoken of. The same journals give great praise to Miss Elvira Trevelyan, who appeared in the same opera as *Margherita*.

THE *Musical Courier*, of New York, of the 13th ult., contains a portrait and memoir of Andrew Carnegie, the munificent founder of the New Music Hall in that city, with some excellent views in outline of the exterior and interior of this remarkably handsome building.

IS there some occult argument in "calling names"? In the course of a half-column article on a gentleman to whom one of our American contemporaries is opposed the editor used the term "little Swabian manager" seven times.

IN the House of Lords, after a discussion on the Copyright Bill on the 11th ult., Lord Monkswell asked their Lordships to allow the Bill to be read a second time on the understanding that it should not be further proceeded with this session.

MR. ALFRED J. CALDICOTT has returned from America after a long and successful *tournée* in the United States as Conductor of Miss Agnes Huntington's Opera Company.

AN American contemporary, having nothing else to say about Mendelssohn's "Hebrides" Overture, calls it "formful!"

ROYAL ITALIAN OPERA.

ON Monday, April 27, Meyerbeer's "Le Prophète" was given before a full but not particularly sympathetic audience. Madame Richard repeated the dignified and pathetic impersonation of *Fides*, which created so marked an impression last year; but her inability to conform to the exigencies of our pitch was even more noticeable than last year, and seriously impaired the effectiveness of her delivery of the aria, "O mon fils." M. Jean de Reszké, in the title rôle, thawed the chilliness of the audience by his superb declamation of the Hymn at the close of the second Act, and, for the rest, acted and sang with rare distinction. His brother, M. Edouard de Reszké, perhaps the most finished artist in Mr. Harris's company, was inimitable as the chief Anabaptist, *Zacharie*, his colleagues, *Jonas* and *Mathisen*, being competently represented by M. Montariol and Signor Miranda. Madame Rolla was moderately efficient as *Berthe*, while M. Dufrique took the part of *Oberthal*. The opera was very handsomely mounted, and the skating ballet better managed than last year, though some of the performers were hardly up to Olympian form, and the antics of the *première danseuse* met with a somewhat mingled reception. Signor Mancinelli conducted with ability, but the orchestra failed to reach their usual level of efficiency.

On Saturday, the 2nd ult., Boito's "Meñstofele" was given, with Madame Albani and M. Edouard de Reszké as the chief attractions. Mr. Harris is not to be congratulated on the taste displayed in the mounting of this singular but strangely romantic and beautiful work. The Brocken scene wound up with a great explosion, for which there is no justification whatever in Boito's score, and the whole spirit of the stage management was equally pantomimic. The band again was consistently too loud, ruining the effect of the prologue and the garden scene. But the performance of the two principal artists redeemed everything. Madame Albani was somewhat restless at first, and her voice was not at its best, but in the prison scene her acting was pathetic in the extreme. As for M. Edouard de Reszké, his magnificent voice, his beautiful enunciation, and his fine acting were never more conspicuously displayed than in the title rôle. His most stentorian tones are never strident; in fact, the louder he sings the more delightful he is to listen to. No one who heard him deliver the exultant cry "E giudicata!" is likely to forget it in a hurry. The volume of sound was quite phenomenal. The cast was completed by Mdlle. Guercia (*Marta* and *Pantalís*), Signor Rinaldini (*Nerces* and *Wagner*), and M. Montariol, who undertook the rôle of *Faust* at very short notice, and acquitted himself very creditably, notably in the lovely prison duet "Lontano, lontano." Signor Mancinelli conducted.

"Carmen" was repeated on Monday, the 4th ult., with three modifications in the cast—Mdlle. Zélie de Lussan making her *rentrée* as the heroine, Madame Rolla taking the part of *Micaela*, and M. Devoyod that of *Escamillo*. Mdlle. de Lussan's impersonation of *Carmen* is too well known to call for much comment. It errs on the side of restlessness and an excess of "business." Mdlle. de Lussan is too fond of patting and stroking everyone. But she is vivacious, sprightly, and brings out the *cavallerie* of the part. Madame Rolla did fairly well as *Micaela*, but her style lacks distinction, and M. Devoyod seemed hardly yet to have regained the full command of his resources after his illness. The *Toreador's* song made hardly any effect at all. A word of praise is due to the effective singing and acting of Mdlle. Janson as *Mercedes*. M. Lubert was the *Don José*, and sang with energy and ability. Mr. Randegger conducted.

An excellent performance of "Don Giovanni" was given on Thursday, the 7th ult. The *Don* is quite one of the best parts in M. Maurel's repertory. M. Isnardon is an admirable *Leporello*. Mdlle. Zélie de Lussan shows to greater advantage in the part of *Zerlina* than in any other, while Madame Tavy more than atones for her lack of vocal charm by her fine declamation and admirable acting. Signor Ciampi is apt to overstep the bounds as *Masetto*, but he is undoubtedly diverting. M. Montariol as *Don Ottavio* is dramatically all that could be desired; unhappily the quality of his voice is not on a par with that of his acting. Madame Rolla, as *Elvira*, did not rise beyond

her usual level of competent mediocrity. Signor Abramoff completed the cast as a somewhat stolid but efficient *Comendatore*. "Don Giovanni" was repeated on the 15th ult., with Signor Ravelli as *Don Ottavio*. The change was excellent in one respect, for Signor Ravelli has a good straightforward tenor voice, and knows how to use it. But it is rather a case of *vox et præterea nihil*. If he and M. Montariol could be rolled into one, an excellent *Don Ottavio* would be the result.

The *début* of Miss Sybil Sanderson and M. Van Dyck in Massenet's "Manon" attracted a large house on Tuesday, the 19th ult. "Manon" was produced by the Carl Rosa Company some six years ago, and achieved a fair measure of success, but had not been heard in this country in French before. It is a work of great cleverness, not a little originality, and marked by a good deal of superficial emotion. Miss Sanderson has some excellent qualities. Her enunciation is admirable, and she is a sympathetic and graceful actress; but her apparent inability to emit a single clear note is a fatal bar to her success with audiences who look upon the *tremolo* as a fault and not a virtue; and furthermore, her voice is of a calibre quite unsuited to so large a stage and so large an auditorium as that of Covent Garden. M. Van Dyck seemed a little over-anxious to assert himself at the outset, but his merits are incontestable. The highest register of his voice is not that of a true tenor, as we understand the word, but is rather suggestive of a converted or elevated baritone; otherwise the voice is delightfully full and mellow, and is managed with consummate skill. M. Van Dyck created a veritable *furor* in the Dream Song in Act ii., and at once established himself as a prime favourite. That a singer who has won such fame in Wagnerian parts as a *Heiden-Tenor* should be so admirable in *opéra comique* is a striking proof of his versatility. M. Isnardon and M. Juteau, an excellent comedian from the Théâtre de la Monnaie, lent valuable aid in minor parts. The opera was handsomely mounted, and went with a good deal of *entrain*, though not with the rapidity possible in a smaller theatre, to which it is far better suited. Signor Mancinelli conducted, the rehearsals having been superintended by the composer.

A grand combination performance of "The Huguenots" was given on Wednesday, the 20th ult. Madame Albani, Mdlle. Giulia Ravogli, Mdlle. Mravina, the two de Reszkés, and MM. Maurel and Lassalle being included in the cast. Of these, the new-comer, Mdlle. Mravina, a compatriot of the MM. de Reszké, claims first attention, and if her subsequent performances do no more than maintain the high level reached by her at her *début*, she will prove a most valuable addition to Mr. Harris's company. Her voice is a light but singularly pure, true, and tuneful soprano, delightfully even throughout all its compass, and perfectly free from all *tremolo*. Her technique is fluent and accurate, and her impersonation of the rôle of the *Queen* proved her to be a capable actress. For the rest Madame Albani gave a most sympathetic rendering of the music allotted to *Valentina*, Mdlle. Giulia Ravogli bore herself gallantly and sang admirably as *Urbano*, the De Reszkés were incomparable as *Raoul* and *Marcel*, and M. Lassalle was a dignified *St. Bris*. As *Nevers*, M. Maurel showed a decided disposition to "step down and out" of the picture. It is a pity that so great an artist should carry individualism to such lengths.

On Thursday, the 21st ult., "Don Giovanni" was again repeated, M. Edouard de Reszké assuming the rôle of *Leporello* with great success, singing "Madamina" with inimitable charm and *bonhomie*. Some critics have urged that M. Edouard de Reszké is too big for the part, but surely there is no reason why a valet should not exceed his master in inches.

The "Meistersinger" was produced on Saturday, the 23rd ult., with a cast substantially the same as that which gave the work last year, the only important change being in the rôle of *Eva*, which was now assumed by Madame Albani, and played and sung by her with the utmost charm and spontaneity, her share in the scene in *Sachs's* house (Act iii., scene 4) evoking prolonged applause. M. Jean de Reszké sang with all his wonted charm as *Walther*, though his voice showed occasional symptoms of fatigue. The *Hans Sachs* of M. Lassalle was distinctly an improvement upon his performance last year; the French baritone

knows his part better, and sang and acted admirably. M. Isnardon again has toned down the exuberances of his reading of the rôle of *Beckmesser*, and with the best possible results. Mlle. Bauermeister as *Magdalena*, M. Montariol as *David*, and M. Dufliche as *Kothner* were safe and satisfactory representatives of their various parts. The addition of a large body of amateur chorists (trained by Mr. Stedman) in the final scene was attended with excellent results, and the whole performance was conducted with great animation and zeal by Signor Mancinelli, though, as on other occasions, he cannot be said to have attained the happy mean in controlling the band or maintaining the balance between the brass and wood-wind.

ROYAL CHORAL SOCIETY.

THE heartiest congratulations were showered upon Mr. Barnby on re-appearing on the platform of the Royal Albert Hall on Wednesday evening, the 6th ult., to conduct "The Golden Legend," for the final Concert of the season of the Royal Choral Society; and it was pleasing to see the esteemed musician displaying an energy in the exercise of his duties warranting the belief that the benefit sought had been obtained during his rest in a more genial clime. For several seasons Sir Arthur Sullivan's beautiful work has been one of the most satisfactory achievements of the extremely efficient choir, and the performance on this occasion offered no excuse for modifying judgment in this respect already pronounced. The choir sang throughout with marked care, and gave the unaccompanied hymn, "O gladsome light," with such evenness and attention to the more delicate details, combined with sustained pitch, that the audience asked for a repetition—to this, however, Mr. Barnby declined to accede. The grateful solo parts were interpreted by Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Henschel, with credit to themselves and consequent gratification to their listeners. To this excellent performance of a masterpiece of expressive art the band contributed its full share.

PHILHARMONIC SOCIETY.

THE fifth Concert of the season at St. James's Hall, on Thursday, the 14th ult., was memorable not only for the first performance in England of Signor Sgambati's "Sinfonia Epitafiale," but for the confusion unexpectedly created in the programme thereby. Naturally anxious that his work should be presented with all the closeness of detail contemplated in its composition, Signor Sgambati occupied so much time at the rehearsal that it was found impossible for Mr. Cowen to take the band through Grieg's "In Autumn" Overture and the orchestral arrangement by Berlioz of Weber's "L'Invitation à la Valse." In default of what he deemed adequate preparation, Mr. Cowen wisely decided not to undertake these works, and accordingly in their stead the Overtures to "Oberon" and "Prometheus," with which the members of the orchestra were thoroughly familiar, were given. The printed circular relative to "the protracted rehearsals," coupled with the reputation of Signor Sgambati as an instrumental composer who had previously displayed some originality and decidedly progressive predilections, caused some stir concerning the Symphony; therefore surprise was experienced when in the result it was proved to be neither an excessively elaborate nor complicated production. Without being programme music the three movements bear the headings "In Church," "In the Garden," and "At Court," but the filling-up is left to fancy. The first portion is graceful, but nothing more; the second is mostly of a joyous character, including a "Popular Festival" and a "Dance of Children," divided by a *Notturmo*; whilst the last number comprises a section called *Corège*. The instrumentation shows the hand of a skilled musician versed in knowledge of effect, but, taken as a whole, the Symphony has neither the structural interest nor the imaginative power there was a right to expect from Signor Sgambati. The band worked with its accustomed loyalty on behalf of the distinguished visitor. The solo instrumental pieces were contributed by Mr. Frederick Lamond and Master Jean Gerardy. The pianist gave a forcible

reading of Brahms's Concerto in B flat (No. 2), and the youthful violoncellist acquitted himself with his accustomed success in Goltermann's Concerto in A minor. The piano-forte accompaniment was played by Mr. Waddington Cooke, the band taking no part therein for the same reason that led to the omission of the Grieg and Berlioz works. M. Eugène Oudin, the baritone from the Royal English Opera, was very favourably received for his singing in airs by Marschner and Gounod.

THE BACH CHOIR.

AT the Concert on Wednesday afternoon, the 13th ult., at Princes' Hall, Professor Villiers Stanford brought forward three Motets for double chorus, by Brahms, published last year under the title "Fest und Gedenksprüche," and numbered Op. 109. Whilst the higher female and male voice parts are somewhat exacting, the more massive effects are exceedingly telling, and a few of the passages are in Brahms's best manner. With his Scherzo in E flat minor (Op. 4), Brahms was represented as a composer for the piano-forte, and the piece was given in finished style by Miss Adelina de Lara, who further won honour by a fluent delivery of Beethoven's Variations in C minor and Schumann's Romance in F sharp major. In Bach's imposing Motet "Singet dem Herrn," the members of the Choir were on ground they knew to be perfectly safe, and succeeded in gaining the highest possible honour, not a point in the splendid composition being missed by them throughout. Unquestionably this work, albeit familiar to them, was very welcome to the subscribers. A good performance, too, was presented of the interesting four-part Motet "Adoramus Te," of Palestrina, a production coming entirely within the scope and aim of this Society. In striking contrast as regards tone and feeling to these sacred works were those clever specimens of madrigal construction, Wilbye's "Draw on, sweet night," and "Flora gave me fairest flowers," Morley's "You that wont to my pipe's sound," and Ward's "Die not, fond man." In these works the Choir had no difficulty in maintaining its reputation.

THE ALBENIZ CONCERTS.

TWO more of these interesting performances have taken place during the past month, the first, on the 8th ult., being an afternoon Concert. It commenced with Mendelssohn's Trio in D minor (Op. 49), with the Scherzo omitted, "the programme being too long to admit of the whole Trio being performed." If that were so the work should not have been chosen, as it is an artistic procedure to mutilate a masterpiece for the sake of saving time. What remained of Mendelssohn's Trio was interpreted with much refinement by Mr. Albeniz, Mr. Kruse, and Mr. W. H. Squire. The Concert-giver's principal solo was Chopin's Sonata in B flat minor, with the March Funèbre, of which he gave a highly polished interpretation. Mr. Kruse was successful in a Violin Sonata in D, by Tartini, and Miss Robertson and Mr. Foli were excellent in various vocal pieces.

THE next Concert, on the evening of the 21st ult., commenced with Rubinstein's Piano-forte and Violin Sonata in G, of which Messrs. Albeniz and Kruse gave a very pleasing performance, the German violinist having much improved since he was last with us. Mr. Albeniz's solo Sonata, No. 5, in the uncommon key of G flat, is not an ambitious work, though it is in four movements. The composer presents pleasing themes, but he does not develop them in the orthodox Sonata style, and his work might more suitably be termed a Suite. Vocal music was to have occupied a considerable share in the programme, but Miss Liza Lehmann was unable to appear, and Miss Marie de Lido, who was to have sung in her stead, also had to be excused on account of a sudden attack of influenza. Mr. Plunket Greene, however, fulfilled his engagement, his songs being by Handel, Schubert, and Brahms. Attention may be drawn to the numerous and conspicuous errors in the German words as printed in the programme; obviously they had not been corrected by any one conversant with the Teutonic tongue.

RICHTER CONCERTS.

On the 25th ult. the first Concert of the nineteenth series, conducted by Dr. Hans Richter, introduced one *quasi* novelty, Bach's Concerto in G, for strings, one of a set of six similar compositions for various combinations of instruments, dedicated to the Margrave of Brandenburg about 170 years ago. It originally consisted of two movements, written in the same key and *tempo*, and equally vivacious in character, between which Dr. Richter has interpolated an *Adagio* borrowed from a Violin Sonata by Bach, which was discovered in Dresden a few years ago, and was arranged by Joseph Hellmesberger, Conductor of the Imperial Hofkapelle in Vienna, who added a five-part accompaniment for strings. In this form the entire work was performed as a Concerto at a Richter Concert on May 9, 1881, and received with great favour. The melodious music made a marked impression upon the audience. The remainder of the programme was composed of works which have already established their welcome at these Concerts. The Preludes to the "Meistersinger" and "Parsifal," the wild and strenuous "Ritt der Walküren," were each played in that magnificent form for which the band under Dr. Richter is famous. In the last-named work, however, the brass was rather more obtrusive than even the occasion demanded, but the grace, delicacy, and *entrain* with which the Beethoven Seventh Symphony was given, afforded to many the greatest pleasure of the evening.

ROYAL ARTILLERY BAND CONCERT.

THIS popular body of instrumentalists, under the conductorship of Cavaliere L. Zaverthal, occupied the orchestra of St. James's Hall on the afternoon of Wednesday, April 29. Determining not to rely solely upon familiar pieces they brought to the metropolis a Symphony in E minor, by Signor Franchetti, whose Opera "Asrael" has been so favourably received in several Italian cities during the past three years. Saving that it consists of the orthodox four movements, it cannot be said that this Symphony follows accepted models. It reminds the listener, indeed, of a Suite rather than of the more elevated form of orchestral production. Apparently the composer did not care to elaborate his themes, hence the work is very short for what it purports to be. This is the more to be regretted, inasmuch as the final *Allegro vivace* includes a bold pronounced melody which would probably repay extended treatment. Though admirably played, the Symphony did not evoke much enthusiasm, perhaps because the audience expected too much from one whose distinction has been gained in a totally different description of composition. Later, the band was heard to advantage in Grieg's "Peer Gynt" Suite, the fourth section ("In the Hall of the King of the Mountains") going so crisply that an endeavour was made to obtain a repetition, which the Conductor—to whose exertions the success won in this particular piece was in a great measure due—wisely declined to countenance. Schubert's "Ave Maria" and the Overture to "Tannhäuser" were also given in a manner that sustained the *prestige* of the Conductor and his force.

MR. SIMS REEVES'S FAREWELL.

On Monday, the 11th ult., Mr. Sims Reeves bade farewell, at the Albert Hall, to the public which has ever delighted to honour him. The occasion was, indeed, memorable as marking the close of a brilliant and unprecedented artistic career of more than sixty years. The veteran tenor sang on this occasion with all his wonted charm, and if the voice that has held the mastery for two generations retained only the shadow of itself, the exquisite finish of style and the depth of feeling the great singer displayed amply made amends. The songs he chose were "Total eclipse," from "Samson," "Balfie's "Come into the garden, Maud," "The Bay of Biscay," and "The garden of roses," by Mr. A. S. Beaumont. Further interest was lent to the occasion by the appearance of Madame Christine Nilsson, who joined Mr. Reeves in the duet "Ahl morir," from "Ernani." She also sang Schubert's "Erl-König" and "Ständchen," the "Jewel Song," and, in her own inimitable fashion, some

Swedish songs. Madame Nilsson has lost none of her charm of voice or style and the enthusiastic greeting awarded her by the vast audience proved that her popularity is undiminished. The other vocalists were Madame Nordica, Miss Alice Gomez, Madame Antoinette Sterling, Mrs. W. B. Eaton, Mr. Herbert Reeves, Mr. Barington Foote, and the Meister Glee Singers. Mlle. Janotha was the pianist, and Mr. Percy Sharman the violinist. Mr. Manns conducted the orchestra, and Mr. Ganz and Mr. Maunder accompanied the singers. So far the bare record of the musical portion of this most interesting occasion. The leave-taking of so great an artist, his farewell to the representatives of a public between whom and himself there has ever been the greatest sympathy, was an event far beyond the matter-of-fact description of the details of a somewhat ordinary kind. The occasion invested them with peculiar significance, and when Mr. Henry Irving, in the course of the address written by Mr. Pollock, said: "Farewell—a word where joy with grief contends; Farewell—a word of hope from friends to friends," the real meaning of the gathering declared itself. Sims Reeves had been heard to sing; at the end of the Concert he was called upon to speak. In tones as touching as any ever uttered by him in association with music, his last words to the public were spoken: "For your great goodness to me through so many years I feel that I am poor in thanks—poor indeed. The brilliant scene before me to-night will ever be treasured in my memory. From my heart, charged with the deepest emotion, I wish you ladies and gentlemen, a respectful, grateful, and affectionate farewell."

MADAME A. DE SWIATLOVSKY AND
M. MAX REICHEL'S CONCERT.

THESE artists, with the assistance of Mlle. Janotha, obtained fair support for their morning Concert on Thursday, the 7th ult., at Princes' Hall. The Russian contralto sang in four languages—namely, her own, English (as an *encore* piece), Italian, and German, so that she was able to avail herself of a wide range of composition. Decidedly one of the leading features of the Concert was this lady's eminently sympathetic version of a Lullaby by A. Reichel, delivered in the Northern tongue. Throughout, Madame de Swiatlovsky had no reason to complain that her audience was apathetic, and, taken as a whole, her vocalisation deserved the applause so freely accorded it. M. Max Reichel gave some violin solo pieces in a tasteful manner, and Mlle. Janotha contributed pianoforte trifles of a bright order. Miss Fischer and Mr. Wilfrid Cunliffe also sang, and Mr. G. H. Clutsum, besides taking part with M. Reichel in a Beethoven Duo Sonata, superintended the proceedings.

MR. YSAÏE'S CONCERTS.

THE Belgian violinist who gave his first Orchestral Concert in St. James's Hall on April 28, is unquestionably one of the most powerful executants of the day, though musicians may not unanimously approve of his reading of classical works. For example, we have grown so accustomed to regard Mr. Joachim's interpretation of Beethoven's Concerto as perfect, that any other conception is certain to be called in question. Mr. YsaÏe's performance on the above occasion was remarkable for powerful tone and broad vigorous bowing, but there were times when the executant seemed bent rather on impressing his own individuality on the music than on the reverent interpretation of Beethoven's ideas, and certainly the immensely long and difficult *Cadenza* from his own pen which he introduced in the first movement was quite out of keeping with the general character of the work. No objection of any kind could be raised to his reading of Joachim's Variations Symphoniques in E minor. It was a splendid example of violin playing without flaw of any kind. A small orchestra, under the direction of Mr. F. H. Cowen, played Schubert's "Rosamunde" and Rossini's "Siege of Corinth" Overtures, and also gave a refined performance of Wagner's "Siegfried Idyll."

On the 12th ult. Mr. YsaÏe gave a Violin Recital, assisted by Mr. Schönberger. Raff's Sonata in E minor,

with which the programme commenced, is a lengthy and not very interesting work, inspiration being only apparent in the slow movement. A fine performance was given by the two artists named of Beethoven's Sonata in C minor (Op. 30, No. 2), but the most remarkable feature of the Concert was the interpretation of some of Bach's unaccompanied pieces. Finer chord playing on the fiddle is inconceivable, and the power and accuracy of the intonation were equally striking. By this performance Mr. Ysaÿe certainly raised himself in the estimation of his hearers.

MR. ERNEST KIVER'S CONCERT.

THIS pianist usually offers something new to the patrons of his Annual Concert, and that on Tuesday evening, the 5th ult., at Princes' Hall, was no exception to the rule. With Mr. Arthur Payne (violin) and Mr. W. E. Whitehouse (violinello) to unite with his own efforts at the pianoforte, Mr. Kiver presented for the first time in public the Trio in G of Miss Rosalind F. Ellicott, who in more than one preceding instrumental essay has evinced gifts of no mean order. The Trio is characterised by unerring taste and graceful fancy rather than by absolute strength, whilst its general brightness indicates the happy spirit in which it was composed. The second movement (*Adagio*) appears slightly diffuse, but in any process of revision that may be adopted not a bar should be excised from the concluding *Allegro*, which is both tuneful and replete with life. The work was excellently interpreted by the players named, who later in the evening were associated with Mr. Emil Kreuz (viola) in Prout's scholarlike Quartet in F (Op. 15). Mr. Kiver selected for solo performance Brahms's sturdy Sonata in F sharp minor (Op. 2), dedicated to Madame Schumann, and of this he gave a forcible and conscientious reading that deserved all the applause it obtained. His briefer displays were Liszt's "Consolation" and the Hungarian Rhapsody (No. 6), both played with commendable judgment and tact. Agreeable vocal pieces by Sullivan ("Orpheus with his lute"), Dvorák, and Brahms were contributed by Madame Clara Samuël.

MISS AMY HORROCKS'S CONCERT.

SEVERAL examples of the skill of Miss Amy Horrocks as pianoforte player and composer were presented on Thursday afternoon, the 14th ult., at Princes' Hall, when, besides executing Chopin's Fantasia in F minor (Op. 49) and joining Miss Winifred Robinson (violin) in Brahms's Duo Sonata in A (Op. 100), she had an important share in a second part formed entirely of materials from her own pen. Naturally special interest attached to the latter. First in this list came a Sonata in G, for pianoforte and violinello, containing some excellent workmanship in the opening *Allegro* and the final movement, and having for its middle section a theme with variations ingeniously worked out. Altogether the work shows much promise, more especially as the composer does not seem afraid to express her ideas in the manner she deems most suitable to the purpose. It was capitally played by Miss Horrocks and Mr. Whitehouse, and was cordially approved. Of the "Eight Variations on an Original Theme," for pianoforte, violin, viola, and violinello, it is scarcely possible to enter into particulars, for the reason that Mr. Arthur Dyson was an involuntary absentee. His place was taken by Mr. Wayland, with Miss Horrocks at the pianoforte; Miss Winifred Robinson, violin; and Mr. Whitehouse, violinello. The young composer played a Berceuse and Waltz, also by herself; and between the various pieces in the second part some of her songs were sung by Miss Marian McKenzie, Miss Edith Tulloch, and Mr. Fred. King. The first-named sang the plaintive "Ashes of Roses" and the joyous "Bonnie wee thing," and Miss Tulloch, the fanciful "A Midsummer Song."

MR. EDGAR HADDOCK'S CONCERT.

AMONG those who evince industry and intelligence in furthering the progress of music in provincial centres must be named Mr. Edgar Haddock, a violinist whose "Musical Evenings" at Leeds have for several seasons exercised

artistic influence in the district. On Wednesday afternoon, the 6th ult., at the Steinway Hall, this gentleman offered a programme of works of the class with which he is in the habit of indulging his Northern patrons. Aided by Mdle. Antoinette Trebelli as vocalist, and by Mr. E. Bach as pianist, the entertainment was by no means devoid of interest. The two instrumentalists were heard together in Beethoven's Sonata in F (Op. 24). Each had solo performances, the violinist giving in finished style several pieces by Joachim, G. P. Haddock, and others. With much judgment Mdle. Trebelli sang to violin solo and pianoforte accompaniment Parsifal's ballad, "Le Songe de Tartini" (having its origin in that famous violin show-piece "Il Trillo del Diavolo"), and an expressive new sacred song, "The Soul's Awakening," composed by Mr. G. P. Haddock.

MR. WALDEMAR MEYER'S CONCERTS.

THE extraordinary increase in popularity of the violin as a solo instrument is evinced by the number of performers who now give Concerts composed mainly of violin music, with or without orchestra. The past month has been very rich in these entertainments, and of the total number Mr. Waldemar Meyer was responsible for three, the first and second being orchestral. On the 5th ult., the artist set himself an arduous task in playing not only Beethoven's Concerto, but Bach's unaccompanied Suite in E, and the second and third movements of Joachim's Hungarian Concerto. His tone has gained in breadth and fulness since he was last with us, and as his intonation is still remarkable for its purity, the performance of Beethoven's Concerto was, generally speaking, very artistic. Indeed, a more careful and refined interpretation of the work could not be desired. Madame Nordica, who was to have sung Mr. Randegger's scena, "Medea," was unable to appear, through illness, and no one was engaged in her place, so that the programme was completed by Mendelssohn's "Hebrides" and Weber's "Oberon" Overtures, which were tolerably well rendered under the direction of Mr. Randegger.

At the second Concert, on the 13th ult., Mr. Meyer gave a surprisingly fine performance of Brahms's Concerto, mastering the excessive technical difficulties of a work which, fine though it be as abstract music, is, at the best, not very grateful for the soloist. He also played a Suite by F. Ries, and Beethoven's Romance in F (Op. 50). Mrs. Moore-Lawson, an American vocalist from Cincinnati, may be congratulated alike on her choice of songs by Mozart, Ries, and Victor Herbert, and on their execution. She is an excellent soprano, and will be heard again with pleasure. In the absence of Mr. Randegger, through illness, the orchestra was ably conducted by Mr. Henschel, except as to the *Finale* of Mr. C. E. Stephens's Symphony in G minor, which was given under the composer's direction.

The third performance, on the 20th ult., was termed a Recital, though it was virtually a Concert. Mdle. Janotha took part in Dr. Hubert Parry's clever Partita in D minor and in Schumann's Sonata in A minor (Op. 105), and both these works were beautifully played. Mr. Meyer's solos consisted of four movements by Bach and two little pieces from his own pen. Mr. Edwin Isham, a very agreeable baritone vocalist, gave much effect to an aria from Gluck's "Iphigenia in Aulis," and other songs by Goddard and Brodsky.

JEAN GERARDY'S RECITALS.

THE wondrous Belgian boy, who by common consent is the most gifted of all the "prodigies" who have come under our notice during the past four years, has given two more Violoncello Recitals, and on each occasion has simply bewildered his hearers by playing in a manner that would be considered masterly in a mature and experienced executant. On the first occasion, on April 27, it is true that he was somewhat unhappy in the choice of his opening solo. "Le Desir," a fantasia by Servais, is a showy but worthless piece, abounding in passages apparently intended to perplex the player, and it was not surprising that Gerardy's intonation was at times slightly at fault. He

was far more at home in the *Andante* from Rubinstein's Concerto, a "Lamento" by Radoux, and an *Etude* Caprice by Goltermann, in all of which his marvellous execution as well as the tenderness and expression which he infuses into his efforts were fully illustrated. Mr. Eugène Holliday, the Anglo-Russian pianist, about whom we speak elsewhere, made his first appearance on this occasion, and was very warmly received, his solos being Chopin's Ballade in F major and two of the *Etudes*. The same favour was not extended to Madame Stone-Barton, a soprano vocalist, probably on account of her choice of songs, which were all florid ditties written in a style which has now become old-fashioned.

The next Recital, on the 6th ult., was virtually a Chamber Concert. It commenced with Rubinstein's Trio in B flat (Op. 52), one of the Russian composer's most attractive and genial works, in which Gerardy had the valuable assistance of Mr. Schönberger and Mr. Ysaye. His solos were all minor pieces, among them being an expressive "Reverie" from his own pen. Miss Marie Bremer created a favourable impression in songs by Schumann, Kjerulf, and Goring Thomas, and Miss Irena Sethe showed herself a capable violinist in the first movement of Mendelssohn's Concerto, and other solos.

PIANOFORTE RECITALS.

THESE performances continue to follow one another as swiftly as ever, and the total number this season will probably equal, if it does not surpass, that of last year. The first to claim attention in the present notice is Mr. Eugène Holliday, who gave a Recital at the Princes' Hall on the 2nd ult. Though of English parents, Mr. Holliday was born in St. Petersburg, and has enjoyed the advantage of a thorough training under Anton Rubinstein. Thus equipped, he came before the London public with a title to a respectful hearing, and it may fairly be said that the impression left on the mind by his efforts on the above-named occasion was distinctly favourable. He set himself, perhaps, the most severe task imaginable in playing Beethoven's Sonata in B flat (Op. 106), a work which, on account of its length more than its difficulty, is not often heard in public. Sir Charles Hallé plays it occasionally, and Hans von Bülow gave a magnificent interpretation of it on his last visit in 1888. Mr. Holliday made light work of its most arduous passages, and his crisp, clear touch gave effect even to the complex final fugue, which Beethoven's warmest admirers do not accept as a happy inspiration. On the whole, however, he was heard to greater advantage in Schumann's *Etudes Symphoniques*, of which he gave not only an expressive but a powerful interpretation. The programme was completed by a group of pieces by Chopin and others by Tschai-kowsky and Liszt. Mr. Holliday's natural ability, not inconsiderable in itself, has been well developed under his distinguished master, and experience is only necessary to perfect those qualities which already entitle him to be regarded as an executant of high calibre.

Miss Margaret Wild, who gave a performance, with the assistance of Miss Carlotta Elliot, on the 4th ult., in the Princes' Hall, was formerly, we understand, a pupil of Madame Schumann. She has a nice touch, but it lacks crispness, and this defect made some of the passages in Beethoven's "Waldstein" Sonata sound rather vague and indistinct. Some pieces by Chopin, including the *Barcarolle* in F sharp and the *Scherzo* in C sharp minor, were carefully played, and Miss Wild deserves thanks for including Brahms's Sonata in F minor, which is not yet so widely known as it deserves. Miss Elliot's songs, which were artistically rendered, included Buononcini's "Per la Gloria," Bizet's "Chanson d'Avril," and pieces by Brahms and Massenet.

Mr. E. H. Thorne's Recital, on the 9th ult., in the Princes' Hall, was virtually a Chamber Concert, the programme containing three concerted works. Two of these were Sonatas for pianoforte and violin, one by Mr. Thorne, in F, and the other by Mr. Algonon Ashton, in E. The former is a bright, genial, and musicianlike work, with attractive themes. Mozart's unfamiliar, but effective Sonata in D, for two pianofortes, composed in 1784, a work as fresh and agreeable as when it was written, was performed with much spirit by the Concert-giver and Miss Beatrice Thorne. So

far as regards solos Mr. Thorne's share in the programme was very modest, as they only consisted of unpretentious pieces by Liszt, Sterndale Bennett, Mackenzie, and Sgambati. Mr. Hubert Hunt lent valuable assistance in the works for pianoforte and violin.

On the following Monday afternoon there were two Recitals; Mr. Leonard Borwick claiming attention at St. James's and Madame Burmeister-Petersen at the Princes' Halls. The young English pianist was heard at his best in Schumann's Sonata in G minor (Op. 22), as he entered thoroughly into the spirit of the music, while, technically, his performance was without flaw. Another splendid example of manipulative skill was afforded in Liszt's arduous "Don Juan" Fantasia, and minor pieces by Brahms, Chopin, and Mendelssohn were well given. The lady, who will be remembered as the interpreter of her husband's Pianoforte Concerto at the Crystal Palace Saturday Concerts a short time ago, gave a Recital of pieces more or less familiar to the student of the instrument. Of the transcription school, as represented by Liszt, Tausig, and Kullak, she performed several examples with facility and spirit. A better test of her mental acquirements was naturally Beethoven's Sonata (Op. 26), and here again the player proved equal to reasonable demands. Madame Burmeister-Petersen also submitted a graceful version of Chopin's Ballade in G minor.

The Recital of Mdlle. Ilona Eibenschütz at the Princes' Hall, on the 15th ult., was virtually a Chamber Concert, the programme including Beethoven's Sonata in A (Op. 69) and two movements from Rubinstein's Sonata in D (Op. 18), both for pianoforte and violoncello, the pianist having secured the invaluable aid of Signor Piatti. Madame Torricelli, an Italian violinist, showed herself a highly capable executant in Tartini's Sonata in G minor, and Mr. Braxton Smith contributed songs by Schubert and Handel. The principal solos of Miss Eibenschütz were Bach's Chromatic Fantasia and Beethoven's Sonata Appassionata. Both of these were played with much intelligence, and the excellent results of Madame Schumann's teaching were displayed alike in touch and style.

One of the best attended Recitals of the month was that of Madame de Pachmann, at St. James's Hall, on the following day. This young artist has benefited in a marked degree by her husband's teaching, and her singularly liquid and musical touch gave effect to an otherwise not very striking interpretation of Beethoven's Sonata in E flat, "Les Adieux," &c., and was even more valuable in Raff's favourite *Rigaudon* and in some of Chopin's pieces, including two *Etudes* from Op. 25, and the *Andante spianato* and Grande Polonaise in E flat. Another noteworthy number was Madame de Pachmann's fresh and effective *Thème et Variations* in G minor. She has unquestionable talent as a composer and should turn it to further account with the least possible delay.

Mr. Leonard Borwick, at his second Recital on the 21st ult., selected Bach's rarely-heard Prelude and Fugue in C sharp minor, from the first set of the "Well-Tempered Clavichord," Beethoven's Sonata in D minor (Op. 31, No. 2), and Schumann's *Etudes Symphoniques*, as his principal solos. He executed the Bach pieces remarkably well, but in the Beethoven Sonata he seemed at times a little flurried and played false notes. The opening numbers of Schumann's *Variations* were also a little uncertain, but the *Finale* was finely interpreted in a manner worthy of a pupil of Madame Schumann. Like his revered preceptress he chose the first edition of the work, with the curious transition into E flat minor on the second appearance of the principal theme. The rest of the programme consisted of minor pieces, chiefly transcriptions.

The third of Miss Marian Bateman and Miss Emilie Finney's Recitals took place at the Steinway Hall on April 29. Goetz's rarely heard and somewhat unequal Trio in G minor (Op. 1) and Mozart's Trio in G major being the principal pieces in the programme. Miss Finney was heard to advantage in an *Aria* by Marcello and other selections, and Miss Bateman performed some pianoforte solos by Schubert, Schumann, and Chopin with good effect. The Concert-givers received efficient assistance from Messrs. Alfred Gibson and Whitehouse.

A performance was given of concerted pianoforte works by Mr. E. Aguilar at St. James's Hall on the 4th ult., the

programme consisting of a so-called Overture in C, for pianoforte solo, a Trio in A minor, a Duet in C, for two pianofortes, a Quartet in B flat, and a Fantasia for organ, two pianofortes, and violin. Speaking generally, Mr. Leguilar's style is clear and straightforward, and reflects the influence of the older masters, from Mozart to Mendelssohn, more than composers of a later date. In the execution of the programme the Concert-giver was assisted by Mr. Algernon Lindo, Mr. Buziau, Mr. Wright, and Mr. Albert.

MR. AND MRS. HENSCHEL'S RECITALS.

THE Princes' Hall being no longer sufficiently commodious for the increasing number of amateurs desirous of attending these charming and instructive entertainments, they will for the future be given in St. James's Hall, and the large attendance at the Recitals on the 1st and 15th ult. fully justified the change. On the first occasion a number of more or less familiar songs by Handel, Beethoven, Liszt, Schubert, Brahms, Loewe, and Henschel were given with the artists' customary delicacy and chaste expression. One of the lesser known pieces was Handel's air "There in myrtle shades reclined," from "Hercules"; another was a pathetic sacred song, "Sei nur still und har' auf Gott," by J. W. Franck, a seventeenth century composer; and a third was a buffo scene from Pergolesi's opera "Il Maestro di Musica." English song was not represented on this occasion, but at the next Recital Mrs. Henschel sang Purcell's "Nymphs and Shepherds" and the old Scotch ditty "O whistle and I'll come to you, my lad." If Mr. Henschel will take the trouble he will find countless other examples of native skill in lyrical composition equally worthy of a hearing. Other pieces worthy of mention were duets by Marco da Gagliano (1590) and Grétry, the latter from "Richard Cœur de Lion"; Bach's air, "Vergissmeinnicht"; the aria, "In di pietà mi spogli," from Handel's "Siroe"; and another aria from Cimarosa's "Don Celerindro." The programme included Haydn's "My mother bids me bind my hair," Loewe's "Archibald Douglas" and "The Ruined Mill," Schumann's "The Two Grenadiers," and Mr. Henschel's piquant song "Adieux de l'Hôteesse Arabe." In consequence of the success of these Recitals, another will be given on July 3.

SONS OF THE CLERGY FESTIVAL.

ON April 29 the 237th Anniversary Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral, when, in the presence of a large congregation, a Choral Service was performed by a choir of 300 voices. The Lord Mayor and Sheriffs attended in State, and there were also present the Archbishop of Canterbury, the Bishops of London and St. Asaph, and the various officials of the Festival. The service was preceded by Spohr's Overture to the "Fall of Babylon," and the Magnificat and Nunc dimittis were sung to Bennett's setting in A. A selection from Sir Arthur Sullivan's Oratorio "The Prodigal Son" was taken for the anthem. The air "Love not the world" was sung by the whole of the boys of the Cathedral, and the quartet, "The Lord is high," by one of the boys, Dr. Barrett, Mr. A. Kenningham, and Mr. R. De Lacy. The tenor solos were assigned to Mr. A. Kenningham. There was a full band, and the choir was augmented as usual for this particular occasion. Mr. W. Hodge presided at the organ, and Dr. G. C. Martin conducted. The service was most impressive and the music was beautifully sung; Mr. G. J. Bennett's Service, written for the Festival of the Dedication, St. Paul's Day, in 1890, greatly improving upon former acquaintance. The prayers were intoned by the Rev. H. D. Macnamara, and the lessons were read by the Rev. J. H. Coward, both Minor Canons of the Cathedral.

The Festival Dinner was afterwards held in the Hall of the Merchant Taylors' Company.

ROYAL INSTITUTION.

DR. A. C. MACKENZIE commenced, on the 21st ult., at the above Institution, a series of four Lectures on "The Orchestra considered in connection with the Development

of the Overture," which promises to be of considerable value not only to the professional musician, but to all lovers of instrumental music. The lecturer began by observing that, from our familiarity with the combination of instruments we called an orchestra, we were apt to forget the centuries of patient study and endeavour it represented. He regarded the orchestra as now complete, not in the sense of inability of further development, but as being capable of expressing all that musicians would seem to have at present to say. Combinations of instruments were apparently common in the earliest known times, but the lecturer said that he only intended to go back to the sixteenth century, when instrumentation, as we regarded it, might be said to have first begun to develop. At this period, musical instruments were sufficiently well made to permit players executing the voice parts of the popular music of their day. After a time composers described their writings as being capable of being "played or sung," and finally "interludes" and independent accompaniments were written for various instruments. One of the earliest works in which instrumental music had an independent part was the "Ballet Comique de la Roynie," invented by the Italian violinist Baltazarini, and performed on the occasion of the marriage of the Duke of Joyeuse with Mdle. de Vaudemont in 1581. In the preface of this work it was claimed that the title "Ballet Comique" was without precedent, and had been "selected more on account of its beautiful, tranquil, and happy conclusion, than to specify the quality of the personages who are nearly all gods and goddesses." This definition, that of a piece with a happy termination, was still a distinctive feature of the French Opéra Comique, of which this work was generally looked upon as the origin.

Massimo Trojano, a Neapolitan nobleman, composer, author, and painter, printed, in 1568, an exhaustive account of the marriage between William VI. (Duke of Bavaria) and the Princess Renée of Lorraine, and of the music performed under the direction of Orlando di Lasso during the week's festivities. From this work, which through the kindness of Mr. Littleton he had been able to consult, it would appear that all the original forms of our present instruments were used but in combinations which often seemed grotesque; such, for instance, as an accompaniment furnished by a Doucaine (a kind of bassoon), bagpipes, a fife, and a horn; or an arrangement for "six fifes and six voices." On the above occasion, Orlando, at the request of the Duke for something to amuse his guests, arranged a kind of musical comedy on the subject of an oft-used plot, "La Cortegiana Innamorata." In the Prologue there was a Madrigal in five parts, followed by some "languishing music" for five viols; a Concerto for four voices, two lutes, a flute, bass viol, and a harpsichord, besides dance music; in short, this work only wanted an overture to make it a complete modern comic opera; as it was, however, it might fairly claim to be the first buffo-opera ever produced. Trojano related how Orlando took the part of *Pantalone*, the basso-buffo, and how he had to sing his opening serenade three times—a proof of the antiquity of the encore and the versatility of this great composer. A quartet of bagpipes capable of playing in parts struck one as curious. The first was called the "Dudey," and had three pipes; the second bore the affectionate name of "Hümmelchen," and had two pipes; the third, the "Schaper Pfeifer," also had two pipes and no holes for the thumb on the chanter; while the fourth, called the "Grosser Bock," was the bass of the whole set. There was also a still larger one tuned a third lower, and another blown by a little bellows. One, Hans Schieber, made a combination of five such bagpipes, which was blown by a small bellows, of which instrument Praetorius wrote: "Lass ich mir nicht so gar sonderlich sehr wol gefallen!" In England the rhythmical character of the "ballad" had a most beneficial influence on instrumental music, which consequently compared very favourably with contemporary continental productions. Violons (most likely viols) were mentioned as follows in the account of Queen Elizabeth's band in 1571: "Item—to the Violons being 7 in them, every one of them 20 pence per diem for their wages and 16 pounds 2/6 for their liveryes." The lecturer concluded by an interesting description of the orchestral instruments in use in the sixteenth century, photographs of which were shown on the screen.

GRESHAM LECTURES.

PROFESSOR J. F. BRIDGE commenced his spring course of Lectures at the College on April 21, on which occasion he took for his subject the old violin maker, Giovanni Paolo Maggini, who, the Professor said, was born in 1581, and died, probably about 1632, at Brescia. From several recently discovered Income Tax returns, Maggini would seem to have prospered in his business and, judging by the handwriting on the autograph specimens, to have been a man of more than usual education. The tone of good Maggini violins was particularly rich and full, but lacked the brilliancy of those of Stradivari. There were very few perfect specimens of the former extant, which, doubtless, accounted for their being so little known and appreciated by even lovers of the instrument. The Lecture concluded with the performance, on Maggini instruments, of some excellently played string music by Messrs. H. Sternberg, W. H. Hill, A. Hobday, and A. Pezze.

The second Lecture, in accordance with the Professor's plan, was chiefly intended for students, the subject chosen being "Rondo Form," which was treated in a clear and pointed manner which invested apparently dry technical matters with interest. The principle of the Rondo was happily illustrated by the reading of poetic Rondos written by Mr. Robert Bridges and Mr. Austin Dobson, and by the excellent performance by Mr. Landon Ronald of five Rondos (one of which was analysed on the screen) from Beethoven's Sonatas.

The Lecture on April 23, that day, the Professor said, being the anniversary of Shakespeare's death, which happened in 1616, and, according to tradition of his birth, was devoted to the consideration of some of the musical allusions of the poet and settings of his verses during his lifetime. Shakespeare's references to music were many and apt, and often not only showed considerable acquaintance with the characteristics of the instruments mentioned, but frequently testified to extensive practical knowledge of the art. The illustrations, which from their associations and rareness were specially interesting, were most effectively sung by two choristers of Westminster Abbey, the accompaniments being played by Dr. Bridge on the harpsichord, and Mr. and Miss Dolmetsch on the lute and Viola da Gamba respectively.

At the last Lecture, on the following evening, the subject of the preceding evening was pursued, but chiefly with reference to Shakespearean music written within seventy years after the poet's death.

In conclusion, the Professor referred to the rightful position given to music by Sir Thomas Gresham, who placed it on a level with the other sciences. The illustrations included Purcell's music to a version of "A Midsummer Night's Dream," produced in 1692 under the title of "The Fairy Queen," capitolly played by a small string band led by Mr. Dolmetsch; the settings of "Where the bee sucks" of R. Johnson and P. Humphreys, which were followed by that of Sir Arthur Sullivan; and R. Johnson's and Purcell's settings of "Full fathom five," the two latter being effectively sung by Mr. Avalon Collard. "Come unto these yellow sands," set by Bannister and Purcell, were also admirably sung.

THE NEW ORGAN IN BLENHEIM PALACE.

MR. WILLIS has erected a splendid organ in the Long Library, Blenheim Palace, for the Duke of Marlborough. The instrument has four manuals and fifty-two speaking stops, including a 32-foot metal open. The erection of this instrument in the space allotted—a bay in the centre of the library—is a triumph of organ building, and exhibits Mr. Willis at his best. The action is noiseless and instant, the touch light and pleasant, and the tone equal to anything this well-known builder has of late erected. The organ was opened by Professor Bridge, on Monday, the 18th ult., a large company assembling at Blenheim for the occasion. Dr. Bridge played a Fantasia entitled "Blenheim," composed for this event by Mr. Silas. It is admirably suited to display a fine organ—a fanfare for reeds and a spirited March of James II.'s period being notable features in this excellent organ piece. A Toccata

by J. S. Bach, and selections from Merkel, Lemmens, Wagner, &c., completed the programme. Vocal music was contributed by Mr. Plunket Greene, Mr. O'Mara (in the absence, from illness, of Mr. E. Lloyd), and Mrs. Ronald. Sir Arthur Sullivan accompanied this lady in "Hear my Prayer" (Mendelssohn) upon the organ. Mr. F. C. Woods, of Exeter College, Oxford, is Organist at Blenheim. He is to be congratulated upon having so fine an instrument at his command.

THE LONDON GIRLS' CLUB UNION CHORAL COMPETITION.

THE promoters of the London Girls' Club Union were doubly fortunate in obtaining the use of the beautiful Inner Temple Hall for their fourth annual Choral Competition, on the 9th ult., and in being favoured by the presence of their Royal Highnesses the Princess of Wales and the Princesses Victoria and Maud. The Benchers had the satisfaction of feeling that their hall could hardly have been more fitly used than in encouraging the Hon. Maude Stanley and her co-workers in their self-denying and arduous labours to provide wholesome recreation and instruction for girls who might otherwise drift away from good influence. Of the thirty odd clubs comprising the Union, seven competed for the challenge picture. Each choir had to sing Mendelssohn's duet "Evening Song" and a piece of its own choice. Without going into detailed criticism, it is enough to say that some of the singing was remarkably good, showing not only ample natural capacity of voice and ear, but susceptibility to training. In the end the prize was awarded by Mr. McNaught, who acted as adjudicator, to the Soho Club; the singing of the Marylebone, St. Clement's, and All Hallows' Clubs gaining high commendation. A new feature of the competition was the prize of £3 offered by Miss Wakefield for the best collective sight singing. Only three choirs mustered up courage to enter, and it must be said that their efforts to decipher the very easy tests submitted did not redound to their credit. As the adjudicator truly remarked, the Board Schools could offer much better results. The prize was divided between St. Clement's and Soho, two-thirds going to the former. The competition was varied by the united performance of Shield's "O happy fair" and Lloyd's effective two-part song "Twelve by the clock," conducted by Miss Wakefield, and by some excellent solo singing by Miss Hannah Hotter, a former member of the Soho Club, whose great natural talent recently secured the Sainton-Dolby Scholarship at the Royal Academy of Music.

TONIC SOL-FA JUBILEE MEETINGS.

THE arrangements for the Metropolitan gatherings to be held in connection with the Tonic Sol-fa Jubilee are now fairly complete. The meetings will be fitly inaugurated on Tuesday, July 7, at 7 p.m., by a Festival Service in St. Paul's Cathedral. It is expected that the vast building will be filled by a congregation able to sing by note. A book containing the music to be sung is being printed in the Tonic Sol-fa notation for the use of all who attend. The collection includes Tallis's Responses, "O clap your hands" (Stainer), King's Service in F, and the "Hallelujah" Chorus (Handel). Dr. Martin will conduct and Mr. Hodge will be at the organ. The preacher will be Bishop Mitcinson, who, when Bishop of Barbados, trained a choir of coloured singers on the Tonic Sol-fa system for his Cathedral. On Saturday, July 11, there will be an *In Memoriam* visit to the grave of John Curwen (the founder of the system) at Ilford Cemetery. On Tuesday, July 14, there will be a Conversation of the Curwen Club in Exeter Hall. On Wednesday, the 15th, there will be a Soirée at the same place, organised by the Association of Tonic Sol-fa Choirs. On Thursday, the 16th, in the afternoon, choral competitions will be held between selected choirs from London day schools again at Exeter Hall, and on the evening of the same day there will be an Invitation Reception by the President of the Tonic Sol-fa College, Mr. J. S. Curwen, at the galleries of the Royal Society of British Artists, Pall Mall. On Friday, July 17, at 3 p.m., there will be a Conference, and in the

evening of the same day a great Public Meeting, at Exeter Hall, at which His Honour, Judge Lushington, will preside. Choirs from Swansea and Sheffield will perform, and a portrait and address will be presented to Mr. R. Griffiths, the veteran secretary of the College. The culminating point will be reached on Saturday, July 18, when, at the Crystal Palace, choral competitions will be adjudicated by Sir John Stainer, and four great Concerts will be given: a Morning Concert by 5,000 juveniles, including a juvenile orchestra, conducted by Mr. A. L. Cowley; an Afternoon Concert by 5,000 adult members of provincial choirs from all parts of the kingdom, conducted by Mr. L. C. Venables; an Evening Concert by united Metropolitan choirs, conducted by Mr. W. G. McNaught; and a Mass Concert by visitors and choirs combined. The afternoon programme will include "The Song of Victory," by Hiller; and the evening programme, "The Song of Miriam," by Schubert; "By Babylon's Wave," by Gounod; and the March from "Tannhäuser," by Wagner. At both these Concerts the elaborate setting of the prize ode, "The Spirit of Song," composed by Mr. A. L. Cowley, will also be performed. The Mass Concert will consist of national airs. Truly Tonic Sol-faists will be very much in evidence during this busy time!

MUSIC IN SCHOOLS.

THE returns from the Scotch Education Department for the year ending September, 1890, do not furnish so much information as to the music grant as the returns of the English Department, analysed in our last issue, but they enable us to see that note singing is becoming more and more the rule in Scotch schools. The figures given show the number of school departments using this or that method. The statistics for 1884 and 1889 are given for comparison with those for 1890:—

SCOTLAND.—Number of School Departments in which singing is taught:

	Staff Notation.	Tonic Sol-fa.	On both or on other systems.	By ear.
1884.	94	1,842	4	1,224
1889.	83	2,313	42	747
1890.	68	2,405	22	703

As there were 664,466 children on the registers, and as nearly all the large schools teach by note, it is safe to estimate that about half-a-million children were taught by note in the year ending September 1890. This number added to the number taught in England and Wales makes a grand total of 3,000,000 (three millions) under systematic musical instruction in our British schools.

The English returns show that relatively to their numbers note-singing is far more prevalent in Board Schools than in Schools connected with the Church of England (year ending August, 1890):—

	By Note.	By Ear.
Schools connected with the National Society or the Church of England ..	7,588	8,855
Board Schools ..	5,957	2,509

In view of the utility of the village school boy in the services of the Church it would seem that forces are wasting in thousands of English villages.

We observe that the Manchester section of the National Society of Professional Musicians have been waiting upon the Manchester School Board to urge the claims of instrumental music in connection with a scheme of evening classes conducted by the Board. The idea of promoting the study of instruments in elementary schools is one that our Northern friends have again and again brought forward. If it can be formulated into a practicable working scheme—that is, a scheme which fully takes into account the whole circumstances of school life—an excellent example will be set to many other centres. The cost, however, would have to be borne by the rates or the fees of pupils, or both combined, or by educational trust funds, for it is extremely unlikely that the Education Department will consent, this side of the socialist régime, to add to their already enormous music Bill.

OBITUARY.

WE learn with regret of the death, from pneumonia, at Clapham, on the 4th ult., of Mr. ALFRED CARTER, Organist and Choirmaster of Holy Trinity Parish Church, Clapham Common. His services as musical lecturer and in other capacities at the Bow and Bromley Institute made him many friends, who will deeply deplore his loss. His age was fifty-four.

On the 8th ult. HENRIETTA GIPPS, widow of the late Dr. GAUNTLETT, died at the residence of her son, in Kensington, aged seventy-one.

On Saturday, the 2nd ult., ALFRED MONTEM SMITH passed away. He was a clever musician, a true artist, and a good man. He was born on the day of the Eton Montem nearly sixty-three years since. His father was a member of the choir of St. George's Chapel, Windsor, and in due time he became a chorister there as well as in Eton College. As a young man he entered Upton College, Slough, to be trained as a schoolmaster, and later he was induced by his friend and old schoolfellow, John Foster, to accept the position of master to the boys and tenor singer in the choir of St. Andrew's, Wells Street. On the retirement of Mr. Hobbs, he was appointed Lay-Vicar of Westminster Abbey, where he sang for the last time on April 25, at the consecration of the Bishop of Rochester. He was also till his death Gentleman of Her Majesty's Chapel Royal, St. James's. As a singer of recitative he was unequalled, and although his voice was of but moderate power and compass, his declamation was greatly admired by all who heard him. He sang the second tenor parts to Mr. Sims Reeves at Exeter Hall for the Sacred Harmonic Society for many years, and was a well-known figure at all the Three Choir Festivals. He was an exceptionally fine ballad singer, and as a lecturer was most entertaining. He appeared but once on the stage, in the revival of Handel's "Acis and Galatea," at the Princess's Theatre, in 1868, when he took the part of Damon. His latter years have been chiefly devoted to teaching the art of which he was so able an exponent, and his loss will be greatly felt by his pupils of the Royal Academy of Music and the Guildhall School of Music, in both of which schools his talents were greatly appreciated. He was attacked with the prevailing epidemic of influenza, and virulent erysipelas supervening, proved fatal.

Mr. GEORGE HART, the author of "The Violin: its Famous Makers and their Imitators," died, rather suddenly, on April 25, of neuralgia and heart complaint. His book, first issued in 1875, went through a new and revised edition in 1884, and a popular version was issued in 1887. It has been translated into French, and was published in Paris in 1886. Mr. Hart was also the author of "The Violin and its Music" (1881), published by Novello, Ewer and Co. He was an accomplished performer on the violin, having been one of Sainton's pupils at the Royal Academy. He was born March 28, 1839.

The death is announced, on the 10th ult., of ELLEN SANDERS, at the age of sixty-five. At one time and for a lengthy period Mr. and Mrs. Sanders's private choir was an important factor in the artistic life of Liverpool.

The death, on the 18th ult., is also announced of Major HENRY LE PATOUREL, from bronchitis. He was well known as an excellent amateur flute-player and a prominent member of the famous amateur orchestra The Wandering Minstrels. He composed and arranged several songs and pieces, the most popular being "Terence's farewell to Kathleen." Major Le Patourel was in his eighty-eighth year.

GUSTAV LIBOTTON, an admirable performer upon and professor of the violoncello, died at his house in Craven Street, on the 16th ult., in the forty-ninth year of his age. He was educated at the Conservatoire of Brussels, but had been resident in England for many years. He was one of the teachers at the Guildhall School of Music, where his loss will be seriously felt. His first English engagement was with Messrs. Novello, in 1873, at the time when they undertook the management of the Daily Exhibition Concerts in the Royal Albert Hall. He was a perfect master of his instrument, but he was of a retiring disposition, and rarely played solos in public. As a teacher of the violoncello he was most successful, his class at the Guildhall School numbering over sixty pupils.

The death is announced, at Paris, of AUGUSTE ERNEST BAZILLE, Professor of Accompaniment at the Conservatoire, and for many years the greatly esteemed Organist at the church of St. Elizabeth, Paris. M. Bazille, who was born in the French capital in 1828, is the composer of a Cantata, "Damocles," as well as of some minor vocal pieces, and he is also the author of a great number of excellent pianoforte arrangements of popular operas.

JULES EUGÈNE ABRAHAM ALARY, generally known to the artistic world as Giulio Alary, a prolific and once popular composer of operatic works and vocal pieces, died in Paris recently, at the age of seventy-seven. The deceased was born at Mantua, of French parents, and having made his musical studies at the Milan Conservatoire, he took up his residence in the French capital in 1833, where he became the principal Conductor at the Théâtre Italien, and also obtained the post of *accompagnateur* at the Imperial Chapel during the reign of the late Emperor Napoleon. Amongst the numerous lyrical stage-works of Alary may be mentioned a mystery entitled "Rédemption," brought out at the Théâtre Italien, in 1850; a five-act grand opera, "Sardanapale," produced in 1852 at St. Petersburg; and "La Beauté du Diable," a comic opera, in one act, which was performed at the Paris Opéra Comique in 1861.

The death is announced, at New York, of Mr. CHARLES F. CHICKERING, the chief of the well-known firm of pianoforte manufacturers, aged sixty-four.

PAUL SCHUMACHER, the able Director of the Conservatorium of Mayence, and a composer of some merit, died in that town on April 25, aged forty-two.

BARON VON PREILL, the Intendant of the German Theatre of Prague, died there on April 30.

JOSEPH ELLINGER, for many years a highly popular tenor at the Vienna Kärnthnerthor-Theater, and at the National Theatre of Pesh, died at the latter capital on April 30, aged seventy-one.

The death is announced, at Hamburg, at the age of sixty-three, of DANIEL RAHTER, for many years the chief of the firm of Büttner, music publishers, at St. Petersburg. The deceased, who had only recently returned to take up his residence in his native country, was universally esteemed on account of his business abilities and generous dealings in matters connected with musical art.

M. EUGÈNE ORTOLAN, a distinguished French lawyer, member of the Ministry for Foreign Affairs, and at the same time a musician of considerable ability, died in the French capital on the 11th ult., aged sixty-seven. He was a pupil at the Conservatoire, where he studied composition under Berton and Halévy, and in 1845 obtained the second *grand prix de Rome*. Amongst his more important compositions there are a comic opera, "Lisette," successfully produced in 1855 at the Théâtre Lyrique, and a one-act operetta, entitled "Momie de Roscoco," brought out two years later at the Bouffes-Parisiens. M. Ortolan also wrote an Oratorio, "Tobie," to a libretto from the pen of Léon Halévy, the brother of his former master at the Conservatoire, as well as a number of symphonic pieces and songs. He was an officer of the Legion of Honour.

We record the death, on April 13, at New York, of JOSEF NEUSTAEDTER, the founder, and for many years the President, of the well-known Male Choir "Anion," of New York. He was in his seventy-sixth year.

CHARLES PONCHARD, for many years the *régiisseur* of the Opéra Comique, of Paris, and a Professor of Elocution at the Conservatoire, died in Paris on April 29, aged sixty-six.

The Director of the Musik-Schule of Potsdam, Professor GUSTAV STREWE, a pianoforte teacher of some eminence, died in Potsdam on the 2nd ult., aged fifty-six.

We also record the death, on the 3rd ult., at Milan, of ANTONIO BUZZI, a successful composer of opera and other lyrical works. As manager, in 1840, of the Italian Theatre at Valencia (Spain), Buzzi made his *début* as operatic composer with "La Lega Lombarda," which was well received. Subsequently, on his return to his native Italy, he produced, at the Teatro Comunale of Ferrara, his opera "Saul," which was performed at most of the lyrical theatres of Italy and also abroad. His "Il Convito di Baldassare," produced at La Scala of Milan in 1853, met with a less favourable reception, and to several others of his subsequent operatic works little more than a *succès d'estime* has been

accorded by his countrymen. Signor Buzzi had established himself of late years at Milan as a professor of singing, in the art of teaching which he was eminently successful.

The news of the death of WILLIAM J. HENDERSON, of the firm of Henderson, Rait and Fenton, will be received with great regret, not only by all who were personally acquainted with him, but also by many who only knew him through his works. He served his apprenticeship as a printer in the house of Novello, Ewer and Co. By his industry and talents he brought the firm with which he was later connected into the front rank as music printers. In his leisure hours he devoted himself to the study of the antiquarian side of his art, and at the time of his death was engaged in collecting materials for a history of type music-printing in Great Britain from the earliest times. He died at Ipswich on the 21st ult., in the 60th year of his age.

The death is also announced, last month, at Rome, of a distinguished musical amateur, the MARQUIS EMANUELE PES DI VILLAMARINA, for some years past the President of the Academia di Santa Cecilia, of Rome.

The death is announced, on the 9th ult., of Mr. WILLIAM BRYAN JONES, the head of the firm of Keith, Prowse and Co., of Cheapside, music publishers and agents. Mr. Jones was in his 58th year, having been born on October 18, 1833.

The friends of Mr. G. F. GEAUSSANT will deeply sympathise with him in the loss of his wife, who died of congestion of the brain on the 25th ult.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. STOCKLEY brought his eighteenth series of Orchestral Concerts to a close in the Town Hall on April 30. A Suite by Mr. Lee Williams, of Gloucester, was announced, but not given, and the programme was altogether less interesting than usual. Mozart's Symphony in E flat was the principal feature, and it was fairly well performed, the familiar Minuetto being given with delicacy and grace. A movement, "Graceful Dance," from incidental music to Shakespeare's "Merchant of Venice," by Dr. Herbert Wareing, was well played under the direction of the composer. Mr. Charles Ould exhibited finished style in two little pieces by Fischer and Goltermann, but these trifles, with pianoforte accompaniment, were out of place in an Orchestral Concert of this class. Madame Nordica sang, with delightful vocal charm, the brilliant polacca from Goring Thomas's opera "Esmeralda," and two songs—perfect gems—by O. Weil, a name hitherto unknown here, entitled "Autumn" and "Spring," each having an obligato for violin, on this occasion beautifully played by Mr. F. Ward. Mr. Edwin Houghton created a highly favourable impression, both by his voice and style of singing. One of his selections was Balfe's Recitative and Air "She walks in queen-like grace," from the Cantata "Mazeppa." We have not heard a more promising young tenor than Mr. Houghton.

A Pianoforte Trio in F, by Eustace J. Breakspear, was performed at the fourth Concert, at the Royal Birmingham Society of Artists, on Saturday, the 2nd ult., the executants being—the Composer at the pianoforte; Mr. T. M. Abbott, violin; and Mr. J. Owen, violoncello. Miss Julia Hutchings, Mr. Lucas Stanley, and Mr. C. Wallis Boyens contributed vocal solos, and Miss Rosa Ascough officiated as accompanist. On the 9th ult. a small orchestra assisted at these Concerts, which afford a very pleasant afternoon's entertainment, and add a charm to the contemplation of the pictorial background.

The annual Conversazione of the Birmingham Musical Guild was held in the large room of the Great Western Hotel on Saturday, the 2nd ult. There was an exhibition of interesting musical instruments and books, including the recently published "Idyl" of Professor Herkome, a seven-stringed *Viola d'amore*, with sympathetic strings of wire, and an old English bassoon, with still serviceable "reeds," made more than a century ago; a portrait of Beethoven, photographs, and engravings; these comprised a very interesting exhibit. The musical performance included the glee, "There is beauty on the mountain" (Goss); some German songs given with much refinement by

Madame Oscar Pollack; and Schumann's "Faschings-schwank aus Wien," played in masterly style by Dr. Heap. There was a large attendance of members and visitors.

The young pianist, Miss Adelina de Lara, gave a Recital in the Masonic Hall on Thursday evening, the 7th ult. The programme included Schumann's "Etudes Symphoniques," the difficulties of which were surmounted with an ease that fairly astonished while it delighted the audience. For one so young Miss de Lara shows uncommon power, tempered with an exquisite refinement, as was exhibited in Liszt's "Waldestrauchen." The thirty-two Variations in C minor, of Beethoven, seldom heard here, were played with remarkable accuracy and finish; and in selections from Bach, Mendelssohn, and Chopin the pianist displayed her abilities as an artist. Her success was immediate and complete.

The Carl Rosa Opera Company concluded a week's visit to the Theatre Royal on Saturday, the 2nd ult. The works given were "The Huguenots," "Romeo and Juliet" (twice), "Carmen" (twice), "The Talisman," and "Faust." Madame Burns, Miss Fabris, Mr. Runcio, and Mr. Leslie Crotty sustained their reputations, and of the new-comers the palm must be awarded to Madame Louise Lablache, whose *Carmen* was one of the most finished pieces of acting and singing ever witnessed here. The Roumanian tenor, Mr. Dimitresco, uses the *vibrato* too much, and his acting lacks repose; but Mr. Alec Marsh has made a distinct advance as an actor. Balfe's opera failed to inspire the performers, and aroused little interest on the part of the audience. There are fine movements in it, however, and it seems to deserve success.

The Leslie Crotty Company, with Rossini's "Cenerentola," are engaged for a week at the Grand Theatre, too late for notice in this letter.

The new organ was opened at Aston Parish Church at a special service on the afternoon of Saturday, the 9th ult. The music was performed by combined choirs of the district, assisted by Mr. Entwistle, Vicar Choral of Lichfield Cathedral. Mr. Courtenay Woods, Organist of Solihull Parish Church, afterwards gave a Recital upon the new instrument.

The season now over has been a busy one, but not up to the high standard of former years. Many works have been heard here for the first time, an indication either of enterprise or an illustration of how far we are behind other musical centres—perhaps a little of both.

Festival rehearsals are now going on twice a week under Mr. Stockley. The choir has already mastered Dr. Mackenzie's work, and is now engaged on the oratorio of Dr. Stanford. There is every indication that the chorus will be better this year than ever.

One or two matters that could not be referred to at the proper time owing to press of matter may here fitly claim a word, if only as pointing to a change of feeling on the part of the authorities as regards Sunday music. We have had several special services in the Town Hall on Sundays, when the musical portions have been given by large choruses with orchestra. Early this year a Sunday afternoon Concert was given in the Town Hall by the Birmingham Orchestral Society. Sir Thomas Martineau presided and delivered an opening address on the subject. About the same time Mr. William Hartland commenced a series of Organ Recitals in the Town Hall, West Bromwich, on Sunday afternoons. These things are innovations here, but that their tendency is good many unhesitatingly declare, and hope they may continue and develop into a systematic effort to brighten the leisure hours of those who toil.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL of the numerous choral bodies in Bristol and neighbourhood have given performances during the month. The Bristol South Musical Society closed its second season with a Concert on April 25, when the prizes won by the successful candidates in the recent examination were distributed by Mr. W. H. Wills. The remarks made in the last issue of THE MUSICAL TIMES regarding similar bodies established in two other districts of the city at the same

time apply to the Society in the Southern division. Mr. E. T. Morgan, the Conductor, has done, and is doing, admirable work. He has gathered together a body of over 200 young people, whose voices he has excellently trained and whose intelligence he has quickened. Several of Mendelssohn's part-songs and kindred pieces were sung with taste and refinement that would have done credit to a first-class choir. The Society and the Conductor are to be complimented on the high standard of excellence attained.

Fishponds Choral Society gave a performance of Mr. Cowen's "St. John's Eve," on April 30, under the direction of Mr. T. K. Yalland. The tuneful work was efficiently done and afforded gratification to the audience. The characters were sustained by Miss Maude Rennie Powell (Nancy), Mrs. W. R. Webb (Margaret), Mr. Scofield (the Young Squire), and Mr. Purnell (Robert).

The Bishopston Choral Society, one of the youngest Associations of the kind in the suburbs of Bristol, aided by a small orchestral band of amateurs, performed Farmer's Cantata "Christ and His Soldiers," in the Parish Church, on April 30. Mr. Brockman conducted. It is gratifying to hear from a clergyman an expression like that of the vicar of Bishopston, that the church, and not the concert-room, is the place where sacred Cantatas should be heard.

On the 11th ult. Downend Choral Society performed Mendelssohn's "Athalie" in a manner that spoke well for the earnest way the members had studied the work. A few more tenors and basses would have improved the balance of the voices, but the lack of sufficient men's voices is common to most choirs. It is hoped time will rectify this state of things. The vocal soloists were Mrs. J. Cranston, Miss Alice Coleman, Miss Blanche Clarke, Mrs. D. E. Bernard, Miss Grace Dann, Miss F. H. Grace, and Miss Maud Jones. Mr. Cedric Bucknall conducted.

Cowen's "The Rose Maiden" was given by the Woolcott Park Choral Society on the 5th ult., Mr. Vaughan Tittle conducting.

A performance of Williams's "The Last Night at Bethany" was given by the Midsomer Norton and District Choral Society, on the 12th ult. Mr. W. J. Kidner, under whose guidance the work was done, had evidently taken pains to ensure excellence, and he certainly succeeded. The soloists were Miss Blanche Beauchamp, Mrs. Barnes, Mr. C. Gregory, and Mr. Gibbons. The graceful Cantata was greatly enjoyed by the large audience. Several part-songs in the second part of the programme were also well sung.

St. John's, Clifton, Choral Society brought forward Van Bree's "St. Cecilia's Day" at its Concert on the 14th ult., and the work was presented with a high degree of perfection, under the direction of Mr. A. E. Hill. Miss Marion Evans distinguished herself as the soloist in the bright and melodious work.

The Choir and Band of the Saturday Popular Concerts Society gave a performance of Rossini's "Stabat Mater" on April 29, in a manner that calls for the warmest praise. Miss Marian Fenna, Miss Alice Gomez, Mr. E. T. Morgan, and Mr. Montague Worlock were the principals. The same forces essayed Mozart's "Requiem" on the 13th ult. All the numbers of the "Requiem" were taken at far too great a rate of speed, and clearness and strength were lacking in the florid sections. The singing by the choir of a couple of short pieces in the second part, however, was admirable.

The Bristol Society of Instrumentalists has decided to have a summer season of rehearsals.

The reference library of musical works formed in connection with the South Midland Section, N.S.P.M., is now well started. At a meeting of the Council on the 11th ult. a vote of thanks was passed to Messrs. Novello, among other contributors, for a donation of books to the library.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE announcement of a new Comedy-Opera upon an Irish subject by Dr. Collisson, the indefatigable *impresario* of the Dublin Popular Concerts, and Mr. W. Percy French, created no little interest in musical circles here. "The Knight of the Road," the issue of their joint

labours, was produced at the Queen's Theatre, Great Brunswick Street, on April 27 and five successive nights. Crowded audiences nightly testified to the enjoyable character of the music and action. These, if not exactly strong in all possible details, were by no means weak in many of the points that go to make up a pleasant evening's entertainment. A Valse-Song for soprano, a tenor ballad "Why do I love thee?" a soldier's song and chorus, a hunting chorus, a street ballad *à deux*, and an Irish jig, admirably danced by Miss Du Bedat and Mr. French, were amongst the most "taking" numbers, and the unaccompanied part-song, "The stars that brightly cluster," showed the composer at his best. The "book," though not free from improbabilities (one might say impossibilities) was sprightly and interesting, with humorous situations which were highly appreciated by the audience. The principal vocalists were Miss Du Bedat, as *Kathleen O'Hara*; Mrs. Jeannie Rosse, as *Mad Meg*; Mr. Henry Beaumont, as *Captain Anstruther*; Mr. French, the librettist, as *Freely*, the *Highwayman*; and Mr. Carberry, as *Roddy*, the "Irish Highlander." The band and chorus consisted largely of amateurs, and the composer conducted.

The Dublin Amateur Orchestral Union gave the third Concert of its eleventh season in the Antient Concert Hall on the 9th ult. The programme included Mozart's Symphony in C minor (No. 6), the Overture to "Raymond" (A. Thomas), and Mendelssohn's G minor Concerto, in which the pianist was Mrs. O'Connell Miley, who also gave a most artistic reading of Beethoven's "Moonlight" Sonata. Songs were contributed by Miss A. Craig and Mr. Dudgeon, and the performance, which was in every respect most enjoyable, was conducted by Mr. W. H. Telford.

On the same evening a successful Promenade Concert took place at the Leinster Hall, in which Miss Du Bedat, Miss Mary Harris, Miss Gordon, Messrs. Dalton, Kelly Grene, and McNevin took part.

Mr. Mogden's Swiss Choir and band attracted full houses at the Antient Concert Rooms during a short season commencing the 4th ult., and the series of Monday Afternoons of Chamber Music, at the Royal Dublin Society's Theatre, continues to be a *rendezvous* of instrumental amateurs.

Sterndale Bennett's ever-welcome "May Queen" had a careful and successful exposition at the hands of the Donnybrook Choral Union, in the Donnybrook Parochial Hall, on the 15th ult. A miscellaneous selection of music followed, and the singing of "The Bells of St. Michael's Tower" (arranged by Stewart), by the choir, deserves special mention. Miss Taylor was the Conductor.

Mr. Chas. Kelly's Concert, on the 16th ult., was an unusually attractive example of the Benefit Concert. The Dublin Quartet Union gave a choice selection of glees. The soloists were Miss Lucy Hackett, Mrs. Scott-Fennell, Miss M. Harris, Miss Du Bedat, Messrs. J. Horan, Cox, E. Kelly, Esposito (pianist), Rudersdorff (violinello), and Werner (violin). Sir R. Stewart, Dr. Joze, and Mr. Roeder acted as accompanists.

A new Musical Society, entitled The Dublin Choral Union, has been started, under the conductorship of Dr. Annie Patterson. Its first Concert was announced for the 22nd ult. and included a scene from the Conductor's Irish Cantata "Finola," of which H.R.H. The Princess of Wales has accepted the dedication. Amongst the other announcements for May, which are too late for notice, were Signor Papini's Concert on the 23rd, Mr. Walter Bapty's Concert on the 25th; that of the Dublin Musical Society on the 26th, at which the "Golden Legend" and the third act of "Tannhäuser" were set down for performance; and that of the Dublin University Choral Society on the 27th, for which Handel's "Alexander's Feast" was announced.

The date of the Dublin Diocesan Choral Festival at St. Patrick's Cathedral, in which thirty-nine choirs will assist, has been altered from the 4th to the 3rd inst.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Edinburgh Bach Society has had a most successful season. Its membership during this, its third session, has

risen to 140, and several works have been produced at its meetings for the first time in Scotland. The paper read by the President (Mr. J. Montgomerie Bell) on "Bach and his Famous Pupils" was a particularly instructive and interesting contribution.

The Edinburgh Society of Musicians is leaving its moveable tents, and having acquired premises in a central position, hopes to inaugurate a new and promising era in its existence. The rooms in Queen Street will always be open for the convenience of members, and the library and musical papers available at any time. On the 9th ult. Mr. T. H. Collinson read a paper before the members on "Organs and Organ Playing," and thoroughly interested a large meeting in the gradual development of organ building from its first rude beginnings. On the 16th ult. Mr. Woolnoth, of Glasgow, was down for a Lecture on "Siegfried," but the Influenza microbe interfered with the arrangements and the Lecture had to be postponed.

The Edinburgh Quartet of stringed instrument players, Messrs. Daly, Dambmann, Laubach, and Carl D. Hamilton, with Mr. F. Gibson as pianist and Miss Jeannie Gray, vocalist, gave the fourth Concert of the season on the 11th ult. with all possible success. Reinecke's Quintet (Op. 83) was played for the first time in Edinburgh in a most artistic style, and Schumann's Quartet (Op. 41, No. 1); the Andante from Mendelssohn's Quartet (Op. 44, No. 2); the Gavotte and Musette by Raff (Op. 192, No. 1); and the Movement, "alla Polka" (Op. 34), by Dvorák, were presented, in obedience to the wish of the patrons of these Concerts expressed through a plebiscite, in a style which justified their judgment and brought out the talents of the players to the best advantage. Miss Gray's songs, by Schumann, Brahms, and Grieg, were given in good style, and the whole Concert was greatly enjoyed, thereby proving that the taste for classical music is finding due appreciation in the metropolis of the North.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE success achieved by the Glasgow Athenæum School of Music is one of the most remarkable features in local artistic life and work. It is difficult, indeed, to realise that so much has been accomplished since September last, when the School was founded, and without any flourish of trumpets. The response to the call of the directors was prompt and enthusiastic, so much so that in a few days 380 pupils had enrolled their names, and at the beginning of the third term there were no fewer than 786 students under the charge of the Principal, Mr. Allan Macbeth, and his staff of teachers. These include several of the most experienced professors of the musical art in Glasgow, and they have, moreover, been able to attract pupils from many distant parts. Already the extensive new premises have been found quite inadequate to meet the requirements of the School, and a new concert room will soon be added. Recently the Ladies' Choir attached to the Institution gave a second performance of Mr. Oliver King's cantata "The Naiads." The repetition was amply justified, and as regards musical intelligence and good quality of tone, Mr. Macbeth's fair choristers had the advantage of Mr. Philip Halstead's pianoforte accompaniment, and in the hands of this clever young artist the elegance of the *Intermezzo* was promptly recognised and applauded with uncommon heartiness. Other pieces in a well-devised programme included the Spinning Chorus from Wagner's "Flying Dutchman," a couple of part-songs from "The Months" (Gaul), and violin, horn, violinello, and vocal solos.

Another interesting Cantata was heard on the evening of the 7th ult., under the auspices of an organisation which has been the means of developing a sound taste within the portals of the Glasgow Academy. It is, indeed, suggestive to note that many of the "old boys," trained as youngsters by Mr. John McLaren, and now busily engaged in mercantile and kindred pursuits, rally around their former instructor to assist at the annual function. The *esprit de corps* is altogether pleasant, and in Mr. John More Smieton's "Ariadne" the aid of several well-known local amateurs in the tenor and bass sections of the choir was again most valuable. This was the

The Lord is my Shepherd

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm xliii. 1-4, 6 (Bible Version).

Composed by
HERBERT W. WARREN, Mus. Doc., Cantab.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 61, Queen Street (E.C.); also in New York.

Allegretto, con moto.

SOPRANO.

The Lord is my shep-herd; I shall not want, . . I shall not

ALTO.

The Lord is my shep-herd; I shall not want, . . I shall not

TENOR.

The Lord is my shep-herd; I shall not want, . . I shall not

BASS.

I shall not want, . . I shall not

Allegretto, con moto.

ORGAN.

p sempre legato.

shep-herd;

want, . . The Lord is my shep-herd; I shall not want, . . I shall not

want, The Lord is my shep-herd; I shall not want, . . shall not

want, The Lord is my shep-herd; I shall not want, . . shall not

want, The Lord is my shep-herd; I shall not want, . . shall not

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "want. He mak - eth me to lie down in green pas - tures; He". The music is in G major, 4/4 time, and includes a piano introduction.

Second system of the musical score. The lyrics are: "lead - eth me be - side the wa - ters of com - fort. He lead - eth me". The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand, with some dynamic markings like *f*.

Third system of the musical score. The lyrics are: "in the paths of right-eousness, He lead - eth me for His". The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings like *p* and *f*.

Name's . . . sake. . . Yea, though I walk through the val - ley . .
 Name's . . . sake. . .
 Name's . . . sake. . . Yea, though I walk through the val - ley . .
 Name's . . . sake. . .

Sv. Reed.
p
senza Ped. *Ped.*

of the sha - - - dow of death, . . . I will
 of the sha - - - dow of death, . . . I will
 of the sha - - - dow of death, . . . I will
 I will

mf *mf* *mf*
mf *mf* *mf*

senza Ped. *Ped.* *mf* *Gt. Diaps.*
senza Ped.

fear no e - vil, will fear no e - vil: for Thou art with me, for
 fear no e - vil, will fear no e - vil: for Thou . . art with me, for
 fear no e - vil, will fear no e - vil: for Thou . . art with me, for
 fear no e - vil, will fear no e - vil: for Thou art with me, for

cres. *cres.* *cres.* *cres.*
Ped.

L'istesso tempo.

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

sure - ly, sure - ly good - ness and mer - cy shall fol - low me

L'istesso tempo.

p

all . . the days of my life, yea, . . sure - ly, sure - ly

all the days of . . my life, yea, . . sure - ly

all . . the days of my life, yea, . . sure - ly, sure - ly

all tho days of my life, yea, sure - ly

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

good - ness and mer - cy shall fol - low me all . . the days of my

good - ness and mer - cy shall fol - low me all the days of my

rall.

rall.

rall.

rall.

Slower.
Soprano Solo.
mf

The Lord is my shep-herd; I shall . . . not want, The

Slower.
pp

life. I shall not want, I shall not want, I

Slower.
pp

life. I shall not want, I shall not want, I

Slower.
pp

life. I shall not want, I shall not want, I

Slower.
pp

life. I shall not want, I shall not want, I

Slower.
Solo Step (for melody).
pp

Lord is my shep-herd; I shall . . . not, shall not want.

shall not want, I shall not want, I shall not want.

shall not want, I shall not want, I shall not want.

shall not want, I shall not want, I shall not want.

shall not want, I shall not want, I shall not want.

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work introduced at the thirteenth annual Concert of the Academy Choir. Its tuneful style was exactly suited to the circumstances, and it was surprising to find some difficult enough passages attacked with singular precision and firmness. Briefly, the performance was one of more than average merit. Messrs. H. L. Seligmann and George Ross lent efficient aid as soloists. Mrs. McLaren once more showed how a pianoforte accompaniment ought to be played, and Mr. McLaren conducted in praiseworthy style, securing, as he always does, the fullest sympathy of his forces. The second portion of the programme comprised, amongst other things, the fine old glees "Crabbed Age and Youth," and "Go, Idle Boy," and one or two attractive part-songs.

The farewell dinner given to Mr. C. Hall Woolnouth by the Glasgow Society of Musicians was well attended. Mr. Julius Seligmann occupied the chair, and, in proposing the toast of the evening, spoke in felicitous terms of Mr. Woolnouth's talents as a pianist and the loss sustained by musical circles through the guest's removal to London. The evening's programme included Bach's Concerto in D minor for three pianofortes and a sextet for wind instruments. At the annual business meeting of the Society just named, held on the 12th ult., the report was adopted. Mr. Seligmann was re-elected President, and Mr. Stephen Williamson was appointed Vice-President.

The Guarantee Fund in connection with next season's Choral and Orchestral Concerts is being again largely subscribed, and the amount secured up to date is more than sufficient to enable the management to proceed with their arrangements.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The closing scene of the Philharmonic season of 1890-91 was enacted on the 11th ult., when, at the regular Annual Meeting, the retiring Chairman, Mr. T. E. Paget, bewailed the lack of good vocalists available during his term of office, but, on the other hand, pointed to the figures adorning the balance-sheet. From the latter it appeared that the funds at present in the bank amounted to £1,209 3s. 2d., of which £645 18s. 9d. had been accumulated since the previous season. The redecoration of the Hall is at present in progress, and will be a costly matter, but the cash in hand will be ample to cover this outlay.

Rossini's "La Cenerentola," done in English as "Cinderella," was revived at the Shakespeare Theatre, on the 17th ult., by Mr. Leslie Crotty, Madame Georgina Burns, and an excellent company, under the direction of Mr. E. Goossens. The opera is a reflex of the old Italian buffo school at its best, and it is only a wonder that it has been for so long a period allowed to lie in comparative obscurity.

Yet another operatic production is to be noted—namely, that of Dr. W. H. Hunt's "Utopia," which first saw the light at the Birkenhead Town Hall on the 4th and 5th ult. The performers engaged were almost exclusively amateurs, but exceptionally good in every respect, and there was a capital orchestra. Under these circumstances, ample justice was accorded to a work of which it may be fairly assumed a good deal more will be heard, for not only is "Utopia" sufficiently strong in dramatic incident of the most mirth-provoking order, but it is abundant in bright melody and clever device. Dr. Hunt has, in fact, taken high lines in his scoring, and has carefully avoided everything in the form of vulgarity or clap-trap effect.

Concerts have been given since the publication of our last Liverpool letter by Mr. J. Weingaertner in St. George's Hall, and by Miss M. L. Richardson and other artists at the Rotunda, the latter effort being for the benefit of Mr. E. W. Thomas, at one time leader and chorus-master of the Philharmonic Society, and now a confirmed invalid. At Birkenhead, Miss Anna Löwe, a clever local pianist, gave an excellent Recital on the 2nd ult., in aid of a charitable object. Mr. Walter Burnet lectured at Fairfield on April 30, on "Old English Composers."

The Court of Queen's Bench has ruled against the Rev. J. Kelly, and decreed that the Corporation of Liverpool shall not be mulcted in the cost of an Organist for the

Church of St. George. The functionary in question is therefore not to be regarded as an "officer or servant" appointed for the "decent keeping," &c., of the building.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SIR JOHN STAINER was inspired by a distinctly happy thought when he chose "The Styles of Composers, as illustrated by various Settings of the same Lyric," as the subject of his Terminal Lecture on the 6th ult. The verses selected were Goethe's "Kennst du das Land" and Heine's "Du bist wie eine Blume." Seven settings of the former poem and five settings of the latter were given as illustrations. Before leaving the academic aspect of music here it may be of interest to note that the University has decided that the performance of exercises for the degree of Doctor of Music shall be henceforth optional and not compulsory.

The Oxford Orchestral Association, conducted by Mr. Lloyd, announced a strong programme for its Concert in the Sheldonian Theatre on the 16th ult., including Mozart's Pianoforte Concerto in D minor and Mendelssohn's "Italian" Symphony. The performance was the most successful artistically that the Society has yet given, but it failed to attract the public, and must, it is to be feared, add one more to the long list of good Concerts in Oxford on which money has been lost.

The "Eights" week has been marked by the usual College Concerts, but from one cause or another these Concerts have hardly been so good as usual this year. There was a fine performance of Beethoven's Septet and portions of Schubert's Octet at Balliol on the 17th ult. to begin the series, but after this came three Concerts below the average. Exeter College has usually given a good Concert, but on the 19th ult. it failed to rise above the level of a "penny reading" entertainment, in which it was really impossible to take the slightest interest. On the following evening the Concert at Worcester College also fell short of the usual standard. An attempt had been made to impart strength to the programme by giving Stanford's "Edipus" music. Stage music in a concert-room is always a doubtful experiment, but still the music was a novelty—unluckily the performance was not so good as the design. Lastly, Merton College, on the 21st ult., gave a Concert that, compared with its previous achievements, can only be described as a failure. Gade's "Erl-King's Daughter," Jensen's "Feast of Adonis," and Grieg's "Holberg" Suite seemed a fairly interesting programme, and the chorus, except for one bad mistake, was good. But a Concert that had the elements of success in it was totally spoiled by inefficient soloists and a ridiculously inadequate orchestra.

Amongst the many College Concerts given in Oxford during the present term, that by the Eglesfield Musical Society, at Queen's College, on the 22nd ult., is deserving of special notice. This Society is one of the most enterprising in the University in the encouragement given to new works, and on this occasion a Ballad for men's voices and full orchestra, entitled "Horatius," was performed. The composer, the Rev. J. H. Mee, conducted his work, which he had specially written for and dedicated to the Society. The words are selected from the poem by Lord Macaulay, and are admirably suited for musical treatment. The composer divides his composition into five numbers: (1), "The Etruscan Muster"; (2), "The Panic at Rome"; (3), "The Captain of the gate"; (4), "The Keeping of the Bridge"; and (5), The Epilogue. Each of these numbers has its special "point" and dramatic interest at the hands of the composer. It is really refreshing to find that (although restricted to men's voices) Dr. Mee has something new to say, and knows how to say it. The vocal parts throughout are well adapted for voices, and, consequently, effect is obtained by an easy and natural process. The instrumental parts, too, are by no means difficult, yet they give great dramatic colour to the work. The performance was one of great merit. It is impossible in a short notice like this to do more than single out a few places which seem to be of greatest interest. The opening number ("The Etruscan Muster") at once commands the attention of the musician, by the martial

character of the first theme, led off by the strings in unison, and soon to be strengthened by the soft wind. The voices then take up the motivo, firstly without accompaniment, and secondly with the addition of the orchestra, until a striking effect is obtained by the sustained harmony of the trombones and horns. Indeed, the entire number is rich in musical contrasts. In the second part ("The Panic at Rome") occurs a very effective melody with the full orchestra, where *Horatius* comes forward and declares his readiness to assist in defending "The Bridge" against the advance of the Tuscan army. This is followed by a pleasing melody for the tenor, in which at the words "And for the tender mother" is a beautiful accompaniment by the strings and horns, with an oboe obbligato. This second part concludes with a striking phrase for the full orchestra and voices, where *Horatius* and the two other volunteers set out in order "to keep the bridge." This phrase is evidently a favourite with the composer, for he re-introduces it in the last number (the Epilogue) no less than four times, and with it winds up his composition. Space forbids to enlarge on the remaining numbers further than to state that they are exceedingly vocal and effectively instrumented. There is no doubt that the work is a valuable addition to music for male voices. The chorus sang well, and great praise is due to Dr. Iliffe for his painstaking care in preparing the work so satisfactorily. The part of *Horatius* was admirably sung by Mr. W. Anstice, whilst Mr. G. H. Betjemann led the orchestra. At the conclusion of the performance the Composer was received with the greatest enthusiasm.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE past month has seen the close of an exceptionally busy musical season, notable for the number of works performed, but sadly lacking in novelties. With one praiseworthy exception, the local choral and orchestral societies take up new works with reluctance, preferring to rely upon old and familiar masterpieces, with the consequence that of all the great festival compositions of recent years only a small number have been given in the town. That novelties are acceptable has been proved, for the best audience of the season assembled to hear an entirely new work. The various committees should, therefore, take into consideration next season the large number of fine works, the successes of English festivals, that still await a hearing in Sheffield.

On the 6th ult. the forces of the Musical Union and the Amateur Instrumental Society combined to perform Beethoven's Choral Symphony in the Albert Hall. The work was similarly given three years ago, and it will suffice to say that the former success was repeated. The band, numbering about seventy performers, fulfilled all the requirements of good orchestral playing, and the chorus singing was accurate and well sustained, despite the trying character of the music and the large number of absentees. Mr. H. Coward conducted.

The Brincliffe Musical Society gave the last Concert of the season in the Music Hall, Surrey Street, on the 8th ult., under the direction of Mr. Peasegood. A capital performance of Haydn's Symphony (No. 2, in B major) was presented. Mr. J. H. Parkes played Gade's Violin Concerto in D minor in admirable style, winning a well-deserved success.

A very interesting and successful Concert was given by the Amateur Musical Society, on the 12th ult., when Stanford's "Voyage of Maeldune" and MacCunn's "Lord Ullin's Daughter" were performed for the first time in Sheffield. In the face of adverse circumstances, among them being the indisposition of the Conductor and principals and the thinned ranks of the chorus, both works were performed in a most creditable manner. The basses considerably outnumbered the other sections of the chorus, the tenors being especially weak, but, by the discreet management of the Conductor, the balance of tone was fairly well maintained. The most successful number was the female chorus in the "Isle of Witches"; but throughout the work the chorus singing was excellent. The solo and chorus describing the "Isle of Flowers" were faultlessly

given, and in the subdued conclusion the perfect blending of the voices enhanced the effect of the music. "Lord Ullin's Daughter" was well sung, the clear enunciation and the firm attack of the chorus calling for especial mention. The programme also included some miscellaneous pieces. Mr. Schollhammer conducted, and Mr. J. W. Phillips played organ solos and accompanied.

MUSIC IN WESTMORELAND.

(FROM OUR OWN CORRESPONDENT.)

THE annual Choral Competitions and Musical Festival, originated by Miss Wakefield, of Sedgwick, near Kendal, were held this year on April 30, in St. George's Hall, Kendal.

These competitions were inaugurated about six years ago in order to awaken a neighbourhood not distinguished for its zeal in the cultivation of music, and so far the scheme has achieved a most encouraging success. The competition is open to all towns and villages of under 6,000 inhabitants in the County of Westmoreland, and within a fourteen mile radius of Sedgwick. Each village is invited to send junior, female, male, and mixed voice choirs, in accordance with certain rules. Music for competition and for united performance is announced in the autumn. On this occasion ten villages sent thirty-six choirs, of a total of about 600 members, to the competition. The prizes offered consisted of a challenge banner, silver badges and tokens, bronze and silver medals, and of money to be expended in music. The adjudicator was Mr. W. G. McNaught.

As it is not possible for us to spare space for detailed criticism, a record of the choirs that were first in their sections must suffice:—Junior Choirs—"The Primrose" (Mendelssohn)—Milnthorpe; Female Voice Choir—"The Nightingale" (Bateson)—Staveley; Male Voice Choir—"The Serenade" (Mendelssohn)—Endmoor; Village Choral Societies—"In these delightful pleasant groves" (Purcell)—Kirby Stephen (Burnside, second); Village Choirs competing for the first time—"Departure" (Mendelssohn)—Staveley; Collective Sight Reading—A hymn tune in four parts—Kirby Lonsdale. Prizes were also competed for in individual sight singing.

In a speech made after the competition, Mr. McNaught stated that the whole standard of the work had improved 50 per cent. in the four years during which he had judged these competitions, and that he thought it would be difficult for any country district in England to beat the results he had heard that day. After the competition, a miscellaneous Concert, conducted by Miss Wakefield, was given before an immense audience. The chief work presented was Bach's sacred cantata "God's time is the best," the performance of which was highly creditable to all concerned. Great interest was given to this Concert by the performance by each of the winning choirs in turn of the piece with which they gained their prizes. Miss Liza Lehmann, a great favourite in this district, was received with enthusiasm in the solos she contributed. The finished violin playing of Mr. Carl Derenburg and songs performed by Mr. Leyland gave further variety to the programme. The striking success which has attended Miss Wakefield's efforts to rouse this district not only bears witness to what can be done by one resolute and able individual, but serves to show what latent musical power there is in our country. It may be hoped that other districts will be stimulated to follow the excellent example set.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 7.
OUR new Music Hall, founded by Andrew Carnegie, was opened this week with a Music Festival. The building is of rich and dignified architectural style, and houses under its roof a varied and large series of halls and apartments suitable for every form of public assemblage. The Main Hall is rich and beautifully refined in colouring, the principal colours being ivory and gold, relieved in the boxes and chairs of the parquet by old rose. Its seating capacity is about 3,000, with ample room for about 1,000 more to stand. The second largest room in the building is a

Recital Hall, which is situated under the Main Hall, and has accommodation for 1,200. Then there is a Chamber Music Hall, which accommodates 450, and several other larger and smaller halls for all sorts of purposes, from large conventions down to practice rooms and studios. The whole is lighted by electricity, for which purpose four great dynamos, with a capacity of 5,000 lights, are placed in the building. The opening Concert took place on Tuesday evening, the 5th inst., before a brilliant and very enthusiastic audience, which filled the hall to overflowing. After the singing of the "Old Hundredth," Bishop Potter declared the hall formally opened in a lengthy oration, after which the national hymn "America" (melody of "God save the Queen") was sung, and the musical portion of the programme started in earnest with a performance of Beethoven's third "Leonora" Overture. The other numbers were Tchaikowsky's "Marche Solennelle," conducted by the composer, and Berlioz's *Te Deum*. The choice of the latter work was not a happy one, as no attempt had been made to follow the instructions of the composer with regard to a performance of this gigantic work. Instead of the two separate choirs and orchestras demanded by the composer, the choral and orchestral forces were left altogether on the platform at one end of the hall, and only a small force of choir boys sang the music which Berlioz intended for a body of 600 children's voices. If it was impossible to follow the composer's strict directions as given in the score, another work of equal, or perhaps greater, magnitude, suitable for the occasion, could have easily been found amongst the vast number of choral works in existence. On the following evening Mendelssohn's "Elijah" was performed before an equally large and appreciative audience. The principal soloists were selected from the forces of the German Opera, and their Teutonic pronunciation of the English text did much to mar the full enjoyment of an otherwise excellent performance. The rest of the Festival was made up of three afternoon Concerts, with miscellaneous programmes; a great Choral Concert on Friday evening, when the "Seven Words of our Saviour," by Heinrich Schütz, two *a capella* choruses by Tchaikowsky, and a Cantata by the late Dr. Damosch, called "Sullamith," were given; and the Festival closed on Saturday with a performance of Handel's "Israel."

The Metropolitan Musical Society, assisted by members of several out-of-town choral clubs, all under the direction of Mr. W. R. Chapman, gave at its second Subscription Concert a new Oratorio, "The Captivity," by a talented American composer, Max Vogrich, written to words by Oliver Goldsmith. The music, while at times very pretty and effective through the employment of Oriental colouring, is hardly grand and dignified enough for an Oratorio. The soloists, headed by Mrs. Vogrich, were very efficient, and the chorus did their work extremely well, considering the extraordinary difficulty of the vocal parts almost throughout the work.

The New York Chorus Society gave the first performance in this city of MacCunn's "Lay of the Last Minstrel"; and the Orpheus Club, under Mr. Mees, also of this city, gave their third Concert, the principal number of which was Schumann's "Luck of Edenhall."

The Rubinstein Club—our leading ladies' vocal society—also under the direction of Mr. W. R. Chapman, offered a special programme at their third and last Concert of the season, the principal numbers of which were the "Spinning Chorus," from the "Flying Dutchman," and part-songs by Heinrich Hofmann, Sullivan, Lassen, and Maas. Before passing to the recording of the musical occurrences in other American cities, we have to mention an Afternoon Concert, —or, rather, Song Recital—given by Mr. Santley at Chickering Hall, before an enthusiastic audience, who seemed to enjoy every tone issuing from the throat of the accomplished singer. Mr. Santley is making a triumphant tour through Canada and the United States; but while to other cities—such as Toronto, Chicago, Cincinnati, and others—the privilege is given to hear the great English baritone in such works as "Elijah," Verdi's "Requiem," &c., we in New York have to content ourselves with a little *Matinée* Song Recital. Verily, outside German opera, this metropolis of ours has much to learn from other and more enterprising cities of this Continent. Mr. Theodore Thomas, who has

finished for the present his musical activity in New York, and has left for Chicago, received a most affectionate farewell from his friends at a dinner which took place at Delmonico's. All the speakers expressed the hope of one day seeing Mr. Thomas return from the West, to be again an active and foremost factor in musical matters in the metropolis. His successor as Conductor of the Philharmonic Society is Herr Anton Seidl. From other American cities we have to report the following programmes: Toronto, Canada, "Elijah" and Massenet's "Eve"; Hartford, Connecticut, Dudley Buck's "Light of Asia," under the conductorship of the composer; Chicago, Verdi's "Requiem"; the same in St. Louis; Boston, Chadwick's "Pilgrims" and Bruch's "Odyssey"; Charleston, North Carolina, May Festival, with Gaul's "Holy City," Bruch's "Fair Ellen," and other small works. Other May Festivals will serve as the subject of another letter.

The choir of St. Ann's Church, Brooklyn, gave a performance of Bennett's "Woman of Samaria" on Ascension Day with great success. The accompanists were Messrs. R. W. Crowe and R. H. Woodman.

A new Church Cantata, entitled "The Song of the Redeemed," composed by Dr. G. B. Arnold, Organist of Winchester Cathedral, for a Festival at St. James's Church, New York, has been performed with great success.

We have to inform our readers that the continuation of the articles on "The Great Composers" is unavoidably postponed until next month.

His Royal Highness the Prince of Wales has been graciously pleased to accept a copy of Dr. W. A. Barrett's collection of "English Folk Songs" (published by Novello, Ewer and Co.), gathered together from various parts of the kingdom, where they are traditionally preserved among the country people.

A MEETING of persons interested in music was held, by permission of His Excellency the Governor, in the Banqueting Hall, Madras, on April 24. The Hon. Mr. Justice Handley presided. The Honorary Secretary read a short abstract of the proceedings of a meeting of persons interested in music, held at the office of the Director of Public Instruction, on January 30 last, as follows: "On the 30th January, 1891, a meeting of persons interested in the study of music was held at the Office of the Director of Public Instruction, in response to an invitation issued by Mr. Grigg, accompanied by a memorandum setting forth the outlines of a scheme for the establishment of a School of Music in Madras. The memorandum referred to the fact that, whilst in the School of Arts, the Victoria Technical Institute, the College of Agriculture, and elsewhere, efforts had been successfully made to provide the means of studying one or more of the arts, industrial or æsthetic, as yet no Institution existed in India for the encouragement of such an important branch of technical education as the study of music, beyond the provisions made in the revised Grant-in-Aid Code of 1885, whereby aid was afforded by means of salary and other grants, and the provisions contained in the Government Science and Art notifications. The number of students now under instruction, it was stated, showed an annual increase, and the improvement in the style and character of the work executed pointed to the fact that the time had arrived for organising the study of music on a wider basis, as well as for encouraging the higher study of music by the methods usually adopted in such institutions as that which it is now sought to establish. The memorandum further pointed out on what lines the promoters hoped to proceed; and it was eventually proposed by the Rev. J. W. Foley and seconded by Colonel Atkinson: 'That in the opinion of this meeting a School of Music ought to be established in Madras.' The promoters of the School of Music have every reason to be satisfied with the reception accorded to the scheme. The meeting was a large and representative one; the speeches made in support of the movement were worthy of the occasion; and the speakers themselves were men who have every claim to be heard with respect on all matters of education. Further particulars of the establishment will be looked for with interest in these more Northern latitudes."

THE 153rd anniversary Festival Dinner of the Royal Society of Musicians of Great Britain took place in the Whitehall Rooms of the Hôtel Métropole on April 29, the President of the Society, the Earl of Lathom, in the chair. About 200 guests sat down to dinner, among them being Dr. A. C. Mackenzie, Sir Morell Mackenzie, Mr. F. H. Cowen, Mr. W. Macfarren, Signor Ardit, the Sub-Dean of the Chapels Royal (the Rev. Edgar Sheppard), Mr. Horace Sedger, Mr. Hamish MacCunn, and many others well known in the musical world. The Chairman, in proposing the toast of the evening, said that during the past year nearly £4,000 had been expended by the Society in providing maintenance of the widows and orphans and solacing the declining years of its poorer members. Relief had also been afforded to deserving persons who had no claim on the Society's funds. Music, like wine matured with time, and if that of the present day was not better than the old, execution had, however, with the art of interpretation, improved. Throughout the country societies had sprung up which were well able to give good music, and it was now a very rare thing to hear a bad Church choir. With regard to the Society itself, it was carried on at a very small cost, and it was highly deserving of support. Other toasts followed. The Hon. Treasurer announced subscriptions to the amount of nearly £1,000. During the evening a selection of vocal and instrumental music was performed by M. Tivadar Naché, Master Jean Gerardy, M. Eugène Oudin, Miss Hilda Wilson, and a party of glee singers. The choral singing, usually a marked feature at these meetings, was by no means equal to the expected standard.

A NEW one-act Operetta, written and composed by Ernest Lake, was produced at Terry's Theatre, on the 21st ult., with distinct success. The period of the action is modern, and takes place on a Derby Day; and if all concerned in that great national event could enjoy so happy a conclusion as "Sweepstakes" (as the operetta is called), the great holiday would mark an epoch in history. The story deals with the loves of a young musician and his landlady's adopted daughter. The fortunes of the young couple for awhile seem to hang upon the success at Epsom of a Derby favourite, named Unicorn. This, according to inevitable custom, does not realise all expectation; but pretty *Christie Melton*, the "pearl of prettiness," is discovered to be a long-lost heiress, which suits the lovers' matrimonial ideas better than turf prospects. The dialogue and construction of the play is good, and though it is possible that the ability displayed would show to better advantage after some slight excisions, there is very little of the music that could be spared. There is abundance of melody of a most attractive kind, and the operetta met, as it deserved, with a most encouraging reception. The two male characters, the lover and his friend, a lawyer, were admirably represented by Mr. Richie Ling and Mr. Holmes Kingston; and Mrs. Harding Cox, as *Christie*, sang and acted with peculiar charm and grace.

LAUSANNE has celebrated the foundation of a University within its walls. The University is the outgrowth of the venerable Academy of Lausanne, which boasts of a career of nearly four centuries. On the roll of her professors she has had such names as Viret, Conrad Gessner, Théodore de Bèze, Vinet, Monnard, Sainte-Beuve, &c. The funds for the projected building were bequeathed by a generous Russian, who was reared and died in Lausanne. Of the German Universities, Berlin and Heidelberg sent representatives; a great number of French were in the procession, and a few English. The *fête* was opened by a service in the Cathedral, at the close of which a procession marched through the tastefully decorated streets to the theatre, where the ceremony of inauguration took place. Then followed the *dîner de gala* in the Place de la Grenette. The performance at the grand Choral and Orchestral Concert given in the Church of St. François gave the visitors a high idea of the musical taste of the population. The music of the Cantata "Patrie," composed for the occasion, was the work of M. Doret, native of the Canton of Vaud, a young musician of promise. The programme included the Ninth Symphony of Beethoven.

THAT young and enterprising body, the Musical Guild, have commenced another series of Chamber Concerts.

The first programme, on the 6th ult., opened with Mr. Henschel's early Quartet in E flat, composed twenty-two years ago. As a student's work it is praiseworthy, but it was scarcely worth revival. Other pieces were Brahms's new Quintet in G, and some pleasant little "Liebesbilder" for pianoforte and viola, by Mr. Emil Kreuz, a member of the Guild. The last-named were nicely played by the composer and Miss Ethel Sharpe, but the more important works were rather roughly interpreted. At the second Concert, on the 20th ult., fairly good performances were given of Brahms's Horn Trio in E flat (Op. 40) and Beethoven's Pianoforte Trio in B flat (Op. 97), and some pleasing pianoforte and violin duets by Mr. Henry Holmes were well presented by Miss Maggie Moore and Mr. Arthur Bent. Miss Isabella Webster made a very favourable impression in songs by Purcell and Sir Arthur Sullivan.

THE Chester Triennial Musical Festival, to be held in July, promises to be of equal interest with its predecessors. Among the list of works to be performed in the Cathedral are "St. Paul" (Mendelssohn), "Stabat Mater" (Dvorák), Concertante for orchestra (Handel), 19th Psalm (Saint-Saëns), "Childhood of Christ" (Berlioz), "Song of Miriam" (Schubert), "Last Judgment" (Spohr), Symphony in C (Mozart), Messe Solennelle (Gounod), and "Elijah" (Mendelssohn). In the Music Hall the new Cantata "Rudel" (composed expressly for this Festival by Dr. Bridge), and a miscellaneous selection, with the "Faust" of Berlioz, ought to be attractive. Miss Macintyre, Miss Anna Williams, Miss Damian, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Robert Grice, Mr. Andrew Black, and Mr. Bantock Pierpoint are the chief singers, and the Organist of the Cathedral is the Conductor. It will be seen that not one of Handel's choral masterpieces will be heard at Chester, but Mendelssohn has the place of honour in the programme.

A CONCERT was given in Princes' Hall, on the 12th ult., by the South Kensington Ladies' Choir, in aid of the funds of St. Joseph's Hospital, Kensington, and the Crèche at Hammersmith. The first half of the programme was devoted to a performance of Reinecke's graceful Cantata for female voices, "Snowdrop and Rosebud," the solos in which were undertaken by members of the choir, Miss Adeline Hubert gaining an encore for her sympathetic delivery of *Snowdrop's* song "Oh! come to me." The choir proved a highly efficient body of amateurs, and they have availed themselves to the full extent of the excellent training received under their Conductor, Mrs. Arthur O'Leary, who directed the performance with much ability. The rhymed narrative which connects the lyrical numbers of the Cantata was recited by Mr. Albert Neville. The remainder of the Concert was of a miscellaneous order, comprising songs by Miss Liza Lehmann and Mr. Savery, violin solos by Herr Ludwig, and part-music by the choir. Miss Raven was the accompanist.

AN interesting Concert was given by Miss Kate Willis at the Hampstead Vestry Hall on the 13th ult. Under the able direction of Mr. Berthold Tours, the Euphonic Orchestral Society, with professional assistance, performed three movements from Beethoven's Symphony in D (No. 2), Mendelssohn's Overture to "The Son and Stranger," and other pieces very creditably; these selections might, however, have been curtailed with advantage. A good performance was given of Mozart's Quartet in D minor by the Concert-giver, assisted by Miss Clara Titterton, Mr. H. Gibson, and Mr. Bernard Reynolds. Miss Kate Willis is a very able violinist, and gave a praiseworthy rendering of Handel's Sonata in A. Miss Edith Willis proved herself an excellent pianist in Mendelssohn's Concerto in G minor, and Miss Mary Willis displayed her charming voice and perfect method in Meyerbeer's "Nobil Signor." Mr. Charles Fry obtained much applause for his expressive delivery of Edgar Allan Poe's "The Raven."

MR. ARNOLD DOLMETSCH continues his praiseworthy endeavours to arouse interest in the instrumental music of English composers of the sixteenth and seventeenth centuries; and if his Concert on April 27, at the Princes' Hall, had been given at a less busy season of the year, it could not have failed to have obtained the attention it deserved. With considerable difficulty Mr. Dolmetsch has formed a complete

set of viols, has had them put into playing order, and on the occasion named gave a performance of various Suites, Fantasies, "In Nomines," &c., by Morley, Ferrabosco, Christopher Simpson, Michael Este, Martin Pierson, Thomas Tomkins, and Matthew Locke. Many of these proved to be extremely interesting and even beautiful, and the subdued tone and low pitch gave a weird and far-off effect to the music. Mr. Dolmetsch was ably assisted by some members of his family and pupils, Miss Hélène Dolmetsch deserving special praise for her artistic manipulation of the viol da gamba.

MR. F. G. EDWARDS gave his Musical Lecture, "The Life and Character of Mendelssohn," at 186, Aldersgate Street, on April 25, this being one of three special Lectures in connection with the Tonic Sol-fa Jubilee. Dr. E. J. Hopkins (Organist of the Temple Church), who presided, gave some personal reminiscences of the great composer, and vocal and instrumental solos were contributed by Miss Leah Marchant, Mr. Alfred J. Mayers, Mr. Phillips's choir, and the Lecturer. A specially interesting feature was the exhibition of several Mendelssohn relics—e.g., his *baton*, a water colour sketch of his study as he left it just before his death, several portraits, &c., kindly lent by Mrs. Victor Bencke, Mendelssohn's eldest daughter; as well as other objects of interest—a cast of Mendelssohn's hand, &c.—kindly contributed by Messrs. Novello, Ewer and Co., and Mr. B. W. Dexter.

MISS MARY WILLIS, a pupil of Madame Sainton-Dolby and a successful professor of her art, gave a Concert on April 28, at Steinway Hall. Among the contributions by the Concert-giver was the performance, with faultless brilliancy, of Pacini's florid air, "Il cor non basta," from "Saffo," and of a highly effective song, "The Three Singers," by Mr. Berthold Tours, accompanied by the composer. The Concert derived additional interest from the support of Madame Clara Samuelli, Messrs. E. Branscombe, J. Gawthrop, Musgrove Tufnall (vocalists); Mrs. Francis Ralph and Mr. H. L. Balfour (pianists); and Mr. Charles Ould (violinello). Mr. Charles Fry most agreeably diversified the musical numbers of the programme by his recitations of the courtship scene from Henry V., and of the clever parody "The Village Choir," in both of which he succeeded in placing himself *en rapport* with his audience so completely as to render an encore inevitable.

THE Festival Concert of the Merchant Taylors' School Choral Society (established by some "old boys" for their musical improvement and delectation) was given on April 28, in the Hall belonging to the School, when the chief work in the programme was a Cantata by their Conductor, Mr. Edmund Rogers, entitled "Elinore." The story is from the pen of Mr. Edward Oxenford. The music comprises some choruses, some duets for soprano and tenor, and a tenor song—besides a processional and a wedding march. The female characters were sung by boys. At the conclusion of the work, the composer was called forward and received with every demonstration of approval. The other portions of the programme consisted of vocal solos, part-songs, an organ solo, and two violin pieces—the performer in every case being an "old boy."

MISS ROSALIND JOHNSON, ten years of age, a pupil of Mr. J. F. Barnett, appeared at her first Concert, on the 7th ult., at St. James's Hall, and with an amount of technical skill truly surprising in one so young, played the Nocturne in F sharp and Scherzo in B minor, by Chopin, Beethoven's "Moonlight" Sonata, and pieces by Mendelssohn and Raff. The best interests of this clever child, however, it is to be hoped that she will be withdrawn from public life for some years to come, in order to allow her physical and mental development to keep pace with her technical acquirements. The programme also included the first performance of a Sonata, for pianoforte and violin, by Mr. Gompertz, played by the composer and Mr. J. F. Barnett, and vocal contributions by Miss Kate Flinn.

A NEW instrument, "The Linardion," the invention of Dr. Linard, of Vienna, has been introduced to the notice of the world of music in London, which seems destined to be of great service to music and musicians. It is a combination of pianoforte and harmonium, and is very simple in construction. In appearance it is an ordinary pianoforte with

a reed box under the keyboard, and by a very ingenious set of knee-stops and swells, it can be used either as a harmonium or pianoforte, or both combined—that is, the melody can be played *sostenuto*, with an organ or pianoforte accompaniment, or in any other combination, and the effect of orchestral instruments can be obtained with ease. It should therefore be of use to operatic troupes, and for choirs and choral societies.

THE third and last Concert of the Strolling Players' Amateur Orchestral Society took place in St. James's Hall on the 2nd ult., the room being crowded to its utmost capacity. Mr. Norfolk Megone deserves thanks for reviving Spohr's Symphony in E flat (No. 1), and the work was well played, especially the beautiful *Larghetto*. The other orchestral selections were ballet movements by Lully and Delibes, a selection from Rubinstein's "Bal Costumé," Beethoven's "Coriolan" Overture, and Adam's to "Giralda." Of the vocalists, Mr. Hirwen Jones was the most successful, and M. Du Loup gave a brilliant reading of Wieniawski's difficult "Faust" Fantasia for violin.

THE Streatham Choral Society gave the second Concert of the fifth season on the 11th ult., at the Town Hall, Streatham, when Dr. A. C. Mackenzie's Oratorio "The Rose of Sharon" was performed in a highly satisfactory manner. The principals were Miss Blanche Powell, Miss Helen Saunders, Mr. Philip Newbury, and Mr. David Hughes. There was a full professional orchestra and the choir of the Society, all of whom may be commended for the success of their efforts under their painstaking Conductor, Mr. C. Stewart Macpherson. The composer, who was present, received an ovation at the conclusion, and bowed his acknowledgments from his place in the audience.

IN aid of the completion fund of the Church of St. Mary the Virgin, Primrose Hill, a Concert was given at the Hampstead Conservatoire on Tuesday evening, the 12th ult. Mr. William Carter's sacred Cantata "Placidia, the Christian Martyr," was performed, conducted by the composer, the soloists being Mr. Robert Newman, Mr. William Nicholl, Mr. Stephens, Mr. Henry Baily, Miss Zippora Monteith, and Miss Mary Crouch. The Organist was Mr. John C. Ward. A miscellaneous selection of music was also given by the same ladies and gentlemen, and by Miss Clementine Ward, Miss Caverhill-Shiels, and Mr. Charles Oberthur, together with Mr. William Carter's choir.

QUEEN'S GATE Hall was well filled on the 2nd ult., on the occasion of Mr. Legrew Harrison's third morning Concert. Mr. Legrew Harrison put before his audience an excellent programme. His performance of Grieg's Sonata (Op. 7) was marked by much expression and delicacy of touch. He also played "Le Bal Valse," by Rubinstein, and one of his own compositions as an encore. Miss Marian McKenzie, Miss Ada Patterson, Signor Novara, and others took part in the Concert. Mr. Szczerpanowski and Mr. Ellison played Mendelssohn's Trio in D minor by way of conclusion.

THE Wood Green Choral Society concluded its fourth season with a performance of Mendelssohn's "Elijah" on the 7th ult. The chorus numbered about seventy voices, and attacked the work with great firmness and precision, and with due attention to expression. Mr. Robert Grice as the Prophet sang with great taste the work allotted to him, and Miss Ida Everard, Miss Florence Kent, and Mr. Miles Mole in their respective parts also gave satisfaction. Mr. Baynton led the band, and Miss Jessop presided at the pianoforte. The performance was conducted by Mr. A. E. Bizey.

THE St. Barnabas Choral Society gave its last Concert of this season on the 12th ult., in the Schoolroom, Devonshire Road, South Lambeth, under the conductorship of Mr. F. W. Lacey, Organist of the Church. In "The Revenge" (Stanford) the Society displayed its powers with excellent effect, both band and chorus sustaining their parts exceedingly well. Their efforts were materially assisted by Mr. S. R. Young, Organist of St. Andrew's, Peckham, who officiated at the pianoforte, and by Mr. J. W. Ling, Organist of St. Barnabas, Bermondsey, who played the harmonium.

AN Orchestral Concert by the Putney School of Music was given at the Town Hall, Fulham, in aid of the Royal Hospital for Incurables, Putney Heath, on the 15th ult. The instrumentalists numbered over fifty. Mr. Frank Barnard played the solo in Mendelssohn's Violin Concerto; Grieg's Suite "Peer Gynt" and a MS. Overture by the Conductor were given. The vocalists were Mr. and Mrs. W. H. Brereton, the accompanist being Mr. Fountain Meen. Two part-songs, "The Bells of Saint Michael's Tower" Hark, the Evening Bells," were well sung by the Kneller Hall Choir of thirty voices.

THE All Saints' Choral Society, West Dulwich, gave its last Concert of the third Season in the Parish Room, on Tuesday evening, April 28. The works performed were Sterndale Bennett's "Woman of Samaria" and Gade's "Spring's Message." The accompaniments were played by a quintet of strings led by Mr. S. D. Grimson, assisted by Miss F. Winter at the pianoforte and Mr. W. J. Kipps at the harmonium. Soloists, Miss Ethel Barnard, Miss Helen Saunders, Mr. L. Fryer, and Mr. S. Heath. The Conductor was Mr. Owen H. Mead, Organist and Choirmaster of All Saints'.

SIGNOR L. DENZA's annual Evening Concert took place on the 9th ult., at Princes' Hall, before a fairly numerous and highly appreciative audience. The performances comprised a number of songs and duets by various composers, including several by the Concert-giver, as well as a movement from Grieg's Sonata (Op. 8) for pianoforte and violin, and solo pieces for these two instruments. The vocalists were Mesdames Teresa Blamy, Dora Gill, Carlotta Lynne, and Denza; Messrs. H. Williams, De Lara, and Charles Loder. Miss Stella Fraser was the violinist, and Miss Ethel Fraser presided at the pianoforte.

MISS CLARA MYERS gave her biennial Concert on the 11th ult., at No. 1, Belgrave Square, supported by a number of well-known artists, including Mdlle. Jeanne Douste, Miss Pauline Cramer, Mr. Herbert Thorndike, M. Tivadar Nachéz, and others. The Concert-giver contributed three graceful songs by Cowen—viz., "Snow-flakes," "Nightfall," and "Love me if I live," and also took part in duets for voice and viola by Brahms, M. Kornfeld being the instrumentalist, and, in association with Miss Pauline Cramer, in the duet "Vous saluez, Madame," from Berlioz's "Beatrice et Bénédicte."

THE fourth section of the 'first part of Mr. E. Heron Allen's excellent contributions towards the History of the Violin has appeared. "De fiducialis bibliographia" is a list of all the works, as far as may be gathered, which have been written on the subject of the violin, and as evidence of the painstaking care of the compiler, it may be stated that within these appreciative pages will be found a mass of information on the subject which has been judiciously brought together, and which could not be obtained in any form so easily accessible.

THE first Annual Festival of Associated Choirs of the Rural Deanery of Highgate was held in the Parish Church, Hornsey, on Tuesday, the 5th ult. The choir assembled included those of the churches in Hornsey, Crouch End, Finchley, and Hampstead, the total number of voices being 300. The Festival Service included Hopkins's Cathedral Service in F; Anthems—"Praise the Lord, O my soul" (Goss) and Hallelujah Chorus (Beethoven). Mr. James Shaw presided at the organ, and Mr. Henry J. Baker conducted.

AN excellent Concert was given on the 11th ult., at All Saints' Hall, Kensington Park, in behalf of the Waifs and Strays Society, the principal artists being Miss Millicent Pye (pupil of Mr. Ernest Lake), Messrs. Reginald Groome and Holmes-Kington, all of whom were encored in well selected contributions. Mr. H. E. Baker played Schumann's Nocturne in F with great taste, and Mr. Bertram Loud gave two violoncello solos with his wonted ability. Miss Olga Garland recited effectively, and Mr. Ernest Lake presided at the pianoforte.

THE St. Mary's Choral Society gave a Concert at the Bisho Wilson Memorial Hall on the 1st ult. The programme included Sir Arthur Sullivan's "Prodigal Son," which was the chief number. The interpretation of

this, in which Madame Campbell Perugini, Miss Barnard, Mr. Doyle, and Mr. Musgrave Tufnail took part, was most successful. The singing of the choir was very good, and the whole performance reflected the greatest credit upon the Conductor of the Society, Mr. Sidney Hann.

A CONCERT, arranged by Mr. Charles Saunders and Mr. Harry Carr, was given at Kingston-on-Thames, on April 30. Misses Maude Snell, Ida Everard, Helen Saunders; Messrs. John Woodley and Albert Fairbairn, and the Eros Male Voice Quartet were the vocalists; Miss Kate Augusta Davies and Miss Katharine Howl were the solo pianists, and Mr. Harry Garvin, solo violinist. Miss Carr and Mr. Basil H. Philpott (Organist of the Chapel Royal, Hampton Court) acted as Conductors.

THE St. Andrew's Choral Society, Peckham, gave a performance of Stainer's "Daughter of Jairus" in the Church, Glengall Road, on Thursday, April 30, under the conductorship of the Rev. Christopher Breay. The solos were sung by Mrs. Stanesby, Mr. J. L. Haddon, and Mr. A. J. Pinnington. The choruses were most creditably performed under Mr. Breay's direction. Mr. Sydney R. Young, the Organist and Choirmaster of the Church, presided at the organ.

ON Tuesday, the 30th inst., a grand evening Concert, under the distinguished patronage of H.R.H. the Princess of Wales, the Dean and Chapter of St. Paul's, and many of the nobility and gentry, will be given by the members of the Cathedral Choir at the City of London College. Besides several well known artists who have been engaged, a special feature of the Concert will be the performance of some of the less known and now seldom heard glees and madrigals of the old masters by the whole body of professional voices.

MISS ROSE LYNTON, a very young violinist, who gave a so-called Recital at the Princes' Hall on the 23rd ult., is a talented executant, as was proved by her performance of Bach's Chaconne, the technical difficulties of which she fairly surmounted. She also led one of Spohr's Quartets in E flat, the other performers being Messrs. Grimson, Schneider, and Whitehouse, and played various minor pieces with considerable skill. Madame Adeline Paget's songs were ill chosen for a high-class entertainment.

MADAME SOPHIE LOEWE, once a welcome vocalist at classical concerts, but who now chiefly devotes herself to teaching, gave a Concert at the Princes' Hall, on the 5th ult., at which several of her pupils appeared and made a favourable impression—especially Miss Louisa Dale, a very promising soprano. German songs formed the bulk of the programme, and Madame Loewe sang several by Beethoven, Brahms, and Schumann. Miss Agnes Zimmermann contributed some pianoforte solos.

MISS ADELINE HUBERT (a pupil of Mrs. Arthur O'Leary) gave her first Morning Concert, at Steinway Hall, on April 28. The Concert-giver sang Schubert's "Who is Sylvia?" songs by Gounod and Massenet, and in duets with Miss Frederika Taylor and Mr. E. Branscombe. Miss Hubert displayed a mezzo-soprano voice of agreeable quality, and her efforts were very favourably received. Besides the artists named, she was assisted by Miss Mary Morgan, Mdlle. Gabrielle Vaillant, and Miss Frances Smith.

SPECIAL interest was attached to the eighteenth Annual Festival of the London Church Choir Association, which was held on Thursday evening, the 28th ult., at St. Paul's Cathedral. The whole of the music of the service was written expressly for the occasion, the Anthem by Mr. Ebenezer Prout, and the other portions of the service being by Dr. Mann, Rev. J. Baden Powell, Messrs. Gerard Cobb, A. Redhead, and C. Macpherson.

THE London Gregorian Choral Association will celebrate the twenty-first anniversary of its establishment by two Festival Services in St. Paul's Cathedral, on the 4th inst. At the Choral Celebration of the Holy Communion the choir will number 300 voices. The Service will be sung to the music *In Festis Solemnibus*, from the "Graduale Romanum Ratisbon." At Evensong the choir will number 1,000 voices, and will be assisted by a band.

IN the Iron Room, Granville Road, Stroud Green, Mr. H. J. Dean gave an evening Concert on the 13th ult. The performers were Miss Jessie Hotine, Miss Bessie Dore,

Mr. Reginald Groome, Mr. Edwin Fisher, and Mr. Lovett King; solo violin, Miss E. C. Haynes. The Conductors were Mr. Lovett King and Mr. H. J. Dean. The programme included a number of vocal and instrumental pieces, which were well received by a numerous audience.

THE Regent's Park Choral Society closed its season with a Concert in aid of parochial charities on Tuesday evening, April 28, under the conductorship of Mr. John C. Ward. The programme included Barnby's "The Lord is King," and Mendelssohn's "Lord, how long wilt Thou be angry," together with a miscellaneous selection, a feature in which was Eaton Fanning's "Daybreak."

UNDER the title of "A Light Load," Miss Dollie Radford has published, with Mr. Elkan Mathews, a little volume of poetry of a bright and pleasant kind. Many of the verses, though forming their own music, will tempt composers to try the effect which may be gained by the addition of such melodies and harmonies which may help to find further admirers for the words here given.

AT Holy Trinity Church, Stroud Green, on Whit-Sunday, the music for the High Celebration was Gounod's "Messe Solennelle," the accompaniments being played by an orchestra of twenty-five performers. On Trinity Sunday the Service was Hummel in D, with the same orchestra, the whole being under the direction of the Rev. Willoughby Carter, the Precentor.

AT a largely attended meeting of the Manchester branch of the Teachers' Guild, held in the Owen's College on the evening of the 14th ult., the motion of Dr. Hiles was carried that "Teachers of Music shall be exempt from the regulations of the Act, entitled The Teachers' 'Registration' Bill."

AT the Datchelor Collegiate School, Camberwell, the Annual Award of Music Scholarships has been made. Mr. Ebenezer Prout was the examiner. Miss Emily Bullock (pupil of Miss Bessie Cox) has received the Singing Scholarship and Miss Violet Pellew (pupil of Miss Fitch) holds that for pianoforte.

A SERVICE will be held in St. Paul's Cathedral, on Tuesday evening, the 2nd inst., in support of the Army Guild Bands, when a Service, by Cyril Bowdler, with full orchestral accompaniment, will be performed by the band and choir from Kneller Hall and other military establishments.

THE competition for the Silvani and Smith prize, the Parepa-Rosa gold medal, and the Leslie Crotty prize will be held on the 20th, 22nd, and 23rd inst. respectively. The half-term commences on the 15th inst., on which day the Students' Chamber Concert at St. James's Hall, at three o'clock, will take place.

THE competition at the Royal Academy of Music for the Joseph Maas Memorial prize took place on the 9th ult. The examiners were Messrs. Charles Lyall, Joseph Bennett, and Dr. W. A. Barrett (in the chair). There were five candidates, and the prize was awarded to Gordon Fletcher.

THE Plainsons and Mediaeval Music Society, through Messrs. Masters of Bond Street, has issued St. Dunstan's Missa "Rex Splendens," adapted to the English Communion Service, in a form which will make it acceptable to the admirers of antique Plainsons.

ON Wednesday, the 6th ult., a performance of Stainer's Cantata "The Daughter of Jairus" was given in Lambeth Parish Church by Mr. Warren Tear, Organist of St. Mark's, Notting Hill, and his choir.

THE Entrance Examination of Pupils for the Mid-summer Term was held at the Royal College of Music, by the Directors and Board of Professors, on Tuesday, April 28, when sixty-five paying students were admitted.

DR. W. H. LONGHURST, Organist and Master of the Choristers of Canterbury Cathedral, and Rev. W. Russell, Succentor of St. Paul's Cathedral, have joined the Church Choir Guild.

MR. MORETON HAND has resigned the post of Hon. Sec. to the Guild of Organists, and Mr. W. H. Stocks, the Hon. Treasurer, is acting as Hon. Sec. *pro tem*.

REVIEWS.

The Cathedral Prayer Book. Edited by Sir John Stainer (Professor of Music in the University of Oxford) and William Russell, M.A. (Succentor of St. Paul's Cathedral). [Novello, Ewer and Co.]

IN the compilation of this truly excellent work the editors have conferred a benefit upon church musicians which will doubtless meet with ready acknowledgment. The object of the compilers, as they state in their preface, is to obviate the inconvenience and costliness of the number of separate books usually requisite for the members of a choir in the performance of an ordinary choral service. For this purpose they have united under one cover all that is necessary for the performance of those parts of the Service of the Church which are more or less permanent. Thus we find in the pages the music for the Versicles and Responses—Festal as well as Ferial; a Psalter and Canticles, pointed for chanting, with a regular and alternative series of single and double chants, appropriate to the character of each Psalm, as well for Morning as for Evening Prayer; proper music for the Choral Celebration of the Holy Communion, and for the whole of the occasional offices contained in the Book of Common Prayer. There are three forms in which the book is issued. One for the use of the Organist, containing the music with harmonies and all the chants for the Canticles and for the Psalms, not only in the Psalter, but wherever they are employed in the Occasional Offices. Another, also in octavo form, without the chants; and a third, similar in character to the second, but of smaller size. Each book is a perfect specimen of the printer's art, and as such is very pleasing to the eye, and highly creditable to the producers. The work of the editors may be best estimated by an examination of the chief of these three copies, regarded from the standpoint indicated by them in their preface. The text of the book and the Offices, it may be stated at the outset, is based upon the "Sealed Copy" of the Prayer Book preserved in the Tower of London, and other authorised forms, and careful comparison with recognised standard editions. The orthography, punctuation, and other minor but very important matters, have been carefully supervised, and as far as can be seen without a very minute examination, the book is almost if not quite as immaculate in its text as the well-known but rare copy of Horace, printed by Foulis, of Glasgow, in the last century. Much of this accuracy is due to the care with which the proofs have been read, and for which due acknowledgment is made.

The musical portion of the book coming from the hands of two such able musicians as those whose names are upon the title-page, brings with it a recommendation which commands attention. The "Use" so well set forth, is practically that which is employed in the services at St. Paul's Cathedral. The Versicles and Responses are the same which are sung there, and which, for the most part, have been derived from Merbecke, or based upon immemorial tradition. They were first printed by Goss, and, excepting a few changes made by Stainer and Martin, are the same which have not only found favour in the metropolitan Cathedral for generations, but have been adopted in many choirs, cathedral and otherwise, as the standard use.

The Psalter Chants are somewhat varied from the order employed in St. Paul's. They are identical with the selection in the well-known and popular "Cathedral Chant Book." The pointing is the same as that found in the "Cathedral Psalter," a pointing which, because of its common-sense principles, has become almost universal.

The music of the Communion Service is founded upon Merbecke's melodies, harmonised by Stainer, and forms an arrangement which, to be perfectly complete, should include settings of the fifteen Offertory Sentences found in Merbecke, with adaptations of his melodies to those additional Sentences found in the present Prayer Book. The Service for the Burial of the Dead is arranged from Merbecke by Stainer, so that as far as possible the ancient dignified setting of the words by one of the earliest of the Church musicians after the Reformation is complete.

In the Communion Service the "Gloria Tibi" and the "Gratias Tibi," sung by tradition in the Church, are

included; but the editors in their preface say that "where fresh rubrics or directions appertaining to the music are required, they are invariably distinguishable by being placed between brackets." Those who follow customary practice, therefore, find all complete; while those who are doubtful concerning the employment of music in places not indicated by the authorised rubrics, will note the warning hyphens telling them what to avoid.

There are not, as there should not be, any harmonies or inflections in the Morning and Evening Prayer until after the recital of the Lord's Prayer. Every "Amen" throughout the various Offices has its proper musical notation. The hymns for the Office of "The Ordering of Priests" have the ancient melody and Tallis's Ordinal, and at the end of the Communion Service, Stainer's "Sevenfold Amen." By this it may be seen that the object of the editors in making the book complete has been fully attained. In the Appendix will be found Tallis's Festival Responses with the Litany, as ably arranged in four-part harmony by Mr. J. Barnby, and although there are many musicians who would have preferred Tallis's own five-part setting, the desire to make the book generally acceptable, and the knowledge of the fact that not every choir who could otherwise adopt the book is of sufficient strength and independence to sing the music in its original state, justifies the editors in adopting a simpler form. There is also the Ambrosian Te Deum, after Merbecke; the Athanasian Creed, each with suitable harmonies for the organ; as well as the Office for Holy Communion, as celebrated for many years past in St. Paul's Cathedral—though objection may be taken to it as containing a mixture of "uses," it is, nevertheless, not wanting in dignity and usefulness. The Benedictus and "Agnus Dei," likewise after Merbecke, are here for the benefit of those who desire to use them. The tones for the Collect, Epistle, and Gospel, and Stainer's noble harmonies to the Tonus regalis sung to the "Miserere mei Deus" at St. Paul's in Holy Week, comprise the contents of the Appendix. The whole book is the most complete of its kind ever issued. Objection may be taken in some quarters to the bars found in the melodies of Gregorian character as being inconsistent with the practice of writing that form of song; but if they are regarded as simple breathing points, or pauses, the objection vanishes. If the objection still remains it does not in the least degree lessen the great value of the book as a monumental effort to provide a perfect and inclusive manual for the Service of the Anglican Church.

Populäre Instrumentations-Lehre; nebst einer Anleitung zum Dirigiren. Von H. Kling. Dritte Auflage. [Hannover: Louis Oertel.]

A PURELY technical work like the present, which has reached its third edition in the space of seven years, scarcely stands in need of further recommendation. It has sufficiently justified its *raison d'être* by the fact of its having evidently supplied a want. Professor Kling, of Geneva, is, moreover, a thoroughly experienced musical instructor. Several works of acknowledged usefulness on the practice of the art have emanated from his pen; and quite recently he has added to their number a very competent Conductor's Manual, published, under the title of "Der vollkommene Musik-Dirigent," by the above firm, as Vol. II. of an excellent series of musical hand-books, which has the not unimportant additional merit of a very presentable get-up and of remarkable cheapness. The work now under notice forms the first volume of the series in question, and deals with the art of instrumentation in its various departments, including that of the military band, with which the author has some special practical acquaintance. It is a manual compiled, in the first instance, for the use of the tyro in the subject, and is, moreover, written in a concise and popular style, in the sense of its avoiding as far as possible all abstruse technicalities by which manuals of this description are apt to be encumbered. Above all, the author has no new theory to propound, or empirical method to inflict upon the perplexed student; his method being of the simplest, as dictated by good sense and an extensive teaching experience. The examples quoted are numerous and well chosen, and there can be no doubt that, given the requisite elementary groundwork, those desirous of being initiated into the art of scoring,

either for full orchestra, or, which is often a far more crucial test, for a specific combination of instruments, will find Professor Kling's "Instrumentations-Lehre" of the greatest service in their studies. The present edition has been enlarged by the insertion of two of Richard Wagner's most interesting essays—"Ueber Opern Dichten und Componiren" and "Ueber die Anwendung der Musik auf das Drama"—which, in conjunction with the purely didactic portion of the work, cannot fail to prove a welcome and appropriate addition to its contents.

A System of Sight Singing from the Established Musical Notation based on the Principle of Tonic relation. By Sedley Taylor, M.A.

[Macmillan and Co.]

MR. SEDLEY TAYLOR has furnished a treatise which will be a perfect boon to the teacher and to the intelligent student who desires to make the attempt to sing at sight. The principles are based upon common sense, and although they are not new yet they are infused with fresh life by the earnestness with which the method is proposed. By means of Tonic Sol-fa notation, "modified, however, as regards minor phrases," the principles are explained and exemplified not so much on what is generally understood to be Tonic Sol-fa teaching as the teaching of the moveable doh, the plan which, until the adoption of Hullah's system, was in general use throughout the country, and upon which many of the most eminent musicians who learned the rudiments of their art in Cathedrals were taught.

Mr. Taylor claims in his preface to "have sought to render the application of this principle additionally efficient by introducing a current graphic indication of the position on the staff occupied by the tonic for the time being." This he has certainly pursued in the most careful and copious manner. His plan of marking on the staff with a coloured pencil the place of the tonic of the key is a happy idea which will doubtless be effective in training the mind of the singer. The illustrations, selected from various works of well-known composers, are interesting and apposite. The suggestions as to the reform of the Staff notation are interesting contributions to the number of like proposals made through many generations, most of which are still proposals.

Two Songs from the music to "Marmion." 1. *Where shall the lover rest.* 2. *Young Lochinvar.* Composed by A. C. Mackenzie (Op. 43). [Novello, Ewer and Co.]

DR. MACKENZIE'S power of reflecting the spirit of Melody peculiar to his native land in the most satisfying artistic forms was well expressed in the beautiful music written at the request of Mr. Henry Irving to accompany Mr. Merivale's adaptation of the "Story of Ravenswood." The two songs now before us show that great skill in a still more prominent light. They distinctly tell of the influence of the "land of the mountain and the flood," though they are in no case reproductions of what are called the characteristic features of Scottish melody. They are as distinctly national as any of the traditional airs so dearly loved in the North, and yet the individuality of the composer is distinctly marked and is presented in the most agreeable form. The first, "Where shall the lover rest," has a tender expressive melody more suitable to the words than any which has hitherto been associated with them. The chorus "Eleu loro" is admirably introduced, the accompaniments are highly artistic, and the whole composition is a gem. The ingenious manner in which the longer descriptive song, "Young Lochinvar," is arranged, the ingenuity of the accompanying figures, and the little characteristic artistic touches which give variety to the charm and charm to the variety will be highly appreciated. Both songs are now sung nightly in the course of the piece at Glasgow, and the enthusiasm with which they are greeted proves how keenly Dr. Mackenzie's countrymen appreciate his musical powers.

Albums for Violin and Pianoforte. Nos. 20, 21, and 22. [Novello, Ewer and Co.]

STUDENTS of the violin have now no reason to complain either of the quality or the quantity of material provided for study and for pleasure while this admirable series of

publications is at their disposal. The universality of the demand for good works in which classical forms and ideas are presented has almost entirely superseded the antique form of arrangements and adaptations of popular airs in forms which might have been pleasing, but were certainly not educational. The tendency of all these albums has been, and is, of a character which is distinctly elevating. There is scarcely a single piece which is not of a nature to warrant its introduction in a programme whose design is to promote good taste and a love for higher things in music. For example, No. 20 contains fourteen graceful and well-written works by such masters in musical art as J. S. Bach, Becker, Bohlmann, F. David, Carl Hause, and M. Hauser; while No. 21 is no less valuable, containing, as it does, twelve pieces by Haydn, Hoffmann, Raff, Leclair, Molique, Samson, and Schubert. The third selection, No. 22, has thirteen works by some of the authors above named, and by equally able writers for the violin—namely, Schubert, A. Simon, Schumann, Henri Wöhler, F. Sarközy, and Nittinger, all ably set forth, and forming a library of violin music of uniform appearance, handy shape, and small cost, which, for teaching or for Concert purposes, it would be difficult to equal, much more to surpass.

Six Love Lyrics. Words by Joseph Bennett. Music by Hamish MacCunn (Op. 9). [Novello, Ewer and Co.]

The titles of these excellent love songs not only show the story upon which they are founded, but may be considered as an epitome of the little idyll they form: 1. "A message comes from the East in May, and parted my love and me." 2. "Where palms make pleasant shade, in India's burning land, my love doth rest." 3. He passionately bewails her absence. 4. He hears of her death. 5. The news turns out to be false. 6. They are re-united. The story has, in one form or another, been told many times, but the manner of relating it in the present instance possesses many features of poetical novelty in expression. The originality of the words is matched in a great measure by the unconventionality of the music. The peculiar vein of thought associated with all the music of the young Scottish composer runs through every song, and forms an additional attraction for the admirers of his style. Those who remember the serial appearance of the "Love Lyrics" in the *English Illustrated Magazine* will be glad to renew acquaintance with them in the present form, which many will find more accessible and acceptable from a musical point of view.

The Victory of Song. Words by Lewis Morris. Music by Emma Mundella. [Novello, Ewer and Co.]

In the arrangement of this most effective piece of writing the composer has presented an idea which will, doubtless, be heartily welcomed. The chorus is written for two sopranos and alto. This will commend it to those choral bodies, similar to Miss Rachel Gray's Singing Class, for which it was written, where only female voices are available. The addition of parts for three violins to the pianoforte accompaniment, with the harp obligato part, will greatly enlist the sympathies of those friends, or fellow-students, it may be, who are more expert in the use of the violin and harp, instruments now greatly favoured, than in the management of the voice, and the combination of forces thus obtained must inevitably tend to the extension of musical sympathy and interest. The composition itself is attractive for its simplicity of treatment and melodic part-writing. The words are admirably illustrated in music, and the working up to the climax is effected in a way which is most attractive. In addition to the full score, the work is issued in a popular handy octavo form.

An Order of Service for Children, with Music. By E. P. Bouvier, M.A. [Skeffington and Son.]

The Bishop of Salisbury, in his commendation of this excellent little collection, says: "The tone and spirit in which it is written will of themselves commend it to loving Christian hearts." The idea of the book is excellent. It contains, besides the order of a Service for Children, a collection of Metrical Litanies, arranged for the Christian seasons, with other Litanies and hymns for occasional

services. The list of names of composers of the music includes such as Ouseley, Stainer, Bridge, Parry, Lee Williams, Barnby, Leslie, A. H. Brown, Rockstro, and others, therefore nothing more need be said in recommending the little book to those who need it.

David and Saul. An Oratorio for Soli, Chorus, and Orchestra. The words written by Dr. Brown. The music composed by David Jenkins (Op. 20).

[Novello, Ewer and Co.]

MR. DAVID JENKINS may be congratulated upon the choice of subject for his Oratorio. The heroes he celebrates by his music are among the best known in Biblical history, and the incidents of their lives severally and conjointly are among the most dramatic in the sacred writings. The music is arranged in three parts, each containing solos, recitatives, and choruses, arranged in that varied form which the situations demand and the necessities of musical contrast require. The solos are melodious, so that they bring interest to the singers and gratification to the hearers, and the choruses are wisely written so as not to daunt even ordinary singers by their difficulties. At the same time, it is easy to perceive, in the abundance of musical feeling which might be looked for in a native of the principality, a vein of scholarlike writing such as ought to be expected from a musical graduate. The bold Overture and the pianoforte accompaniments arranged by Mr. R. S. Hughes give indication of much thoughtfully suggested orchestral colouring, and although the composer has preferred to mould his views upon classical patterns, his originality will be greatly helpful in securing popularity for his work wherever it is known.

Pianoforte Albums. Nos. 47, 48, and 49.

[Novello, Ewer and Co.]

In these three volumes will be found extracts from the compositions of Schubert—namely, four Impromptus (Op. 90), a like number (Op. 142) Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145). Each of these is sufficiently well known to obviate the necessity of description either of their musical worth or of their value for the purposes of instruction. All, therefore, that is needed is to call the attention of teachers and pupils to the excellence of this collection and the opportunity of making acquaintance with some of the best and most popular of Schubert's Pianoforte Compositions now included in this valuable series of Albums.

Loewe Album of Thirteen Ballads. With English and German words. Edited by Albert B. Bach.

[Berlin: Schlesinger.]

THE editor of this collection of interesting songs has already done much to bring forward the artistic claims of Johann Carl Gottfried Loewe to the attention of his brother musicians by "The Art Ballad," his excellent monograph on the subject. The publication of the Songs will strengthen his appeal on his behalf and substantiate the favourable opinion already conceived of the composer. The original German words, by Herder and others, have been excellently translated into English verse.

Impromptu in B flat, for Pianoforte. By Arthur Somervell. [Stanley Lucas, Weber and Co.]

A BRIGHT and effective composition, well laid out for the pianoforte, which should find favour with skilful players. It is dedicated to Miss Fanny Davies, in whose hands doubtless its many attractive features would be well brought out.

Seconde Romance pour le Violon, avec accompagnement de Piano. Par Berthold Tours.

[Wickens and Co.]

THERE are few writers for the violin among living composers better qualified than Mr. Berthold Tours. It is, therefore, with especial gratification that welcome should be offered to this "Seconde Romance," one of the latest efforts of his facile and clever pen. It is easy, yet effective; melodious, yet full of dignity; and being written with a full knowledge of the powers of the instrument, it is in every respect valuable for the purposes of teaching, as well as being attractive as a concert-piece.

Scottish Songs without Words. For the Pianoforte. By Eugen Woycke. [Edinburgh: Paterson and Sons.]

Those lovers of Scottish melodies who are expert pianists will take much delight in these clever arrangements of such well-known tunes as "Auld Robin Gray," "The Chieftain's Lullaby," "Old Scotland's Lament," "John Anderson, my jo," "The Blue Bells of Scotland," and "Of a' the airts." They are most ably set out in the style which Thalberg has the credit of initiating. The character of the melody in each song is well maintained and marked without being forced or strained, as in the majority of transcriptions, so-called.

Seven Pieces for Violin and Pianoforte. Composed by L. Balfour Mallett. [Beare and Son.]

The composer of these capital pieces for the violin possesses considerable facility in writing for the instrument. In the seven pieces, severally entitled a Romance, a Bourrée, a Canonetta, a Scherzino, a March, a Reverie, and a Mazurka, students will find attractive variety not only to gratify their tastes, but to help them forward to the conquest of more ambitious works.

FOREIGN NOTES.

A NEW three-act opera, or "Bühnenspiel" as it is called, entitled "Loreley," the book from the pen of Gustav Gurski, the music by Hans Sommer, met with a very favourable reception on its recent first performance at the Brunswick Hof-Theater. The composer, although a thoroughgoing disciple of Wagner, is no slavish imitator of the master's manner, and the present score is described as the work of a very gifted and promising musician, whose powerful dramatic instincts have, however, been to some extent paralysed by the feebleness of the book. The opera had been very carefully mounted, and the performance, under Court-Capellmeister Riedel's direction, was an excellent one, the composer being called before the curtain several times.

Peter Cornelius's posthumous opera, "Gunloed," to which we referred in our last month's "Notes," was performed, on the 6th ult., at Weimar, in connection with the centenary festivities of the Grand Ducal Theatre. and produced, on the whole, a favourable impression. Cornelius, like Wagner, was his own poet, and the book of "Gunloed," based upon Scandinavian Sagas, is much praised for its poetic value, but affords few dramatically effective situations. The score of the work, left in a very unfinished state by its composer, had been most ably completed by Herr Eduard Lassen, the eminent Weimar Musik-Director, who also conducted its performance.

A correspondent writes from Mayence: "Herr Friedrich Lux, the highly esteemed Conductor, for many years past, of the 'Liedertafel' and other choral societies here, has just retired into private life, his successor at the 'Liedertafel' being Herr F. Volbach, of Berlin. A farewell dinner, preceded by an excellent Concert, at which numerous compositions from his pen were performed, marked in a very appropriate manner the occasion of the musician's retirement."

Herr W. J. von Wasielewski has just published a "Kaiserlied," or "Emperor's Hymn," which, according to the Leipzig *Signal*, deserves to be generally adopted by the German people, in the same way in which the "Königslied," to which the English National Anthem has contributed the melody, has long since obtained popular acceptance in several States of the Fatherland.

An interesting brochure, dealing with the history of the Berlin Singakademie, has been published by Professor Martin Blumner, the present Conductor of that Institution, which has just celebrated the centenary of its foundation. From this it appears that Herr Blumner's predecessors were four in number—viz., Carl Friedrich Fasch (1791-1800), Carl Zelter (1800-1832), Rungenhagen (1832-1851), and Ed. Grell (1851-1876). Under Zelter's direction, and with the zealous co-operation of Mendelssohn, Bach's "St. Matthew" Passion was first brought to light, and an impetus was given thereby to the study of Bach's choral compositions generally. Mozart's "Requiem" also was first performed in Berlin under

Zelter's régime, while, under Rungenhagen's conductorship, Mendelssohn's "St. Paul" and "Elijah," and Schumann's "Paradise and the Peri" were first introduced to Berlin audiences.

A very successful performance is reported from Baden-Baden of a dramatic poem by Ernst von Wildenbruch, entitled "Das Heldenlied," for which Richard Pohl has written some incidental music, which is described as exceedingly effective and interesting. The performance was given by the Baden Choral Society "Aurelia," under the direction of Herr Theodor Pfeiffer.

Herr Carl Zumpé, a musician of the Wagnerian school, and composer of several operatic works, has been appointed to the post of principal Conductor at the Royal Opera of Stuttgart.

The eleventh Silesian annual Musical Festival takes place from the 7th to the 9th inst., under the direction of Dr. Wüllner, of Cologne. The following are the more important works to be produced—viz., Double chorus, "Nun ist das Heil," by J. Sebastian Bach; Haydn's "Seasons," Schumann's "Faust" music (third part), Gluck's "Orfeo," Act ii.; portions from Wagner's "Die Walküre" and "Parsifal," Overtures by Deppe, Berlioz, and Weber; and Beethoven's "Eroica" Symphony.

The eleventh Mecklenburg "Musik-Fest" was announced to be held at Güstrow from the 24th to the 26th ult., under the joint-direction of Court Capellmeister Aloys Schmitt, of Schwerin, and Musik-Director Johannes Schondorf, of Güstrow. Handel's "Joshua," Schumann's "Faust" (third part), Rheinberger's "Christoforus," Legend for chorus, soli, and orchestra; and Brahms's D major Symphony were the leading pieces in the programme.

The performances of this year's Music-Festival of the Middle Rhine, to be held on the 21st, 22nd, and 23rd inst., comprise "The Messiah," on the first day; compositions by Beethoven, including the Ninth Symphony, filling the entire second day; while the third is to be chiefly devoted to Wagner and Schumann. The chorus will number about a thousand voices; Herren Wallenstein, of Frankfurt, and Jahn, of Vienna, will be the Conductors.

A Festival Hymn from the pen of Heinrich Hofmann, sung by the Berliner Liedertafel, was one of the principal musical features of the ceremonies in connection with the opening, last month, of the Berlin Art Exhibition, under the patronage of the Empress Frederick.

A musical Idyll in one act, "Un tramonto" (entitled "Abend Dämmerung," in the German version), the libretto by Boito, the composer of "Mefistofele," the music by Gaetano Coronaro, has just been produced at the Hamburg Stadt-Theater, where it was very favourably received.

Herr Richard Metzdorf, whose opera "Rosamunde" met with much appreciation some years since at Weimar, has just completed a musical drama entitled "Wagbart an Signe."

A new critically-revised and augmented edition of Robert Schumann's "Gesammelte Schriften über Musik und Musiker" is about to be published by Messrs. Breitkopf and Härtel, of Leipzig. The editor is the well-known Schumann connoisseur, Herr F. G. Jansen.

Herr Ludwig Michalek, a well-known German etcher, has just completed a portrait of Mozart, which, although thoroughly unconventional, is the result of comprehensive studies of the ever-varying features of the most vivacious and spiritual of the great composers, as represented in different portraits taken from life. Michalek, who has also etched a remarkable head of Beethoven, is now engaged upon a portrait of Johannes Brahms.

Herr Friedrich Koch, of the Berlin Royal Orchestra, and an able composer, has been appointed to the conductorship of the Municipal Orchestra of Baden-Baden.

Herr Rudolph Herfurth, hitherto musical director at Lausanne, has been appointed to the important post of Conductor of the Berlin Philharmonic Orchestra.

A short season of opera is to be inaugurated by Herr Angelo Neumann, with the artists of the Prague Opera, at the Lessing Theatre, of Berlin, on the 13th inst. Among the works to be produced for the first time in Berlin are mentioned Weber's "Die drei Pintos," Cornelius's "Der Barbier von Bagdad," Mascagni's "Cavalleria Rusticana," and Massenet's "Manon."

A new opera, "Krimhild," by the Augsburg Capellmeister, Herr Grimm, has just been performed at that town with considerable success.

Herr Mendelssohn, musical director at Cologne, has been appointed to the newly-created post of Musical Inspector of Schools and Church Choirs in the Grand Duchy of Hesse.

Léo Delibes's charming opera "Le roi l'a dit" was successfully revived at the Weimar Hof-Theater on the occasion of the recent anniversary of the birth of the Grand Duchess of Saxe.

Peter Cornelius's three-act music-drama, entitled "Der Cid," was brought out a few weeks ago, at the Munich Hof-Theater, under the direction of Herr Levi, before a numerous audience, who received the work with enthusiasm. This was the first revival of "Der Cid" on any stage since its first performance in 1865, at the Weimar Hof-Theater, where it met with but an indifferent reception. The present performance is described as having been excellent.

Some of the leading members of the late German Opera Company of New York, including Madame Pauline Schöller, Messrs. Theodore Reichmann, Fischer, and others, have combined for the purpose of organising a series of performances of Wagnerian operas in some of the principal cities of the United States, and have already made a successful beginning in this direction at Washington and Philadelphia.

Under the ever-active régime of Herr Pollini at the Hamburg Stadt-Theater (and on the stage of the neighboring Altona) the following performances were given during the past month—viz., a cycle of Wagner's works, commencing with "Rienzi"; a series of Lotzing's most important operas; and, finally, a select number of dramas by Shakespeare, Goethe, Schiller, and Lessing. The Hamburg Stadt-Theater is liberally subsidised by the Municipality, and thus affords full scope to the artistic tendencies of its director.

A very successful revival of Boieldieu's "Jean de Paris" took place last month at the Dresden Hof-Theater, the work having been most carefully mounted under the direction of Capellmeister Schuch.

A Società Ricardo Wagner has just been constituted at Turin for the purpose of promoting the cultivation of Wagner's music in Italy. The Society has already over 550 members.

M. Destree, an advocate of Charleroi, has brought a somewhat unusual action against the Directors of the Théâtre de la Monnaie, of Brussels. He had come to the Belgian capital for the purpose of witnessing a performance of Wagner's "Siegfried" at the theatre in question, but, finding that the work had been considerably curtailed, he left the house at the conclusion of the first act greatly exasperated, and now claims the price he paid for his stall, together with two hundred francs damages from the authorities. It need scarcely be added that M. Destree is a Wagner admirer à outrance.

Dr. Carl Reinecke, the celebrated director of the Leipzig Gewandhaus Orchestra, has just completed a new comic opera entitled "Der Gouverneur von Tours," libretto by Edwin Borman, which is to be brought out during next season at the Leipzig Stadt-Theater.

A Negro Operatic Company, under the management of Mr. William Foote, is on its way to Hamburg from New York. The company consists of some fifty negro artists, including Marie Selika, the "black Patti." It is proposed to give a series of operatic performances in the principal towns of Germany.

Recent numbers of the Berlin *Allgemeine Musik-Zeitung* contain a very interesting article from the pen of Herr Albert Heintz respecting the personality of Minna Wagner, the poet-composer's first wife, about whom very little has hitherto been known.

Beethoven's nine Symphonies were performed on three consecutive evenings last month at the Gürzenich Hall, Cologne, under the conductorship of Dr. Wüllner, before a very numerous audience.

We hear from Darmstadt of a most successful and interesting performance, at the Hof-Theater, of Calderon's Faust-like drama "Der wunderthätige Magus" ("El mágico prodigioso") with incidental music by Rheinberger.

Wagner's "Tannhäuser" was performed recently, for the first time, at the Teatro Nacional of Mexico, and was enthusiastically received.

A handsome marble bust of M. Rey, the well-known French composer, was unveiled recently in the foyer of the Grand Théâtre of Marseilles, during a performance of his opera "Sigurd," and in the presence of the composer. M. Rey is a native of Marseilles.

At the Menus Plaisirs, of Paris, a new one-act opéra-bouffe, entitled "Deux Gouttes d'Eau," was successfully brought out last month. The libretto is by M. Paul Desseret and the music by M. Albert Millet.

At the Paris Grand Opéra Wagner's "Lohengrin" and Berlioz's "La Prise de Troie" will in all probability be brought out before the expiration—in December next—of the present directors' term of office. In the mounting and rehearsing of these important works, MM. Ritt and Gailhard will have the valuable assistance of M. Lamoureux, who has meanwhile accepted the conductorship at the opera in the room of Signor Vianesi, while M. Colonne is to wield the baton under the coming management of M. Bertrand. It is stated that M. Van Dyck has already been engaged for the title rôle in "Lohengrin," and Madame Rose Caron for that of *Elsa*.

It is rumoured that the present directors of the Opéra will, on their retirement, establish a new Théâtre Lyrique at the Eden Theatre, with M. Lamoureux as their partner. In that case the Wagnerian drama would be sure to find a home here, and, consequently, the daily increasing circle of French admirers of the Bayreuth master is much elated at the prospect.

A monument is to be erected over the grave, at the Montparnasse Cemetery, Paris, to César Franck, the eminent musician. A more than sufficient fund for the purpose has been subscribed for by pupils and admirers, and the execution of the work has been entrusted to the sculptor, M. Rodin.

Handel's oratorio "Israel in Egypt" is to be performed, for the first time in the French capital, during the present month, at the Trocadéro, under the auspices of the new Société des grandes auditions musicales. M. Gabriel Marie will be the Conductor.

The reported retirement within the sombre walls of a convent of Mlle. Bianca Donadio, to which we alluded in our last number, appears to be an entire fabrication. The eminent vocalist is, in fact, enjoying, for a time, in company with her relatives, the comparative retirement of private life in the vicinity of Paris; but she has no intention whatever of abandoning her operatic career altogether just yet.

M. Théodore Radoux, the director of the Liège Conservatoire, has just published, under the title of "Henri Vieuxtemps, sa vie et ses œuvres," a very interesting and exhaustive biography of the great Belgian violinist.

A Concerto for organ and orchestra by M. A. Guilmant, the well-known professor at the Paris Conservatoire, was played by Herr Homeyer at one of the recent Gewandhaus Concerts of Leipzig, where it was received with marked approbation.

M. Charles Lenepveu's opera "Velléda," which was produced with little success at Covent Garden in 1882, was then performed with éclat at Rouen.

A comic opera entitled "A la Houzarde," the libretto by MM. Louis d'Harcourt and Jacques Lemaire, the music by M. Albert Renaud, is in active preparation at the Theatre Royal Alcazar, of Brussels.

What is described as an excellent performance of the greater portion of Wagner's "Die Walküre," with scenery and dresses, was given last month at the house of a wealthy Parisian amateur, Madame Helmann being the interpreter of Brünnhilde and Herr Dome that of Wotan. A similarly remarkable performance of the first act of "Tristan und Isolde" was given at the same house last year.

The hundredth performance of the late Léo Delibes's opera "Lakmé" took place last month at the Paris Opéra Comique. Madame Sigrid Arnoldson, who was to sing the principal part, being too unwell to appear, was replaced at the last moment by a young singer, Mlle. Horwitz, a pupil of Madame Marchesi, who acquitted herself of the task in a highly successful manner, and has been permanently engaged by M. Carvalho for his theatre.

"L'enfant prodigue" is being performed with conspicuous success at the Theater an der Wien, of Vienna.

Two highly successful performances of Berlioz's "Requiem" have just taken place at Amsterdam, with a choir of 300, and an orchestral strength of 130 executants, under the direction of Dr. Henri Viotta.

M. Alexandre Guilman, the eminent French organist, will give four grand Organ Concerts at the Paris Trocadéro during the present season.

A wealthy Versailles amateur, M. Joseph Pinette, has bequeathed to the French Academy of Fine Arts an annuity of 12,000 francs, out of which the sum of 3,000 francs is to be paid by that Institution annually, for a period of four years, to each successive gainer of the already very handsomely endowed "Premier prix de Rome."

Miss Kate Bensberg, an American soprano, pupil of Madame Marchesi, has had an enthusiastic reception on her recent *début* at Barcelona as *Desdemona* in Verdi's "Otello." The young *prima donna* has been engaged for a period of six months at the Royal Opera of Lisbon during the coming season.

Two prizes, of 1,000 and 500 lire respectively, have been offered by the Società del Quartetto, of Milan, for the composition of a Pianoforte Sonata in four movements, the competitors to be of Italian nationality. Another competition has been opened by the Bellini Institute of Catania, the subjects being a symphony, a string quartet, a vocal piece with pianoforte accompaniment, a pianoforte piece, and a March for brass instruments. The prizes will consist of gold and silver medals and diplomas.

An operetta, written in the Neapolitan dialect, and set to music by the young Maestro Oscar Anselmi, entitled "I Piscicivulè Napolitane," has been brought out with success at Naples.

An excellent reception has just been accorded at the National Theatre of Rome to a new comic opera, "Nozze in Prigione," by Signor Emilio Usgilio, a composer who has already achieved some popularity in Italy with two operatic works of a similar order.

It is stated in Italian papers that Signor Sonzogno, the well-known Milan publisher, is about to take over the Pergola Theatre of Florence, one of the most important theatres of Italy, for the purpose of operatic performances on a grand scale to be given here during the winter season.

Signor Pietro Mascagni's next opera is to be entitled "Süzel," the libretto, from the pen of Signor Daspuro, being founded upon Erckmann-Chatrian's novel "L'Ami Fritz." The new work by the successful composer of "Cavalleria Rusticana" is to be first produced, in October next, at Rome.

A grand Festival is being held just now at Orvieto in celebration of the sixth centenary of the foundation of the Cathedral, and the inauguration of an agricultural exhibition. Mascagni's new Mass was announced to be performed by the entire choir of the Sistine Chapel, and also the Missa Papæ Marcelli, and Verdi's "Requiem." The first performance of Pietro Mascagni's Mass was looked forward to with much curiosity. The King and Queen of Italy have promised to visit the town during the Festival, which will terminate on the 7th inst.

Professor Xaver Scharwenka, of Berlin, an artist well known and greatly esteemed also in this country, has returned to the German capital after a very successful Concert-tour in the United States. Herr Scharwenka intends crossing the Atlantic again in October next, for the purpose of organising at New York an important new Musical Academy, the direction of which he has undertaken for a period of five years. It is stated that the excellent musical institution, established some years since by this artist, at Berlin, will be conducted during his absence by his brother, Philipp Scharwenka.

Tschaikowsky is just now engaged upon the composition of a new opera, "A Modern Hero," the libretto of which is founded upon Ljermontoff's novel of the same title.

A new opera, "La Pellegrina," by the young Maestro Filippo Clementi, has recently been produced for the first time at Bologna with remarkable success. The press is all but unanimous in its praise of the work, the composer being hailed as equal to Mascagni, as regards charm of melody and telling orchestral effects.

CORRESPONDENCE.

AMENITIES OF MUSICAL CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be permitted to call attention, through the medium of your columns, to the following specimen of latter-day criticism, which I extract from the issue of the *World* of the 20th ult.?

"After Ysaye, we all hurried across the street to Prince's Hall, to hear a Concert given by the Bach Choir, at the eccentric hour of half-past five [it was five, as a matter of fact, but let that pass]. Unaccompanied part-singing was the staple of the entertainment; and I can frankly and unreservedly say that I would not desire to bear a more abominable noise than was offered to us under pretence of Bach's 'Singet dem Herren' [sic] and some motets by Brahms. I will not deny that there was a sort of broken thread of vocal tone running through the sound-fabric; but, for the most part, it was a horrible tissue of puffing and blowing and wheezing and groaning and buzzing and hissing and gargling and shrieking and spluttering and grunting and generally making every sort of noise that is incidentally bad singing, severe exertion, and mortal fear of losing one's place. It was really worse than the influenza. Most fortunately there were some pieces which the choir knew well and took quietly, notably a Motet by Palestrina, whose music seems to me as fresh and beautiful to-day as it can ever have been—and some old English madrigals. These were done as well as could be expected from a choir with an average age of at least fifty-five."

Now, Sir, I do not propose to take up the cudgels on behalf of the Bach Choir. I merely ask: Is this criticism? The facts of the case are these, that a set of Metropolitan Brahms, who, whatever opinions may prevail about him, at least admitted on all hands to be the most prominent living representative of the classical school, were given this occasion for the first time in England. Under these circumstances one might have at least expected that attention should have been bestowed on the music apart from the manner of its performance. But no, the latter-day critic knows a great deal better than that. And the Bach Motet, as the Society in question has now given it three times in the course of the year, it is at least to be supposed that the choir were as familiar with it as were with the madrigals, which have certainly not been given by them for several years.

I may add that the article is signed with the initials "G. B. S.," otherwise one might have been pardoned for assuming that "L. E." had returned to the scene of exploits.

I am, Sir, faithfully yours,

PHILIP

P.S.—Since writing the above, I have come across an interesting autobiography of the author of the above criticism. It is taken from the *Nottingham Express*, and appears in the *Pall Mall Gazette* of January 17, 1891, whence I transcribe the following extract:—

"I am now musical critic of *The World*, via *The Star*, who bolted to escape damages. I got my reputation as a musical critic, in the first instance, by my article on *The Star*, signed 'Corno di Bassetto,' which were deemed amusing. . . . I am a bachelor, an Irishman, a vegetarian, an atheist, a teetotaler, a fanatic, a humorist, a fluent, a Social Democrat, a lecturer and debater, a lover of music, a fierce opponent of the present status of women, and insister on the seriousness of art."

What charming candour! It seems to me, Sir, that "G. B. S." in one particular has not over-estimated his accomplishments.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by correspondents in the country, must be forwarded as early as possible after occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may arise. Correspondents are informed that their names and addresses are accompanied all communications.

We cannot undertake to return offered contributions; but we therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. B. C.—Please read the instructions to correspondents.

F. A. B. S.—We are always interested in reading new music. It would not always be politic to print the vivâ voce remarks many pieces provoke from our reviewers.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BOMBAY.—The Bombay Philharmonic Society gave the second Concert of the season in the Town Hall, on April 7, when the piece selected was *The Bride of Dunkerton*, by Henry Smart. The part of the witching Sea-Maiden was taken by Miss N. Tudball, a young vocalist of great promise. Mr. Chisholm's tenor voice was heard to much advantage as the hopeless Lord of Dunkerton. The part of the King was taken by Mr. Marshall Reid. The accompaniments were played by Mr. Johnston with the greatest accuracy. The chorus singing was very well done, the chief credit all through being due to the ladies.

BIDGORTH.—A performance of Mr. Cowen's Cantata *St. John's Eve* was given by the Choral Society of this town on April 28, under the able direction of Mr. Horace B. Southwell. The choruses were sung in a manner which, as regards tone, expression, and attack, left little or nothing to be desired; while the solo music was most ably interpreted by Madame Bertha Moore, Miss Rosa Leo, Mr. W. Justice, and Mr. Bantock Pierpoint. An excellent band was provided, and Dr. J. C. Bridge, of Chester, presided at the pianoforte, and Mr. Whitefoot at the harmonium. Very great credit is due both to the members of the Society and their Conductor for the painstaking labour which alone could make such a performance possible.

BRIGHTON.—The School of Music having acquired the large Concert Hall and rooms known as the Alhambra, in North Street, inaugurated the new premises by an Invitation Concert on the 9th ult., when the programme was sustained by professors, with past and present students. Between the parts short speeches were delivered by Mr. W. Kube, Dr. A. King, Mr. Robert Taylor, and others.

CARDIFF.—On Wednesday, the 13th ult., at the Lesser Park Hall, under the conductorship of Mr. A. C. Toone, a performance of Farmer's *Christ and His Soldiers*, and selections from the works of Mendelssohn, Handel, Gounod, and Bennett were given by the Choir of Hannah Street Congregational Church and full orchestra, under the leadership of Mr. E. T. Roberts. The soloists were Miss Gwen Coslett, Miss M. J. Davies, Mr. Alfred Jenkins, and Mr. J. F. Proud. The chorus sang with precision. The orchestra did their work very creditably.

CROYDON.—The second Concert of the season was given by the Choral Society, on the 11th ult., at the Small Public Hall. Mr. Cambridge conducted. His choir sang well, enunciation and tone being admirable. In Barnby's *Rebekah* and Bennett's *May Queen* the chorus singing was remarkably good, and reflected great credit on the choir. The solos were taken by Miss Stella Maris, Miss Roberts, Messrs. Henry Yates and Henry Weaver. Mr. James Telford presided at the pianoforte and Mr. Norman Carr at the harmonium.

DONDEY.—The Children's "Messiah" Choir, organised and conducted by Mr. Frank Sharp, is a remarkable experiment. The original intention was to confine the programme to a yearly performance of the Oratorio from which it takes its name; and it may be remembered that the band of youthful singers gave such a performance in London a few years ago with great success. This year it was wisely resolved to make a little variety in their study, and Roedel's *Miriam*, with T. M. Paterson's *Ancient Mariners*, were chosen. The result was highly successful, particularly the choruses "Fling wide the palace gate" and "Praise the Lord" from *Miriam*, and "The coming wind did roar"—the most effective number in the programme. The Misses Sharp won great applause for their solos. "The mother rocks her babe," "They that sow in tears," and "O sleep, it is a gentle thing." The duet "Swiftly flew the ship" seemed to take the fancy of a very large audience assembled in the Kinnaird Hall. The accompaniments were supplied by Mr. A. M. Stoke's orchestra.

DURBAN, NATAL.—A performance of *The Crucifixion* was given by St. Paul's Church choir, augmented by friends, on Good Friday evening, under the Conductor, Mr. Crane. The soloists were Mrs. Kenben Benningfield, Miss Hunter, and Messrs. Macfarlane and Lowe. The chorus singing by the small choir was remarkably good. A. W. Cullingworth presided at the organ, and his accompaniments were in excellent taste. A small string orchestra also added to the effect.

GLOUCESTER.—Mr. E. G. Woodward gave a Concert in the North-date Assembly Rooms, on the 4th ult., which was well attended. The programme included instrumental pieces by Mendelssohn, MacKenzie, Schubert, H. Clendon, Pappini, Smallwood, Mozart (Adagio), and Symphony in C. No. 36; Gounod, Massenet, and Scotson Clark. Miss Beatrice Gough was the vocalist, Master Bertie Maddy, solo violinist, and Mr. E. G. Woodward director.

GREAT BERNHAMPTON.—On Thursday, the 7th ult. (Ascension Day), the members of the Berkhampstead Church Choral Society brought their fourth season to a close with a fine performance of the first part of Mendelssohn's *Elijah*. The principal vocalists were Miss Beatrice Gough, Miss Janet Tatham, Mr. Spicer, and Mr. Black. The Rev. C. J. Langley was Conductor, Mr. Frank Gatward (Organist and Choirmaster of the Church) presided at the organ, and Messrs. Adcock and Cole at the pianoforte. The *Finale* to Mendelssohn's Fourth Organ Sonata was played by the Organist at the close of the service.

HASTINGS.—The Hastings and St. Leonards Orchestral Society carried out their twenty-third Invitation Concert, at the Royal Concert Hall, on the 31st ult. The duties of Conductor were, at a short notice, undertaken by Mr. F. W. Magee. Among the pieces given was the Overture, "A recollection of the past," conducted by the composer, Mr. Charles Edward Stephens. The orchestra also played Gounod's "Funeral March of a Marionette" and Raff's "Fest Marsch." The Hastings and St. Leonards Vocal Society, under the conductorship of Mr. W. Woodcock, Organist of St. Leonards Church, sang two parts of the Gockshank's "Stars of the Summer Night" and Bridge's "Bold Turpin."

ILFRACOMBRE.—The Choral Society gave a Concert (the last for the season) at the Oxford Hall, on the 15th ult. The band and chorus were on the usual scale and Mr. J. T. Gardner conducted. The programme was of a miscellaneous character, and included Bejermann's "Song of the Western Men." The orchestra was led by Mr. Keall Parkhouse.

LEWES.—The newly formed Musical Society in Lewes gave its first Concert on Wednesday, the 13th ult., at the Concert Hall, which was a complete success. Gaul's Cantata *The Holy City* and a miscellaneous selection of songs, glees, and madrigals were performed. The soloists were Miss Edith Welling, Miss Minnie Kirtin, Mr. E. K. Alderson, and Mr. Einhauser. The choruses were well sung. Mr. Woodcock, Organist of St. Andrew's Church, conducted, and Mr. Horace Jackson played the pianoforte accompaniments, and Mr. J. Cripps was at the organ.

LINTON, YORKSHIRE.—The new organ built by Mr. J. Lupton, formerly of Bradford and now of Linton, for the Parish Church, was opened on the 11th ult. with a concert, at which the Rev. the Lord Bishop of Richmond preached, and an Organ Recital was given by Mr. J. H. Rooks, Organist of the Blackburn Parish Church.

NEWARK.—The Philharmonic Society gave the last of the series of Concerts for the season on the 13th ult., under the direction of Mr. C. De Souza. The vocalists engaged were Miss Susannah Pierce and Mr. Holberry Haygard, both of whom were enthusiastically received. The orchestra was led by Mr. C. J. Coleman. Mrs. Williams ably presided at the pianoforte. The part-songs and quartets were exceedingly well sung by the members of the Society. Mr. Horace Jackson gave a flute and clarinet solo, playing both instruments in good style.

NORWICH.—The fortieth Concert of the Gate House Choir, on April 30, was not up to the usual standard. Bach's "M. spiritus was in heaven" was hardly suited to a concert of the kind, and the best work of parts, even when woven into a homogeneous fabric, fail to interest a general audience. The solos were entrusted to local amateurs who did their best, but were in several instances over-weighted. The difficulties in the choruses were vigorously attacked, but lacked orchestral support. The choir attained greater success in MacCunn's charming part-song "There is a garden," and also in a new madrigal by Dr. Bates, "No! is the summer springing." Miss Nettie Carpenter played several violin solos, and in conjunction with Mr. Kingston Rudd, gave Dvorak's Duet (Op. 75) for violin and pianoforte. One of the most enjoyable musical re-unions of the year is the Cathedral Chorists' annual Glee and Madrigal Concert, on the 11th ult., under the superintendence of Dr. Bates, the Cathedral Organist. A carefully compiled programme, embracing specimens of glees, madrigals, and part-songs, illustrating three centuries of musical growth, was admirably executed by the boys and lay clerks, whose efforts were evidently much appreciated by the large audience assembled. The Norfolk and Norwich Musical Union may be congratulated upon the result of its Concert given on the 14th ult., under the direction of Dr. Bates, when the Cantata *St. John's Eve* was capably performed by soloists, chorus, and band. The principals were Miss Blanche Powell, Mrs. Boyton, Mr. Sawford Dye, and Mr. F. Davies, who also contributed vocal numbers in the second part of the Concert.—This season's Saturday Popular Organ Recitals, in St. Andrew's Hall, were brought to a close on the 9th ult., in the presence of the Mayor and Corporation, when, in addition to Dr. Bunnett's Organ solos, the Festival Choir, assisted by the band of the Philharmonic Society, gave selections from *The Messiah* and *Elijah*. An interesting feature was Handel's Organ Concerto (No. 9) in B flat, with orchestral accompaniments. In proposing a vote of thanks to those who had helped forward the movement, the Mayor mentioned that the attendance during the past season had increased very considerably upon any former year—a very gratifying result to those more immediately concerned in carrying out the wishes of the Corporation. During the month music has been very much to the front in the city, and in addition to those already mentioned, Concerts have been given by the New Catton Glee Society, Miss Boulton, and Paul's Band, as well as parochial efforts of a higher character than usual on behalf of Holy Trinity, Heigham, and St. Mark's, Lakenham.

PRESTON.—A Concert was given, on the 15th ult., by the pupils of the Preston High School for Girls. The programme consisted of vocal and instrumental music. Miss E. T. Selous conducted. The music consisted of part-songs and choruses by nearly one hundred voices, pianoforte solos and duets for both pianofortes and violins.

READING.—The second Subscribers' Night of the Orpheus Society took place on the 13th ult. The Society was presided over by Mr. Henry Piercy, and Mr. Henry Piercy, in Part I. a new Cantata, *Horatius*, by the Rev. J. H. Mee, was performed. Solo, Mr. Henry Piercy; piano accompaniments by Mr. H. P. Allen; organ, Mr. F. J. Read; the work being conducted by the composer. In Part II. the following pieces were well sung by the Society:—"Thor's War Song," "Forest Rose," Two Volkslieder (Koschitz), Italian Salad (from Mr. Henry Piercy), and "Let us all go Maying." Mr. E. Trebbell and Mr. Henry Piercy also contributed songs, and an organ solo was played by Mr. A. W. Moss. Mr. H. P. Allen presided at the pianoforte, and Mr. F. J. Read conducted.—A Concert was given, on the 21st ult., in the Victoria Hall, with the assistance of ladies, by the combined Choirs of St. John's and St. Stephen's Churches. Dr. Sear's *Immortal* was performed with orchestra. The soloists were Misses Maslen and Phillips, and Messrs. Allen and Knill. This was followed by a miscellaneous selection. Miss B. Murchison played a

pianoforte solo, and songs were given by Mrs. Lamb, and Messrs. Bonny and Knill. A duet for two violins was played by Miss Long and Miss Read. Miss Edith Sutton presided at the pianoforte, Mr. F. A. Walker led the orchestra, and Mr. R. L. Reed conducted.

REYFORD.—Mr. Hamilton White's second Concert of the season took place on Thursday, the 7th ult. The music included Van Bree's Cantata *St. Cecilia's Day*, which was performed in an excellent manner, together with a miscellaneous selection. The part-songs (unaccompanied) being especially good. The orchestra acquitted itself well, and the soloist, Miss Amy Summerhill, made a most favourable impression by her singing.

RYDE, I.W.—On April 28 J. C. Beazley's new MS. Cantata *Josiah* was given in the Town Hall by a chorus and orchestra of about eighty performers. The solo parts were taken by Miss H. Fraser, Mrs. W. Woods, Mr. E. Werberick, and Mr. Seymour Kiley. Mr. Beazley conducted his work.

SEVENOAKS.—A Concert was given by the Kippington Choral Society, on the 4th ult., in the Club Hall, Sevenoaks, under the able direction of Mr. Henry Spain. The first part consisted of a performance of Gade's *Psyche*, in which the solos were taken by Mrs. Hutchinson, Mrs. Spencer Nugent, Miss Sarah Berry, Mr. Bernard Lane, and Mr. A. L. Oswald. The members of the Choral Society sang their share of the work efficiently. The band was good, and Miss Lilly McLaughlin lent valuable assistance at the pianoforte. The second part, which was miscellaneous in character, included Mendelssohn's overture *Ruy Blas*, capitolly played by the band, and some songs by Arne, Blumenthal, Bevilacqua, Hatton, and Tosti.

SHIFNAL.—The Choral Society brought its first season to a close on the 6th ult., by a most successful performance of Barnett's Cantata *The Ancient Mariner*. The band and chorus numbered nearly a hundred performers. The soloists were Miss Alice Hayward, Miss Woodall, Mr. Molineaux, and Mr. Bennett, all of whom were thoroughly efficient. The chorus sang their share of the music of the cantata with great spirit and promptness of attack. The performance reflected great credit on all concerned. The second part of the programme was miscellaneous. The Conductor was Mr. C. H. Payne.

SLOUGH.—The Choral Society gave its last Concert of the third season, at the Public Hall, on Thursday, the 21st ult. The works performed were Handel's *Acis and Galatea* and Jensen's *The Feast of Adonis*. The soloists were Miss Selina Quick, Mr. H. Stubbs, and Mr. G. Stubbs. The band and chorus numbered about 100 performers. Mr. Hubert Hunt led the band, and Mr. W. T. Blanchett conducted.

TAUNTON.—The Taunton Orchestral and Madrigal Societies combined on the 7th ult. to give a Concert in aid of the funds of the Taunton and Somerset Hospital, in the London Hotel Assembly Rooms. The programme included Haydn's "Symphony" and selections from Schubert, which were admirably performed. "The Canadian Retreat," by Bilton, the Overture to the *Caliph of Bagdad*, and Balfe's Overture to the *Siege of Rochelle* fully wound up a most attractive and enjoyable programme. Messrs. Willie, Moore, T. H. Chaffin, and L. Chaffin played a quartet for three clarinets and bassoon, by Schubert, very beautifully. The instrumental portion of the entertainment was under the able conductorship of Mr. F. J. Moore. The Madrigal Society's part in the Concert consisted of four part-songs, which General Tuson conducted with his usual judgment. Miss Maclean and Major Foster Barham gave their assistance as soloists. Colonel Ewing accompanied the vocal solos.

CHOIR APPOINTMENTS.—Mr. William Jones, Organist and Choirmaster to St. Stephen and All Martyrs', Lever Bridge, Bolton.—Mrs. Mary E. Slade, to St. Andrew's and St. Michael's Churches, Minehead, Somerset.—Mr. Augustus Toop, Organist and Choirmaster to St. Peter's Church, Belsize Park.—Mr. Albert W. Moon, Organist and Choirmaster to St. Clement's, Fulham.—Mr. W. Taylor, Organist and Choirmaster to St. George's, Southwark.—Mr. F. W. Whitehead, to High Church, Inverness.—Mr. Allan Allen, Organist and Choirmaster to the Parish Church of St. Peter, Tiverton, North Devon.—Mr. Harold Mason, to Bexley Congregational Church.—Mr. F. de G. English, Organist and Choirmaster to All Saints', Scarborough.—Mr. Frederick Antice Fisher, to the Organist-Scholarship at Corpus Christi College, Cambridge.

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THURSDAY, July 11, Afternoon, 4 o'clock.—"IN MEMORIAM" TO THE GRAVE OF JOHN CURWEN, in Ilford Cemetery. Addresses and Singing.

FRIDAY, July 12, Evening, 7 o'clock.—CONVERSAZIONE OF CURWEN CLUB, in Exeter Hall. Music under the direction of J. A. BIRCH. [By invitation only.]

WEDNESDAY, July 15, Evening, 7 o'clock.—UNITED SOIRÉE OF ASSOCIATION OF TONIC SOL-FA CHOIRS AND THE TONIC SOL-FA COMPOSITION CLUB, in Exeter Hall. (7.15, 10.30.)

FRIDAY, July 16, Afternoon, 12.30 o'clock.—CHORAL COMITATION, between Choirs selected from London Board Schools. 5. Hall. [Admission by ticket.]

THURSDAY, July 16, Evening, 7 o'clock.—RECEPTION BY PRESIDENT OF THE TONIC SOL-FA COLLEGE (J. S. BAKER, Esq.) at the Galleries of the Royal Society of British Artists, Pall Mall. [By invitation only.]

FRIDAY, July 17, Afternoon, 3 o'clock.—CONFERENCE, at Exeter Chairman, J. S. CURWEN, Esq. [Admission Free.]

FRIDAY, July 17, Evening, 7 o'clock.—GREAT MEETING IN EXETER HALL. Chairman, His Honour Judge LUSHINGTON. 1. Part-Songs by the Swansea Tonic Sol-fa Choir. Selections by the Welsh Musical Union, United Pieces and Sight-Singing Test for our Audience. [Tickets, 6d., 1s., 2s. 6d.]

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 28. Annual General Meeting at 8 p.m.
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LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 22, ST. PAUL (Mendelssohn). THURSDAY MORNING, July 23, STABAT MATER (Dvorák); CONCERTANTE FOR ORCHESTRA (Handel); XIX. PSALM (Saint-Saëns); Part II, CHILDHOOD OF CHRIST (Berlioz); SONG OF MIRIAM (Schubert). FRIDAY MORNING, July 24, LAST JUDGMENT (Spohr); SYMPHONY IN C (Mozart); MESSE SOLENNELLE (Gounod). FRIDAY EVENING, ELIJAH (Mendelssohn).

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CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

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(For further particulars see page 418.)

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JENNY LIND.

THE transitory nature of the fame achieved by great executants must be made the theme of a most instructive discourse. The great creative genius lives and dies in comparative obscurity, while the great player or singer enjoys a contemporary reputation which lifts him or her on to a level with the greatest personages of the time. The verdict of posterity, however, generally redresses the balance, and so it comes about that while Bach's fame is cumulative, that of Farinelli, or Banti, or Catalani, or Malibran, or Grisi is de-cumulative, if we may be allowed to coin such a word. Berlioz said he would be quite content with his reputation if he could live to the age of 140, and though the remark may not eventually hold good of Berlioz himself, it is apt and appropriate enough of creators as opposed to interpreters in general.

The *prima donna*, fêted, idolised, and glorified in her lifetime, depends, nineteen times out of twenty, for her influence on the world at large upon such attributes as are annihilated when she reaches the term of her natural existence. There is a beautiful Greek epigram by Callimachus on Heracitus which is very much to the point, and we make no excuse for quoting the admirable version of it which appears in "Ionica"—

They told me, Heracitus, they told me you were dead;
They brought me bitter news to hear and bitter tears to shed.
I wept as I remembered how often you and I
Had tired the sun with talking and sent him down the sky.
But now that thou art lying, my dear old Carian guest,
A handful of grey ashes, long, long ago at rest,
Still are they pleasant voices, thy nightingales, awake,
For death be taketh all away, but them he cannot take.

Heracitus, we need hardly remind our readers, was not a singer, but a creator; his "nightingales" were therefore immortal. Far otherwise is it with the *prima donna*, whose pleasant voices are all too soon swept by death the destroyer into the limbo of forgetfulness.

There is, however, another and a more important reason why great singers and players fail to commend themselves to the grateful recollection of posterity. Creators and interpreters must act and react on each other. Now, so far as the latter as a rule from exerting a stimulating or progressive influence on the contemporary composer, that too often they have constituted the most formidable barriers in the way of the free expansion of their genius.

Instead of writing up to the level of his inborn ideal, the unlucky composer has too often been tempted to write down to the level of his *prima donna's* taste. The influence of the *prima donna* and the *primo uomo* on the development of Art would afford materials for a voluminous and not wholly edifying treatise. Berlioz said that *prima donne* were, as a rule, monsters, but that the worst of it was that they were often charming monsters. And this brings us to yet another count of our indictment against the average *prima donna*—her instability and capriciousness of character. A lovely voice, a lovely face, supplemented in some cases by considerable dramatic aptitude, is seldom found in combination with much intellectual or moral ballast. The personality of a great singer, especially a great female singer, seldom repays inspection. And so from c variety of causes it comes about that with the death of the last person who has heard the tones of her voice she becomes

little more than a name. Now it is just because Jenny Lind is an exception to this rule, or rather these rules, that she deserved the sort of monument that has been reared to her memory by the loving care of Messrs. Rockstro and Holland.* She stimulated instead of hampering the genius of the great composers with whom she came into contact. She glorified the work of inferior minds—witness Donizetti's "Figlia del Reggimento." And lastly, she had a strong and interesting personality, quite apart from her musical gifts, so that people of culture and refinement, who found her singing marvellous, yet preferred to hear her converse.

It has been the aim of these two loyal friends of the late Madame Lind-Goldschmidt, while giving a full account of her artistic career, to explain as far as it is possible the secret of the peculiar sway exerted by her upon all with whom she came in contact. They have fulfilled their duty with devotion and ability, but when all has been said the secret resolves itself into this—that Jenny Lind was a singularly pure-minded and good woman. No better description of her can be found in any part of these two bulky volumes than that given by Herr Hauser in his letter to Moritz Hauptmann: "The Lind soars above all; but not through any single quality. It is the mastery wielded by this *anima candida* that works the magic." The words "pure-souled" and "stainless" have become dreadfully vulgarized of late years by their meaningless association with politicians; but in this case they were fully deserved. Jenny Lind had that simplicity and dignity which Thackeray says a perfect purity and innocence are sure to bestow upon a handsome woman, but which we prefer to say upon a woman without any such qualifications. She could never be otherwise than womanly in her impersonations, and perhaps on that account she would have afforded less pleasure to a generation which is only "convinced" by Theodoras, Toscas, Hedda Gablers, and the like. In one notable respect her example should act as a beacon fire to all generations of artists; we allude to her indomitable perseverance. In the capacity for taking pains, which some erroneously confuse with genius, she was indeed remarkable. Nature had endowed her with great, but by no means perfect resources, but she spared no exertions to turn them to the best possible account. The astonishing flexibility of her voice was in great measure the result of hard work: parts of her compass were weak and veiled in quality, and these had to be strengthened or even "made" by assiduous practice. Many singers, after attaining to the position that she had reached before she went to Paris, would never have bothered themselves with any more study. But she had a large share of "divine discontent," and could not rest satisfied until the verdict of Sweden had been confirmed by that of the greatest experts of the musical world. That verdict was, in the end, fully endorsed, but not until she had gone through an ordeal which few singers would care to face, and fewer still would have emerged from as she did. She went to Garcia, and Garcia told her that she had no voice left. To have achieved what she did achieve after this terrible initial experience, is a feat almost on a par with that of Handel writing his greatest masterpieces after being struck down with paralysis.

Another noteworthy and admirable trait in her character that is strikingly brought out in this memoir is her gratitude. She owed her training to a State institution, and she repaid her debt in truly noble fashion by devoting the entire earnings of a season at Stockholm, when she was at the zenith of her

* "Jenny Lind: The Artist." By H. Scott Holland and W. S. Rockstro. London: John Murray.

fame, towards the endowment of scholarships at the school where she had been brought up. Her benefactions to charities in this country were on the same regal scale, and the history of the Mendelssohn Scholarship is an imperishable evidence of her devotion to the cause of true art. Her wonderful achievements in the domain of opera, again, by no means exhaust her title to fame as an interpretative artist. Her name is inseparably bound up with the history of oratorio, not merely as an incomparable executant, but as having exerted a remarkable influence on the form of the soprano music of the "Elijah." Jenny Lind, in fine, was a unique personage, and, as she made her home amongst us, it was fitting that the record of her life should be written by native writers. The Memoir of Canon Scott Holland and Mr. Rockstro is unduly diffuse, but in all other respects it is a worthy monument to the fame of a great artist and a good woman.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 271).

AFTER the *fiasco* of "Tannhäuser" in Paris, Wagner entered upon one of the most unsatisfactory periods in his life. It should have been one of the most joyous and happy, for then his long banishment from Germany had ended. True, he could not enter Saxony, nor could he cross the frontier of any other German State till its government gave consent and asked permission of the Saxon Government. But, practically, the whole of Germany, save the Kingdom which he did his best to revolutionise, was open to him. At that time he longed to see "Tristan" upon the stage, and even went so far as to contemplate, in default of a German opening for that representative work, becoming the tenant of the Théâtre Ventadour, and producing it in Paris at his own risk. Fortunately this mad idea was not carried out. At Baden, at Vienna (where they got as far as fifty-seven rehearsals before discovering that the tenor was hopelessly incapable), at Carlsruhe, and at Weimar "Tristan" was rejected. Under these circumstances, Wagner was driven to Concerts for the means of living, and straightway organised a series of orchestral performances, devoted chiefly to Beethoven's Symphonies, with selections from the "Meistersinger" and the "Nibelungen Ring." This kind of work occupied the whole of 1863, during which time the master visited Leipzig, Vienna, Prague, St. Petersburg, Moscow, Pesth, and, a second time, Vienna. He was by no means uniformly successful. Of the opening at Leipzig, he himself has said: "This curious Concert, at which the room was half empty, was the first of a series of similar absurd enterprises, to which weariness and misery reduced me. In other towns, at least, the public came in a crowd, and I had a true artistic success; but only in Russia did the pecuniary returns come up to what has been said of them." He was undoubtedly fortunate in the realm of the Czar, where the Grand Duchess Helen supported him with all her influence and treated him right royally. It is said, indeed, that when the tour ended at Vienna, Wagner was worth a hundred thousand francs. This sum, to the normally impoverished composer, must have appeared as exhaustless wealth. But his extravagant habits soon found the bottom of the purse. It is said that he spent six thousand francs upon a couch adorned with richly embroidered silk, and gave an order for magnificent tapestries to hang upon the walls of his Swiss villa. The hundred thousand francs, as a result of these and similar follies, were soon spent, all that

remained of his Russian wealth being a costly snuff box which the Grand Duchess had presented. Of this he was relieved by burglars, who, however, left him the scores of "Tristan" and the "Nibelungen."

By this time Wagner could re-enter Saxony (the embargo had been removed in March, 1862), and there was now a question, at the Court Theatre, Dresden, of inviting him to resume the post vacated under such hurried circumstances in 1849. Negotiations were opened to that end, but Wagner speedily put a close to them by demanding terms which frightened the worthy Dresdensers. Here is what the impoverished spendthrift at Vienna laid down as the price of his services: Six thousand livres for life, rooms in the palace, a box at the theatre, and a court carriage and horses. It is said that these things might have been granted, though we seriously doubt it, but when Wagner proceeded to insist upon the speedy production of "Tristan" the Dresdensers refused to listen, and there was an end of the matter. Once more adrift, Wagner contemplated settling down again in his Swiss home, when an event happened which entirely changed his prospects—that is to say, the King of Bavaria, Maximilian II., died and was succeeded by the strange, unhappy man of whom we shall have much to say in the course of these chapters. The young prince, who was but nineteen when he ascended the throne, and had even then acquired the reputation of being a mystic and visionary, attached himself warmly to the Wagnerian faith from the time when, at the age of sixteen, he first heard "Lohengrin." Moreover, a perusal of Wagner's appeal for help, in the preface to the "Nibelungen" poem, determined him to answer the call as soon as circumstances permitted. In the course of that appeal, Wagner discussed two methods of getting his work performed; first, through an association of wealthy amateurs, who could supply the necessary funds; second, through the agency of a prince willing to devote to the project the money usually spent upon wretched operas and opera-houses: "If I could succeed in forming the convictions of that prince," wrote Wagner, "the sums destined each year to the Opera would benefit a great and serious drama, the representations of which might take place each year, or at longer intervals, according to the means available. Thus would be founded an institution of infinite moment for the development of art in Germany and for the formation of a true and pure national spirit. The prince would thus win for himself imperishable glory. Shall I ever meet with him?" Wagner had not long to wait for an answer to his question, but, curiously enough, the irony of events made him, all unknowing, flee from the bearer of it.

One of the new King's first acts was to send a courier to Vienna with a message to Wagner: "Come here and finish your work." By that time, however, the master, whose resources were exhausted and his expedients run out, was in full flight from his creditors and they in as full pursuit. The Royal messenger joined in the hue and cry after the fugitive debtor, following him through Munich towards Zurich, then turning off to Stuttgart, and running him down in the house of chef d'orchestre Eckert, where the composer had found shelter. Wagner's astonishment on receiving the young King's invitation may be imagined. He fell on Eckert's neck, exclaiming: "I thought all was lost, but now all is saved. My utmost hopes are surpassed. The King puts at my disposal all the means he possesses!" A few days later the master found himself at Munich, installed in a lodging provided for him near one of the royal palaces, and in the enjoyment of a pension (to begin with) of 2,500 francs from his Majesty's privy purse. Thus, at last, Wagner came "out of the

wood." His serious troubles were over, and he did not forget the proverbial "halloo." Creditors ceased to worry the favourite of a monarch; they were "content to wait," and the debtor could work on at peace, secure in the protection of "the noble young man who made me happy." When Ludwig II. returned to Munich for the winter of 1864 he increased Wagner's pension, and placed a house at his disposal.

A time of feverish activity followed, and it may be that Wagner devoutly wished his royal master had not got so many schemes in his head. The writing of an essay on "The State and Religion"; the framing of a constitution for a new Conservatoire; the building of a special theatre for the "Nibelungen" performances; the engagement of artists for the production of "Tristan"—all these matters were pressed upon Wagner by the young monarch, who, restless and impatient, demanded the instant enjoyment of such works as could be put upon the stage without delay. "Tannhäuser" and the "Flying Dutchman" were accordingly performed towards the end of the year, in addition to selections from "Tristan" and the "Mastersinger," given in the Concert-room that Ludwig might have some foretaste of the bliss in store. The only drawback was an attitude of hostility on the part of the Munichers, who, perhaps, recalled some past experiences, and did not care to have amongst them a Lola Montes in coat and trousers. Anyhow, the action of the King on this and other matters made him unpopular, and he had the mortification of seeing opera-house and concert-hall nearly empty when Wagner and his music were to be the force. Meanwhile preparations for the staging of "Tristan" went steadily on, and, in view of its production, the composer took some characteristic steps. Almost as a matter of course he issued another "Communication" to his friends, belauding the King, enlarging upon the character of the new work, and felicitating himself warmly upon the non-success of "Tannhäuser" at Paris. As for his enemies and opponents, they were to be shut out from "Tristan" altogether, and indeed great precautions were taken to prevent such people from assisting at the solemnity. Was this mere unworthy spite, or the consequence of a resolve that, in connection with "Tristan," at all events, nothing but incense should tickle the Wagnerian nose?

The opera was to have been produced on May 15, 1865, but the illness of a leading artist caused its postponement till June 10. This gave time for public hostility to increase and make manifestations, while those who wished to laugh were regaled with a parody upon "Tristan" before the thing parodied came to a hearing. However, the audience of "friends" on June 10 made amends. "Tristan" was received with delicious approval, the King repeatedly giving the signal for applause. This great event over, and Ludwig still continuing to lavish favours upon the imperious and extravagant musician, public dissatisfaction became more and more marked. All parties were hostile to Wagner—the Catholics because he was not sound in the faith; the Bavarian nationalists because he came from the other side of the frontier; the bureaucracy because a good many of their little "pickings" were diverted into the composer's pocket; and the public at large because of his spending money drawn from the nation's purse in the indulgence of luxurious habits. Thus every man's hand was more or less against him. The Press went with the masses, and the comic papers especially opened a sustained fire of jokes and jibes against the obnoxious musician. These were not good-humoured but virulent attacks. All the evils in the state were traced to Richard Wagner; he was accused of causing the

dismissal of old servants, such as the head of the Conservatorium, to bring in nominees of his own; of changing his furniture every six months; of having an extravagant wardrobe, the details of which were minutely set forth, and so on in longest measure. Indignation came to a head in January, 1865, when Wagner brought an architect from Dresden to design the new theatre upon which the King had set his heart. It then appeared as though discontent would grow serious. Nothing was too bad for the detested favourite, who was even charged with leaving his wife to die of hunger at Dresden, while he wallowed in luxury at Munich. The poor lady was dying, it is true, but not of want, and she had spirit enough to publish a disclaimer only a fortnight before escaping for ever out of this troublesome world. Madame Wagner said: "The malicious reports which certain journals of Vienna and Munich have lately published regarding my husband, compel me to declare that I have received from him down to the present time a pension amply sufficient for my wants. I avail myself of this opportunity with the more pleasure because it enables me to destroy at least one of the numerous calumnies launched against my husband." Wagner himself was moved to issue a public protest. "I have," he said, "known journals make sport of my labours and tendencies, my work dragged through the mud and hissed in the theatre, but it remained to see my person, my character, and my private life outrageously defamed even in a country where my compositions have been admired and my efforts recognised as marked by virile energy and high significance."

Through all this the King stood firmly by his troublesome *protégé*, but when the nobility and clergy made repeated representations of discontent, and when his ministers reproached him with risking public tranquillity for the sake of a man obnoxious to all, even he gave way, "to prove," as he said, "that the confidence and affection of my well-beloved people stand first in my regard." Ludwig yielded very unwillingly, but in December, 1865, when he bent to the storm, there was actual fear in some quarters of an insurrection. Wagner had, consequently, to leave Bavaria by royal request, though not without an understanding between himself and the King that he should return when the storm had blown over. Hope, therefore, went with the master as he once more took refuge in Switzerland. The Munichers, knowing nothing of a secret understanding to the contrary, believed he had gone for good, and received their King, on his next appearance in public, with shouts of applause, while some went so far as to present addresses of thanks.

It can hardly be supposed that the people of Munich were hostile to Wagner on account of his artistic opinions, as to which, probably, the bulk of them knew little and cared less. But they had recollections of the infatuation of a preceding monarch, and the trouble and disgrace thereby brought upon the realm. Moreover, the Bavarians hated the Prussians at that time with most cordial hatred, and Wagner to them was one of the obnoxious race, while it may be imagined that the master's weaknesses of temper, manner, and habit, which had everywhere made him enemies through life, produced an effect upon a populace otherwise disposed to see in him all that was objectionable. Especially did the Bavarians grudge him the money their king was supposed to lavish upon his favourite. The comic papers harped on this string with effect. Wagner was represented as a new Orpheus making bags of coin dance to his playing, and as a cheating mendicant leaving the country with 18,000 florins in his wallet.

From Munich Wagner travelled to Vevey, and thence to Geneva. Driven from his lodging by a

fire, and, under medical advice, he next made a tour in the South of France, and was at Marseilles when news came of the death of his wife. The couple had lived apart for five years, for no other reason, say some, than the absence of what has been described as a lack of spiritual affinity. Adolphe Jullien writes on this matter: "Their mutual relations (at Paris, in 1861) were quite touching; she treated him as a child, which he was all his life, and he showed to her a tenderness at once filial and paternal. Afterwards, when they returned to Germany, she resided at Dresden because too weak to follow a man whose destiny was to move from place to place; but, though at a distance, she preserved with him the best relations." Accepting this statement, the only remark it invites is one of surprise that Wagner, knowing his wife's decease was approaching, did not hasten to sympathise with and support his companion of thirty years at the last moment. He did not do so, nor was he present at the funeral.

The master returned to Switzerland in February, 1866, and settled down at Tribschen, near Lucerne, where he soon had reason to know that the Munichers felt as hostile as ever. Having got rid of Wagner, the patriotic Bavarians proceeded to clear out the "Prussians" whom he had introduced. Amongst others, Hans von Bülow had to go. He joined Wagner at Tribschen as a brother in misfortune, subsequently removing to Bâle, but leaving behind him, as the Master's secretary, a young man named Hans Richter. A few weeks later another visitor arrived—no less a person than Ludwig II., King of Bavaria. If Mahomet could not go to the mountain, the mountain could come to Mahomet, and great was the rejoicing over the re-union of the strange young monarch and his no less odd friend. Great, moreover, was the disgust of Munich at such a contemptuous disregard of general opinion, and the popularity of Ludwig went down as rapidly as it had gone up. The next year Wagner returned the call, and ventured to stay eight days in the forbidden capital. On their part, the comic papers represented him as knocking at the door of the Treasury.

(To be continued.)

GOUNOD ON MOZART'S "DON GIOVANNI."

A YEAR or two ago M. Gounod wrote a book on Mozart's "Don Giovanni," apparently by way of commemorating the centenary of the birth of this world-famed opera, which first saw the light in 1787, at Prague. Published at Paris by M. Paul Ollendorff, it has reached a third edition, bearing date 1890, and has been translated into German. As but scant notice, if any, has been taken of it by English critics, a few words respecting its scope may not be unwelcome. That M. Gounod had other aims besides those of a commemorative book are made sufficiently apparent by the fact that he has dedicated it especially to young composers and to the interpreters of this opera. He excuses himself for this literary undertaking by the opinion, which he entertains, that this "incomparable and immortal *chef d'œuvre*, this apogee of the lyric drama," is neither understood nor admired as it ought to be. At the same time, he affirms that it is not his intention to read a lesson to anyone, whoever he may be; but that in the case of a work of such widespread and imperishable beauty it would not be a useless task to "take cognisance of, and record the impressions and emotions which it has aroused in the breast of a musician who has loved and still loves it unreservedly."

"The score of 'Don Giovanni,'" says he, "has exercised the influence of a revelation upon my whole

life; it has been and still remains for me a kind of incarnation of musical and dramatic impeccability; I regard it as a work without blemish, and as one of uninterrupted perfection. This commentary upon it is therefore nothing else but the humble testimony of my veneration and of my recognition of the genius to whom I owe the purest and most immutable joys of my life as a musician.

"One hears in history of certain men who seem destined, in their sphere, to reach a point which admits of no farther advance: such was Phidias in the art of sculpture, and Molière in that of comedy; Mozart was one of these men; 'Don Giovanni' forms one of these pinnacles."

Having described the poetical intent of the *Overture*, almost bar by bar, as if it were a piece of "programme" music, as to some extent it unquestionably is, M. Gounod goes on to detail the plot and tell the story of this well-known opera. This he does with a readiness which many a practised novelist might envy, and with all the richness of diction to which the French language so readily lends itself. Following the example of Liszt in his celebrated pamphlets on "Tannhäuser" and "Lohengrin," he tells the story of the opera at length, quoting occasionally from the text, and accompanying its relation with a kind of running commentary upon the music; but without furnishing, as Liszt has done, examples in music type. This commentary, however, though often of an explanatory nature, never amounts to criticism, properly so-called; and how should it be otherwise when no search is made for "the rift within the lute," and when all is pure panegyric? Nevertheless, it is due to M. Gounod to admit that on one or two occasions he finds himself driven into a corner, and acknowledges certain shortcomings on Mozart's part—as, for instance, when he is speaking of *Donna Anna's* recitative "Crudele! Ah! no, mio bene!" and air "Non mi dir." Here he says: "The charming *Allegretto* which follows the *Cantabile* contains certain vocalises (bars 20—25), which Mozart probably introduced in deference to the virtuosity of his interpreter, as he had already done in *Don Ottavio's* air 'Il mio tesoro.'" With this leniency of criticism it is interesting to compare Berlioz's severity.

Berlioz, though at first he was prejudiced against Mozart's operas by the fact of their being played in Paris in Italian, subsequently became one of his most ardent admirers. He writes in his "Mémoires": "Their great defect in my eyes was that they seemed to belong to the ultramontane school. Another and more legitimate objection was a passage in the part of *Donna Anna* which shocked me greatly, where Mozart has inserted a wretched exercise which is a perfect blot on his brilliant work. It occurs in the *Allegretto* of the song 'Non mi dir,' a song of intense sadness, in which all the poetry of love finds vent in lamentation and tears, and which is made to wind up with such a ridiculous, discordant phrase, that one wonders how the same man could have written both. *Donna Anna* seems suddenly to have dried her tears and broken out into coarse buffoonery. The words of this passage are: *Forse un giorno il cielo ancora sentirà a-a-a—* (here comes the incredible feature in execrable taste)—*pietà di me*. A truly singular form of expression for a noble, outraged woman, the *hope that heaven will one day have pity on her!* . . . I found it difficult to forgive Mozart for this enormity. Now I feel that I would shed my blood if I could thereby erase that shameful page and others of the same kind which disfigure some of his work." To this he adds in a footnote: "Even the epithet 'shameful' scarcely seems to me strong enough to blast this passage. Mozart has there committed one of the most flagrant

crimes recorded in the history of art against passion, feeling, good taste, and good sense."

In telling the oft-told story of Mozart's opera, M. Gounod adheres to the promise which he made at starting—viz., that it was not his intention to read a lesson to anyone soever. The very reverse is the case with the Appendix to his book. Here, being under the conviction that Mozart's music, "so clear, so true, so natural, and so penetrating," is seldom accorded an adequate performance, he devotes six chapters to inquiring into and accounting for this. These are severally headed: (1) *Le Mouvement*, (2) *Le Mesure*, (3) *Les Nuances*, (4) *La Respiration*, (5) *La Prononciation*, and (6) *Le Chef d'orchestre*. On each of these points he has so much to say, which is both interesting and instructive, that we have thought it worth while to make the attempt to reproduce in as few words as possible the gist of his arguments.

1. *Le Mouvement*.—The most important point in the performance of a piece of music consists in a scrupulously exact observance of the *tempo* in which its author conceived it. To alter the *tempo*, which is an essential element in the character of a musical idea, is to alter the idea itself, and, at the same time, to destroy its sense and expression. It is indisputable that a musical phrase may be absolutely travestied and disfigured by being rendered at too slow or too rapid a pace. In illustration of this M. Gounod amusingly recalls a ball, given by the Minister of State during the winter of 1854-5, and at which he was present. The band suddenly struck up the first figure of a quadrille. Horror! Abomination! Sacrilege! It was the sublime air of the High Priest of Isis, in Mozart's "Flûte enchantée," dragged from the lofty heights of its solemn rhythm and desecrated by the stamping of satin shoes and varnished boots. He fled as if the devil were at his heels.

That there are exceptions to the rule so decisively laid down above is admitted—(1) In a very large concert-room a less rapid *tempo* produces the same impression as a more rapid *tempo* does in a smaller one. (2) The individual style of the interpreter, the amplitude of his diction, and the force of his vocal emission. In illustration of this latter point an interesting comparison is drawn between the three great singers—Nourrit, Duprez, and Faure—honourable mention being made at the same time of some others of a more recent period.

11. *La Mesure*.—The disdain for the bar, or, more correctly speaking, its component parts, is a modern malady, and one which simply destroys the musical equilibrium. Many singers regard the bar as an insupportable yoke and as an obstacle to sentiment and expression. They think that it reduces them to the condition of mere machines, and deprives them of all grace, all charm, all warmth, and all freedom of execution.

The very reverse of this is the case. The bar is the protector and liberator of all that to which they think it to be the enemy and the tyrant. It is not difficult to demonstrate this.

Firstly, the essential characteristic of the bar consists in the equal duration of the beats contained in it. By introducing an inequality in the duration of the beats one destroys the unity which constitutes the bar, and which alone renders it perceptible; this is to destroy the equilibrium of the musical phrase itself.

Secondly, if the alteration of the bar is restricted to an isolated phrase, what trouble does it not cause in the execution of a concerted piece? It then amounts to nothing less than disorder and indescribable anarchy.

Thirdly, there is again the orchestra which has specially to be taken into account. The orchestral accompaniment comprises a number of different

figures which must be subservient to the laws of the bar (i.e., rhythm), and which cannot be dispensed with without bringing about the most abominable confusion and muddle. One cannot have some sixty or eighty musicians in a perpetual state of uncertainty; deprived of the support and the word of command which a uniform length of the bar furnishes, they would not know what course to take in order to escape disorder and cacophony.

But the bar, the principle of order in regard to the purely numerical balancing of the musical phrase, is no less so in regard to expression.

The notion of the bar comprises that of rhythm, which is its characteristic and prosodical sub-division. Disregard for the bar and its regulating influence therefore does violence to rhythm and prosody. These few reflections are sufficient to give one an idea of the injury which disdain for, or ignorance of the requirements of, the bar are capable of introducing into musical works.

III. *Les Nuances*.—By the word *nuance* one understands the degree of intensity of any sound, whether it be produced by the voice or by an instrument. This is to say, that in musical art the *nuances* play an analogous part to that of "modelling" in the art of painting.

One sees how indispensable the respect for *nuances* is for him who wishes to give a faithful rendering of the expression of a musical phrase, and to what extent the thoughtless caprice of the executant can alter its sense and character; and how, by substituting the *nuances* and accents of pure fancy for the intentions and indications of the author, he can make it quite unrecognisable. It is here that the singer finds the most frequent opportunity of asserting his independence, and, as we all know, it is one which he seldom misses. It is of little consequence to him that the time is disregarded, that the prosody is violated, that the melodic design is altered, that affectation destroys the logical and natural flow of the musical period, as long as the sound is remarked and applauded for its own sake. One is altogether under a misconception as to the function and the rôle of the voice. One takes the means for the end: the servant for the master. One forgets that at bottom there is only one art, the Word; and one function, Expression. Consequently, a great singer must before all things be a great speaker, and this is absolutely impossible unless he strictly takes cognizance of accent. One does not consider, especially in the theatre, that to sing for singing's sake calls to mind the well-known saying: *comme si l'on chantait*.

It should further be remarked that to regard the voice simply for its own sake is a sure and infallible means of falling into monotony, while truthfulness of expression is alone productive of infinite and inexhaustible variety.

IV. *La Respiration*.—The important question of breathing may be regarded from two distinct points of view: the one purely physical, the other purely expressive.

As regards the first, it is the duty of the composer to write in such a manner as not to overstrain the respiratory organs; otherwise he will find his musical phrase disfigured by being delivered in gasps.

In regard to expression it is quite another thing. Here it is prosody and punctuation which determine the breathing points, and furnish rules which, unfortunately, are too seldom observed. Singers do not scruple to cut in two a portion of a phrase, often a single word, for the sake of gaining breath to enable them to produce a sound, the power or duration of which they wish to exaggerate, to the detriment of the musical sense and the prosody, which ought to have been their chief care. For example, one is guilty of

excess when, in saying the words "a toi tout mon—amour!" one introduces a breathing point between *mon* and *amour*, which nothing can justify! But he has had the pleasure of holding out his voice on a short syllable as long as his breath would last, and that for the sake of evoking a ridiculous and conventional outburst of applause. Such license is good for nothing else but to distort the musical thought and revolt common sense.

V. La Prononciation.—The two principal things to be observed in pronunciation are—first, that it should be so clear, neat, distinct, and exact that no uncertainty shall be felt by the ear as to the word pronounced; and secondly, it should be expressive—that is to say, it should depict to the mind the sentiment enunciated by the word itself.

So far as regards clearness, neatness, and exactness, pronunciation is more frequently spoken of as *articulation*. It is the aim of articulation to faithfully reproduce the *external* form of speech. All else belongs to the *role* of *pronunciation*. By means of pronunciation one is able to express exactly the idea, sentiment, and passion which each word suggests. In short, articulation has for its domain the perfected or material form; pronunciation has for its domain the intellectual form, or that in process of formation. Articulation gives it clearness; pronunciation gives eloquence. In default of culture a right instinct may make all these distinctions perceptible. But one cannot over-estimate the value and interest which clear articulation and expressive pronunciation give to singing. They are of such importance, they exert such power over the auditor, that they are able, by dint of expression, to cast into the shade the possession of an inadequate or mediocre voice; while their absence leaves him insensible to the charm of the most beautiful voice in the world.

VI. Le Chef d'orchestre.—The conductor is the central point of a musical performance. The importance and responsibility of such an undertaking rests with him alone. It is for him to insist upon that uniformity of movement without which unanimity is impossible. This is evident to the eye, and needs no demonstration. It is above all things necessary that he should make his authority felt: his *bâton* is the word of command. But without unanimity, how often does not this word of command subside into slavery! What condescension to the caprices of singers! What fatal complications to the interests of art and the true value of musical works does it not beget!

It is by no means necessary that the conductor's rule should be reduced to an intractable and implacable mechanical rigidity. This would result in bringing about an absurd triumph of the letter over the spirit. The conductor who, from one end of a musical composition to the other, comports himself as an inflexible metronome falls into an excess which is just as insupportable as the very opposite to this would be.

The great art of the conductor is that power which one might call *suggestion*, and which procures from the singer an *unconscious* obedience by making him believe that he requires just that which is required of him. In short, this is to coax the singer instead of to coerce him. Authority rests not in the will, but in the intelligence. This will not be disputed; it is self-evident. It is then the conductor's duty to determine for himself, and to make it plain to others to what extent he will admit concessions in the matter of *tempo* without altering its sentiment. It is for him to determine the difference which exists between suppleness and rigidity, and without introducing a sudden shock to compensate for an occasional retardation by insensibly recurring to the normal and orderly prescribed pace.

Another essential quality in a conductor is that he should not mistake hurry for warmth, at the risk of sacrificing the rhythmical power of declamation and the amplitude of sonority. It is too commonly supposed that a *crescendo* should be hurried, and that a *diminuendo* should be retarded. The very reverse of this is generally correct. A conductor's whole intelligence should be manifested by the *bâton* or bow which he holds in his hand. His whole person should animate those who have to obey him.

His attitude, his physiognomy, his look should prepare his singers for that which is to be demanded of them; his expression should be a prefigurement of his action and give a right direction to the intelligence of his executants.

With these ends in view it is by no means necessary to comport oneself as a fanatic. True intelligence is marked by tranquillity, as when the ancient poet wished to express the omnipotence of Jupiter he represented him as making the whole of Olympus tremble at a nod of his head. In fine, the conductor is the ambassador of the composer's thought; he is responsible for imparting it to his artists and the public, and *ought* to be its living expression, its faithful mirror, and infallible depository.

From the above it will be seen that it has been more our aim to furnish an epitome of M. Gounod's views on musical art than to criticise them. Agreeing in the main with what he has here advanced, one or two questions naturally suggest themselves. Admitting the beauty and the purity of Mozart's instrumentation, and that much is to be learnt from studying his scores, has he done right in recommending it, *at this date*, as a model for present-day composers? In doing this he has probably been influenced by the feeling that some of his younger compatriots have gone too far in the way of heaping up instrument upon instrument, and in so doing have mistaken mere noise for sonority. That he himself has practised what he now preaches cannot be said, for his own instrumentation, with its wonderful warmth and high colouring, is surely far more nearly akin to the school of Berlioz than to that of Mozart.

FIRST PERFORMANCES.

III.—SPOHR'S "LAST JUDGMENT."

By F. G. EDWARDS.

SPOHR has left us the record of his life penned by his own hand. His "Autobiography" (of which an English translation has been issued) is a naïvely written book, amusing and full of interest. For our present purpose it is invaluable in giving a detailed account of the first performance of his great oratorio, a record which it is probably impossible to find elsewhere. With the preliminary that Spohr was forty-one years old at the time of writing, and that he was Hofkapellmeister to the Elector of Hesse-Cassel, residing at Cassel, we will let him relate the story of this "first performance" in his own words:—

"In the same year [1825] Councillor Rochlitz, editor of the *Allgemeine musikalische Zeitung*, offered me the text of an oratorio, the 'Last Judgment,' to set to music, which I received with great pleasure, as my previous attempt in that style of art—'Das jüngste Gericht,'* the oratorio performed at Erfurt—by no means pleased me any longer, and therefore

* "Das jüngste Gericht" (literally, "The Last Judgment" or "The Last Days"), Spohr's early oratorio, must not be confounded with "Die letzten Tage" (literally, "The Last Days"), but known in England as "The Last Judgment," which is the subject of the present article. "Das jüngste Gericht" was written in 1812, and does not seem ever to have been published. See Spohr's "Autobiography" (English version), i. 15.

I had not once been disposed to perform a single number of it at the meetings of our Society. I now began with new studies in counterpoint and in the ecclesiastical style, and set zealously to work on the composition, in which I followed the suggestions of the librettist, which he had forwarded to me with the text, in respect to its treatment, and which I not only strictly adhered to but found of assistance to me. The first part of the oratorio was thus soon ready, and as early as the end of November I could give it with the members of our choral society, at a concert on behalf of the sufferers from the fire that had occurred shortly before at Seesen, although with pianoforte accompaniment only. On that occasion I observed with great pleasure that it made a deep impression upon the performers as well as upon the audience, and this observation was of the more importance to me, as it convinced me that I had found the proper style for this kind of work. I had in particular striven to be very simple, religious, and true in expression, and carefully to avoid all artistic trickery, all bombast, and everything of difficult execution. With increased zest I now proceeded to compose the second part, so that the whole work was finished by the following Good Friday (1826), and then first performed in the Lutheran Church.

"A letter of March 26,* 1826, speaks of it in the following manner: 'Yesterday was a great festival-day for the lovers of music here, for never before had so solemn a performance as my oratorio taken place in Cassel. It was in the evening, and the church was lighted up. My son-in-law, Wolff, who had been long in Rome, proposed to illuminate the church as at Rome on Good Friday, with lights disposed overhead in the form of a cross, and he carried out his idea. A cross, fourteen feet long, covered with silver-foil, and hung with six hundred glass lamps, was suspended overhead in the middle of the church, and so bright a light was diffused that one could everywhere clearly read the text-books. The musicians and singers, nearly two hundred in number, were placed in the upper gallery of the church, arranged in rows one above the other, and for the most part unseen by the audience, which, numbering nearly 2,000 persons, observed a solemn stillness. My two daughters, Messrs. Wild, Albert, and Föppel, together with an amateur, sang the solos, and the performance was faultless. Never did I before experience such satisfaction from the performance of one of my greater works. I had always had to lament either an imperfect execution, an unsuccessful effect, or something else. This time it was quite different. The work also is simple and easy, and yet not less comprehensive in its contents than the others.'

"The visibly deep impression that the Oratorio made upon the public may also have been still further assisted by the solemn grandeur of the illuminated cross, which fully harmonised with the religious sentiment suggested by the day. The Elector only was not pleased with the selection of the Lutheran church and its 'Catholic illumination,' as he called the cross, and he ordered that the orchestra should in future give their Good Friday concerts in the court and garrison church, lit up with chandeliers to be furnished from the Electoral household lighting department.

"Shortly afterwards I received an invitation from my London friend, Ferdinand Ries, who had returned to Germany, and who was then living in the neighbourhood of Godesberg on the Rhine, to personally direct my new Oratorio at the Rhenish Musical Festival at Düsseldorf, the arrangements for which

had been confided to him. Although the Festival was held at Whitsuntide, and therefore at a time when our vacation at the theatre had not begun, and I had to get special permission to attend, I, nevertheless, succeeded in obtaining leave of absence immediately, as the Elector felt himself flattered when his musical director was invited to important musical performances and thereby acquired honour and fame.

"Favoured by the finest weather, we set out on our journey on May 9, 1826 . . . and I never recollect having made a more agreeable journey. On the third day we were met three miles from Düsseldorf by the Festival Committee and the family of the State-Councillor von Sybel, at whose house my family and I were to stay, and scarcely had we arrived in Düsseldorf than we were welcomed by the choral society with a serenade.

"At the first general rehearsal, which was held on the following morning, I had the satisfaction of finding that my oratorio had been carefully and correctly studied by the different societies, and was sung with an enthusiastic feeling for the work. I did not feel so satisfied in the orchestra, which had been gathered together from different places and in which amateurs assisted. . . . It was therefore a difficult matter to get all the instruments to the same pitch, and it could only be effected by great patience and frequent repetitions. . . . On the following day two more rehearsals of the performances for the first and second days of Whitsuntide (May 14 and 15, 1826), which then, after such careful rehearsals, passed off without a fault. My oratorio was received with such enthusiasm by those who played and by the audience, that on the evening of the very first day [i.e., Whitsunday] the prolongation of the Festival was mooted in order to repeat the 'Last Judgment' for the benefit of the Greeks. This was publicly announced on the second day of the performances, and the majority of the strangers present stayed in order to be present at its repetition. Thus my work had the honour conferred upon it of a second performance, of which I might well be proud, as since then, so far as I know, such a thing has never happened to any work given at the Rhenish Musical Festivals. There appeared several very favourable notices of my oratorio in the musical papers, and I hastened to publish selections of it for the pianoforte. But the edition I issued was soon sold off, and a second was published afterwards by Simrock, of Bonn, who also brought out the vocal parts, by which the performances of the work in almost all the towns of Germany, Holland, and Switzerland were very much facilitated. I could, therefore, be very content with the reception and propagation of this oratorio, and frequently as it was performed and spoken of, no voice was ever heard raised in condemnation of it."

The foregoing extract is quite characteristic of the style of Spohr's "Autobiography." Spohr always sees himself through Spohric spectacles, and he seldom fails to encircle his artistic achievements with the halo of perfection. Bearing this in mind, it may be desirable to quote a more disinterested criticism of the Düsseldorf performance as furnished in the columns of the *Allgemeine musikalische Zeitung* of July 5, 1826:—

"The 'Last Judgment' was given, and greatly delighted the audience by its wealth of ideas, depth of expression, and artistically written accompaniment. In comparison with his previous works, Herr Spohr has developed in this composition an even greater tenderness and depth of feeling; humility, reverence, and piety breathe through this music, which has so beneficial an effect upon the hearer that no other work of modern times can be compared with it. . . . The work was most satisfactorily performed. Vigour

* Spohr has evidently mis-dated his letter; it should doubtless be March 25, as "March 26" was Easter Sunday in 1826.

and certainty in the choruses, precision in the instrumental passages, and exact agreement in their connection. The solo parts, indeed, left much to be desired. But we rejoice that so much has been accomplished, and that a choir of nearly 300 singers and players assembled for the Whitsuntide Festival on the Lower Rhine."

The first performance of Spohr's "Last Judgment" in England took place on Friday morning, September 24, 1830, at St. Andrew's Hall, Norwich, the occasion of the Norwich Musical Festival. The introduction of the work was due to Edward Taylor (1784-1863), a native of Norwich, and Gresham Professor of Music, 1837-1863. Taylor, having received a copy of the pianoforte score from Germany, was struck with its manifold beauties, and he wrote to Spohr for the loan of the full score, then in MS. Spohr readily complied with this request, at the same time stating that he considered the "Last Judgment" his best work. Taylor not only "bestowed many weeks in translating and adapting this oratorio," but published the first English edition of the work (folio) at "3, Regent Square, London. Price £1 5s."

Sir George Smart was the Conductor at the Norwich Festival, and thus had the honour of presenting the "Last Judgment"—as he did Mendelssohn's "St. Paul," six years later—to an English audience. The solo singers were Madame Stockhausen and Mrs. Wm. Knyvett (trebles), Mr. Terrail (counter-tenor), Mr. Braham and Mr. Vaughan (tenors), and Mr. (afterwards Professor) Edward Taylor (bass). The band consisted of 121 performers (one of the serpent players being a Mr. MacCunn), and the chorus numbered 234 singers. The organ does not seem to have been used. Although the attendance was the largest at the Festival, yet the audience numbered 426 less than on the corresponding morning of the previous Festival in 1827, when selections from Handel were given.

The following criticism of the new work and its performance, from the *Norwich Mercury*, of October 2, 1830, will show the style of provincial newspaper criticism sixty years ago: "the 'Last Judgment' was first produced by the composer at Cassel in 1837 (*sic*), at a sacred concert which he gave in the Lutheran Church for the benefit of different charitable institutions. It is a splendid work, and Mr. Taylor has conferred a great benefit on the musical world by his excellent adaptation of it to English words. Spohr, however, although he ranks among the first living composers, is not, strictly speaking, a vocal writer. He is so accustomed to the conquest of difficulties as an instrumentalist, and his ear has evidently become so habituated to the abstruse harmonies permitted in instrumental compositions, that he cannot divest himself of his predilections when writing for an organ less calculated to do his bidding. The general character of the 'Last Judgment,' therefore, is chromatic, and almost inharmonious; and a first inspection of the score is sufficient to alarm the susceptibility of a delicate taste by the dangers that beset the singer in the shape of abrupt transitions, harsh modulation, and difficult accent, whilst the keys chosen by the composer are no less appalling to the orchestra. Such a work, however, can only be appreciated when heard, and on the present occasion it was carried through with wonderful precision and excellence." The critic further gives his opinion that "Blessing, glory," is like "The many rend the skies" in Handel's "Alexander's Feast" (!), and that "Forsake me not" "is full of pathos, and we know one female professor who never sings it without tears."

The musical critic of the *Spectator*—no less a person

than Edward Taylor himself—says, in the issue of September 25, 1830: "The *mind* of every singer must be exercised more than the organs of his throat... It [the oratorio] does not contain a single song... The performance of the oratorio was most extraordinary. Difficult and novel as was the music, it was sung and played throughout with a degree of precision that left not a single weak point." A few numbers of the work were omitted, amongst them the symphony to the second part; but at the following Festival, in 1833, the entire oratorio was performed. The "Last Judgment" appears to have been given only once at the Norwich Festival since 1833—viz., in the year 1860.

In conclusion, it is interesting to notice that Spohr's "Last Judgment" was first given (in its entirety) in a church—the true home of the oratorio, as nowhere else can the surroundings more fitly harmonise with the solemn character of Spohr's masterpiece. The authorities of St. Paul's Cathedral—doubtless on the initiative of Sir John Stainer—felt the force of this appropriateness in instituting, in 1877, an annual performance of the work during Advent. Whether Spohr's contemplative oratorio will in future be less frequently heard in the concert-room remains to be proved. It is essentially a *church* oratorio, and, as such, will long continue to hold a high place amongst the beauties of devotional music. Moreover, is it not immortalised in the touchingly beautiful quartet, "Blest are the departed"?

THE letter of Lord Dysart to the *Times* of the 13th ult. calls for a few words of comment. Lord Dysart, who is a devoted adherent of the Wagnerian cult, and who has been, since their foundation, a constant patron of the Richter Concerts, utters a strong protest against what he considers to be the unfair preference manifested by the directors of these Concerts of late seasons for English as opposed to German singers. His contention is that the Richter Concerts are to all intents and purposes German Concerts, and that therefore German artists should be preferred at them; and he asserts that in Wagnerian circles strong dissatisfaction is felt at the way in which inferior native talent is encouraged by Dr. Richter. As we have always protested in the strongest terms in these columns against the boycotting of foreigners as advocated by Mr. Crowest and latterly by Mr. Rowbotham, we cannot be accused of approaching the subject in a spirit of insular prejudice. Lord Dysart's attitude is the very Antipodes of that adopted by these gentlemen, and it illustrates the truth of the maxim, *Les extrêmes se touchent*. The Richter Concerts are the concern of Dr. Richter, a German, and the nationality of the performers engaged by him, so long as they are efficient, will never exercise the susceptibilities of the artistic public, on whose support his enterprise primarily rests. Lord Dysart's protest is, we think, very fairly answered by the following remarks, which we extract from the *Globe* of the 15th ult.: "It would be much more satisfactory if, instead of indulging in this vague and general disparagement of native talent, Lord Dysart would kindly mention the names of the German singers resident in London, and available for the purpose, whose claims have been disregarded by Dr. Richter. And then let us hear what concert tenor is there who sings better than Mr. Lloyd, what baritone better than Mr. Santley. A glance at the composition of Dr. Richter's band will show that he is by no means indisposed to recognise the claims of his compatriots. The leader, and upwards of thirty performers bear foreign, and in almost every case unmistakably German patronymics. But the best and most conclusive answer to Lord

Dysart's strange protest is to be found in the significant fact that at Bayreuth, the very Mecca of German music, the vocal superiority of non-German singers has of late seasons been strikingly recognised by the engagement, among others, of MM. Van Dyck and Blauwaert—both of them Belgians. If the Germans, in their own country, cannot get on without foreigners, why should not Dr. Richter be allowed to employ English singers in England?"

WHAT we said half in jest a few months back has received curious illustration from an article in a recent number of the *Lancet*, from which we take the following: "The value of music as a therapeutic method cannot yet be so precisely stated that we may measure it by dosage or by an invariably similar order of effects. Of its wholesome influence in various forms of disease, however, there can be little or no doubt. In making this assertion we do not, of course, assign to it any specific or peculiar action. It is no quack's nostrum, no reputed conqueror of ache or ailment. It is only, as we have already shown in a recent article, one of those intangible but effective aids of medicine which exert their healthful properties through the nervous system. It is as a mental tonic that music acts. Accordingly, we may naturally expect it to exert its powers chiefly in those diseases, or aspects of disease, which are due to morbid nervous action. . . . Even aches are soothed for a time by a transference of attention, and why, then, should not pain be lulled by music? That it sometimes is thus relieved we cannot doubt. It is especially in the graver nervous maladies, however, that we should look for benefit from this remedy. Definite statistics on the subject may not be forthcoming, but all that we have said goes to show that states of insanity, which are largely influenced by the condition of the sympathetic system, should find some part of their treatment in the hands of the musician. It is, therefore, for such cases especially that we would enlist his services." One's mind recurs at once to the case of Saul—one of the most picturesque of the many picturesque episodes in the Old Testament—perhaps the earliest recorded instance of the therapeutic influence of music. But it is only fair to admit that there is a reverse to the medal, and that while music may soothe the insane, it often exasperates those who are not in the least afflicted, either mentally or bodily. An energetic organ-grinder can disintegrate the composure of men otherwise of the most lamb-like amiability; and in most illnesses all sounds, musical or otherwise, are equally *anathema* to the sufferer. There are not many people constituted like Mr. Finck, the American critic, who finds a concert or an opera the best remedy for a bad headache.

AMONG the many earnest but hopeless attempts to supersede our imperfect musical notation by a simpler system is a recent one, the ingenuity of which has not hitherto met with the recognition it deserves. It is called the Keyboard Notation, and seems to have been suggested by Tonic Sol-fa. The white notes of the pianoforte are indicated by the figures 1 to 7, instead of C to G; and the black notes by the five vowels, A, E, I, O, and U. The seven octaves are respectively indicated by the prefixes, B₇, B₆, B₅, B₄, B₃, B₂, and B₁. The notes are normally crotchets, and are doubled, tripled, &c., in length by putting ticks (') under them, and halved, quartered, &c., by underlining them. And this is positively the whole system, which can, as the inventor asserts, be mastered in one lesson, and thus render possible the sweet American anecdote of the champion teacher: "Dis

vos A, and dis vos B, and dis vos C, and dis vos D, and dis vos E, and dis vos F, and dis vos G. Now we play de 'Moonlight' Sonata!" An example, however, will show that this plan has a fatal weak side. Fingering has to be indicated by small figures prefixed to the notes (' being, sensibly enough, the left-most finger of each hand). This leads to such complication of similar signs that the whole looks like an algebraical problem—

Tr. 2 • a 7 • a		2	3	4	2	5	4	3	2	a	7	a	6
B.	²⁶ 5	6	6	6	7	7	6	7	7	3	3	²⁵	
	³ i	i	3	i	i	3	1	5	0	3	2	a	²³
	¹² ¹²	2	a	2	7					6	0	6	¹¹
	¹¹ ¹¹												

This, it may be well to inform the uninitiated, is the beginning of the *March of the Men of Harlech* in D. The Keyboard Notation certainly sweeps away all difficulties of key and time, among other advantages; but the best system ever devised could never supersede our present arrangement, for the simple reason that the vast mass of existing music would be rendered useless.

IN an account from a Colonial letter of the Entertainment of the Union Friendly Society, at Belize, it is said: "This new Society gave an Entertainment on Thursday evening in the Council Chamber. The verandah and the interior of the building were tastefully decorated with palms, flowers, flags, &c., and both the Union orchestra (*sic*) and a brass band were in attendance. On the arrival of the Administrator the National Anthem was played, after which a piece was played by the Union 'orchestra.' This was succeeded by the presentation of an address to his Honour by the Society." "His Honour" having replied, "the Union 'orchestra' then played a piece with their usual excellence. Messrs. Trumbach and Peebles played a duet on the pianoforte and flute respectively, acquitting themselves very well. Peebles particularly displays much talent, considering that he has had but little practice on the flute. Mr. A. McDonald then played a pianoforte solo well. The brass band then nearly ruptured the tympanums of the audience with their thundering style of playing. Professor O'Dahlem performed some tricks of legerdemain really with great skill, some of them being not unworthy of professionals. Messrs. Trumbach's and Pereira's duet with the pianoforte and violin greatly pleased the audience, and Messrs. C. Blockley, Belisle, and Trumbach added to that pleasure with their songs and instrumental music. The brass band's second effort frightened our reporter away, so that we cannot give a faithful account of what happened afterwards; but we have been informed that the songs of the young ladies—particularly that of Miss Craig—rivalled, if they did not surpass, the efforts of the gentlemen." Outspokenness rather than elegance of diction appears to have guided "our reporter" on the occasion.

"THE whirligig of time brings about its revenges," and in these days they come speedily. Just sixteen years ago, on the first production of "Lohengrin" in England, the following words appeared in the *Athenæum* in the course of very temperate and earnest criticism: "And what is Herr Wagner's substitute for the solo? The soprano, the contralto, the tenor, the baritone, and the bass—the leading character, whatever the *timbre* of voice used, is to sing with monotonous mannerisms and in dreary phrases, which are not even recitatives, and are quite destitute of a melodious *motif* to dwell on the ear." The same paper, a few

weeks ago, commenced its notice of the performance of "Die Meistersinger" at Covent Garden with words to this effect: "M—, in his exquisite rendering of the part of *Hans Sachs*, revealed so many fresh beauties in the vocal phrases as to prove beyond the possibility of doubt that Wagner possessed the true gift of writing for the voice." It is only fair to add that the first of these notices was written by the late Mr. Gruneisen and the second by Mr. H. F. Frost.

THE Board of Trade has just granted its license to an Association whose aims are probably unprecedented. It is composed of dealers in machines, pianofortes, furniture, cycles, and other articles which are let out on the hire-purchase system, and its objects are both to protect the trader from the dishonest hirer and "to ensure for hirers fair and honourable treatment." The Hire-Traders' Protection Association, for such is its name, proposes to achieve the latter ends by means of a Board of Arbitration, which will investigate any case of alleged unfair dealing on the part of its members, on the hirer notifying the same to the Secretary, and any offending member is to be promptly expelled. Many traders residing in all parts of the United Kingdom have already been enrolled as members. It will be interesting to note whether this attempt to purify abuses from within the hire trade will lessen the evils of the hire system.

A NEW and interesting work is in preparation, and will shortly be published by subscription. It is entitled "The Music and Musical Instruments of Japan." The author, Mr. F. T. Piggott, who was lately legal adviser to the Prime Minister of Japan, has taken advantage of his residence in that interesting country to compile this proposed work, which will contain a history of the different branches of Japanese music, collected from native sources; an examination into the Japanese scale and the tunings of the different instruments; an accurate description of all the musical instruments in use in Japan; and examples of Japanese music transcribed to Western notation. The book will be profusely illustrated with reproductions of old Japanese prints, photographs, and sketches of instruments by the author, and there is no doubt that it will be an acceptable and novel addition to the musical library.

THE announcement of Dr. C. H. Lloyd's candidature for the Reid Chair in Edinburgh University has somewhat changed the complexion of affairs, and, unless more musicians of the same calibre enter their names, will considerably narrow the issue. As the list stands, the choice of the University Court, in whose hands the appointment lies, would apparently rest between Mr. Niecks and Dr. Lloyd. Although the appointed day for closing the lists is past, the election will not be made till October, probably to allow the recommendations of the Universities Commission Report to be published and considered. There is no concealing the disappointment that a longer list of distinguished names was not submitted to the University Court, but a few years of an energetic head and a strong hand will certainly leave the Reid Professorship as it ought to be—one of the prizes in the profession, and a distinction which will be sought after.

THE manner in which music and musical instruments are regarded at the Antipodes may be noted in the facts sent to England by a Reuter's telegram from Melbourne. In the first place, it announces the

brilliant success of the Concert—the first of their fresh Australian tour—given by Sir Charles and Lady Hallé, and the enthusiastic reception of the performers. In the second place, it states that one of the two Broadwood Concert Grands they took with them was used on this occasion, and both instruments were bought on the spot. Our Australian brethren are no mean judges of good things.

FACTS, RUMOURS, AND REMARKS.

THE following, taken from the *Birmingham Post*, throws some light upon the reported intention of Mr. Stockley to resign his post as Conductor of the Festival Choral Society: "We understand that recently a clashing of interests in connection with the Choral Society's Concerts and those promoted by Mr. Stockley himself has led to a repetition of the suggestion on his part that he should sever his connection with the Society at the end of the present year, unless arrangements could be made to avoid the collision of interests in the matter. A letter to this effect was received at the last meeting of the committee of the Society. The Society depends upon its concerts for the means of supplementing its benefit funds; and, upon the other hand, Mr. Stockley feels that he owes a primary duty to the band of instrumentalists which he has at so much pains and self-denial maintained for a number of years. It thus happens that in the matter of fixtures, and on certain occasions as regards the character of the concerts, and engagement of artists, they have come into a measure of rivalry, principally to the detriment, from a financial point of view, of Mr. Stockley. We have already referred to the feeling which is entertained towards Mr. Stockley by the members of the Society, and which is reflected by the musical public of the city. His retirement would be felt to be a loss to the Society and to the festivals, which none of those connected with them would like to contemplate; and we have no doubt that the committee will use every effort to remove any obstacle which may exist to the maintenance of an association which has been so happy, both in its personal relations and in its artistic results." The matter is one upon which comment by an outsider would be impertinent, but a hope may be expressed that some *modus vivendi* will continue Mr. Stockley's services to the Festival.

A WRITER in the *Daily Telegraph* discusses the German military bands now heard at the German Exhibition. He says: "Both bands are composed of competent performers, well balanced as far as instrumental proportion is concerned, and intelligently led; but our crack military bands—for instance, those of the Royal Household Brigade, the Royal Artillery, and the Royal Marines—have nothing to fear from the closest comparison with these German regimental orchestras. In respect to breadth and richness of tone, indeed, the English instruments excel the German, which reveal threadiness in the wood and dulness in the brass. Moreover, the ensemble performances of Bavarians and Hessians alike are lacking in the light and shade to which the admirable bands of the Guards have accustomed the London musical public, and this want is particularly manifest in their renderings of dramatic overtures and operatic selections." This is the opinion, we may add, of a gentleman who is not only an excellent musician, but who has had extensive and peculiar opportunities of becoming acquainted with the best military bands in Europe. Here, then, is another musical point as to which English amateurs may stiffen their knees and straighten their backs.

WITH reference to additional accompaniments, the *Manchester Guardian* expresses itself in the following sensible manner:—"The discussion in THE MUSICAL TIMES on additional accompaniments to Handel's oratorios serves to convince the impartial that instead of disputing about the claims of rival versions it would be better to plead for complete reform in this important matter. Once it is admitted that musicians may tamper with the scores of their predecessors there is no limit to the vagaries of individuals, and what is reverently contributed by a Mozart or a Robert Franz easily degenerates into mutilation in the hands of a Bishop or a Castil-Blaze. As to 'The Messiah,' it is admitted by Mr. W. H. Cummings that even Mozart has made some mistakes in his additional accompaniments, and Mr. Ebenezer Prout can hardly argue that Robert Franz has displayed absolute judgment and good taste in all his additions. Had both composers contented themselves with merely enriching the score by the use of additional instruments there would have been little fault to find, but even this is a dangerous privilege."

SAYS Mr. Philip Hale, in the *Boston Home Journal*: "Then came the favourite and tiresome 'God is a Spirit,' of that over-rated man, Sterndale Bennett, with its vain repetitions and absolutely false accentuation." "Favourite and tiresome!" Is the quartet favourite because it is tiresome, or tiresome because it is a favourite? The adjectives, we presume, have a connection somewhere.

WE like Mr. Philip Hale much more when he echoes some English criticism in the following terms: "We hear (at pianoforte recitals) the same things over and over again. A little Chopin, a little Schumann, a little Beethoven; the eternal Berceuse, the everlasting Fantasy, the immortal 'Waldstein' sonata. When one looks over the enormous mass of ancient and modern literature, one is hardly to be blamed if he accuses the pianists of ignorance or laziness. How often, for example, are the names of Scarlatti, Couperin, Haydn, Mozart found upon a programme? The modern Russian school is almost entirely neglected, for Rubinstein cannot be called a representative Russian; and our knowledge of the modern French writers for the pianoforte seems to be limited to a few works of Saint-Saëns and a mazurka by Godard. There are writers of the modern German romantic school that are apparently unknown; and yet Hermann Scholtz, for example, has written charming music full of genuine poetry."

THE *New York Critic* pays a handsome tribute to Mr. Santley. Referring to the fact that "the music critics of some of the leading New York journals see no good in any music save that of German composers, no merit in any singing but that of German singers," our contemporary goes on: "It cannot be that there is no other good music to be heard or that there are no other good singers. When such an artist as Charles Santley gives a Concert here these critics sit through a part of the performance, and when they write of it they do so in terms of amiable condescension. I wish that German opera had given us such an artist as Santley. What is the standard by which these critics judge of the singing voice? Is it the power to split the ears? Certainly they understand music, and they must know that we have never heard a singer with a more beautiful voice or finer method than Santley's. If knowledge of music tells us anything, it should tell us this."

THERE is a society in Bristol for providing music in open spaces. We take the subjoined from its latest report:—"The Society for Providing Music in the Open Spaces has now for four years been carrying on the movement, started in the year of the Queen's Jubilee, for charming the poorer population of our city away from its crowded courts and alleys to the open spaces and pleasure parks, where, in the summer evenings, the people may listen to the music they so much appreciate. During this period the Society has arranged for between three and four hundred Concerts, and at a low calculation this represents an attendance averaging over 100,000 people each year. There are now band stands erected in each of the five city parks in which performances are given—viz., in Mina Road Gardens, St. Agnes Gardens, Eastville Park, the Rope Walk, and Victoria Park." To each of many other cities it might be said: "Go thou and do likewise."

MR. TSCHAIKOWSKI, who makes little way in England as a composer, has been accepted in the United States. The *American Art Journal* observes: "His example as a composer cannot be too highly commended. Not that it would be wise or justifiable to imitate the compositions of the great Russian any more than those of any other man, but the hearing of his works gives us new confidence; first, because it shows that the springs of melody have not yet run dry; second, because he demonstrates the fact that music can yet be written that will be fresh and original and yet be true to the fundamental principles of anti-Wagnerian times, without running into the dry pedantry of Brahms and his followers."

PARAGRAPHS appear in the public press from time to time with reference to the fact that on December 5 next the centenary of Mozart's death will occur, and there seems to be a desire to mark the event in some appropriate manner. As yet, happily, nobody has suggested an addition to London statues, but a wish has been expressed for a commemorative performance of one of the master's operas. We beg to observe that time is passing, and something more than the utterance of vague aspirations should be done. Why not form a Mozart Centenary Committee before the holidays set in, and practically put the matter in train?

THE business direction of the London Symphony Concerts has been transferred to Mr. Daniel Mayer, and not the business direction only, we believe, since Mr. Vert had a share in the risk, which, presumably, Mr. Mayer takes over. Should the change have a good effect upon the only enterprise that provides high-class orchestral music during the winter months, every London amateur will rejoice. Mr. Mayer is certainly wise in undertaking to associate at least one eminent soloist with each Concert. We are not yet advanced enough for the rule of "orchestra only," with which Mr. Henschel set out.

A PARAGRAPH in the *Musical Courier* enforces the lesson that non-musical people should be careful how they write concerning the art. Three blunders are recorded:—first, Dr. Dale, of Birmingham, spoke about the "interpretation of a Sonata by Hallé's band"; second, the Paris correspondent of the *Times* described Miss Kleeberg as "sitting down to play a Symphony by Beethoven"; third, the Paris correspondent of the *Daily News* mentioned that

"Gluck's 'Orphée aux Enfers' would form a part of the new repertory at the Grand Opéra." These examples are a terrible warning.

WE all know the Buff elector who finds himself among the Blues, and, when "the contrary" is put to a vote of confidence, lifts up a single, solitary "No." The Buff elector may be taken to represent the *Nottingham Daily Express*, which assures the world that "for two centuries and a half Handel has blocked the road of musical progress." The unaccompanied "No" from Nottingham will not, however, excite so much attention as the statement that Handel began the blocking business in 1641. He is popularly supposed not to have come into the world till 1685, but, no doubt, the Nottingham Negative knows best.

IT is to be hoped that the shareholders of the New York Metropolitan Opera House like the balance sheet which Mr. Stanton has put into their hands. The account stands thus: Total expenditure for the year, 511,926 dollars; receipts less than expenditure by 54,519 dollars. The floating debt of the concern is now 84,044 dollars, in addition to which bonds are out to the tune of 200,000 dollars, and there is a mortgage on the property to the extent of 600,000 dollars. It would seem that, in New York, at any rate, Wagner spells a word very like bankruptcy. What will French and Italian opera spell next season?

A SLIGHT change was made in the Pastoral Symphony of "The Messiah" at the Crystal Palace, an E, which Handel did write being substituted for a C which he did not write. Good, but Sir Herbert Oakeley points out that the alteration, while avoiding consecutive fifths, runs into the arms of consecutive sevenths. The effect in the second case is, he tells us, not so objectionable as in the first. Even if it were let us have Handel's very own music—"Warts and all," said the Lord Protector to his portrait painter.

MADAME VALLERIA will head a musical *tournée de luxe* in July and August next. The party has arranged to move from place to place between Aberystwyth and the English lakes in a well-appointed drag, drawn by four horses, and "tooled" by Mr. Percy Hutchinson, the husband of the *prima donna*. We hear that Mr. Foli is now making superhuman efforts to master the coach horn in time. Success to the Concerts given *en route*, and may joy go with the party. We only wish to add that both North Wales and the Lake Country are rainy.

A MR. EVANS is lecturing with success on the Oberammergau Passion Play, and showing lime-light pictures of its scenes, accompanied by the music proper to each. The object is to raise money for a new organ in Oberammergau Church. It would be curious if, in an age of unfaith, we should find ourselves drifting towards a revival of mediæval "mysteries." There are not a few signs of some such movement.

"HE is certainly most sympathetic and effective when he is least ostentatiously and imitatively Wagnerian." Such is the verdict of a judicious writer upon the composer of "La Réve," and accepting it as true, we must hope that Bruneau will cease imitating Wagner and strike out a course of his own. Imitation is cheap and has no value in the artistic mart. Of this let the young composer take heed.

ON the same subject the experienced correspondent of the *Daily Telegraph* remarks: "As to the music, it escapes analysis completely. The composer has worked persistently on Wagner's lines—that is to say, he has set the words simply to accompanied recitative. There is no objection to this method in itself. Unfortunately there is no melody in the recitative, and no interest in the accompaniments. In only two instances, so far as I remember, are two voices heard together, and there is but one concerted piece. Once or twice in the course of the four acts there is a cry of passion, but the general impression is monotonous in the extreme." Which is precisely what might have been expected.

MR. ALDERMAN SPARK, of Leeds, and Mr. Joseph Bennett are now engaged upon a History of the Leeds Festivals, from their beginning in 1858 to the present time. The work, which will appear at the end of the year, in two volumes, will be made as complete as possible for purposes of reference. It will contain portraits of the Festival Conductors and *fac-simile* letters from eminent composers.

A CONTEMPORARY remarks of Miss Van Zandt: "She has twenty operas in her repertory and was born in Brooklyn." This collocation of facts brings to mind the famous epitaph: "She was first-cousin to Lady Jones, and of such is the Kingdom of Heaven."

WITH reference to a recent discussion, the impartiality of the influenza demon has been strikingly shown. He followed Mr. Joseph Bennett into the country and disabled him for a month; then, returning to London, prostrated Mr. Ebenezer Prout. Is this indiscriminating retribution?

THE best music, according to the stanza below, is that which *Othello's* servant desired of the serenaders—"music that may not be heard"—

The sweetest songs are always those
That in the soul are spent;
The minute that you whistle them
It busts the sentiment.

WE want a Darwin to investigate the origin of journalistic *canards*. It would be interesting to know how the following paragraph came into existence: "Madame Marguerite de Pachmann is now travelling with Patti. They are about to take together a tour of the British provinces."

A MUTILATED "Israel in Egypt" was presented at the opening of the Carnegie Hall, in New York. The choruses "Egypt was glad," "He is my God," and several others were omitted. Mr. Walter Damrosch should have known better than to perpetrate such a dismembering of Handel's noble work.

THERE are some terse writers on the American press. Speaking of a military band Concert, under Gilmore, Mr. F. W. Riesberg observes: "The hall was full, and so were some of the people." It would be difficult to express more in fewer words.

FIFTY thousand persons met in Vienna the other day to celebrate the twenty-fifth anniversary of Strauss's waltz "Blue Danube." An Englishman might think this somewhat frivolous, but "other people, other manners."

An attempt has been made in America to brighten up Pianoforte Recitals by the introduction of solo dances. The method is startling, but assuredly a good many Pianoforte Recitals need lightening somewhat.

THE *Chicago Indicator* informs a trusting world that Madame de Pachmann was "long and familiarly known in England as Miss Maggie O'Key!"

THE HANDEL FESTIVAL.

We go to press while yet the tenth triennial Handel Festival is in progress, and our record of the solemnity cannot now be made complete. But much may be said of the work already done, and it is easy for the imagination of a musical reader to call up the effect of "Israel in Egypt," with which, after these lines are in print, the series of performances will come to an end.

So many Handel Festivals have been given, and their perfected machinery is now in such excellent working order, that each occasion, like the Bristol candidate who "stood" with Mr. Burke, says ditto to its predecessor. In fact, gathering the Handelian forces resembles the mobilisation of the German army—you touch a button and, presto, the thing is done. Among the forces in question the huge Metropolitan contingent—nearly five-sixths of the whole—may be described as the standing army, always ready, and not seldom brought into action for other than Handelian purposes. But the provincial battalions are scarcely less available. They can be made forthcoming in any required number, drilled to perfection by the local chormasters who have served the Crystal Palace so well. It is to be regretted that pecuniary reasons are opposed to the engagement of a larger number of fine, fresh, country voices. We do not undervalue the Londoners, but they themselves would be first to admit the importance of strong-lunged, well-trained singers from the Midlands and the North. The muster-roll of the chorus on the present occasion contains 3,033 names—that is to say, 752 sopranos, 792 contraltos and altos, 609 tenors, and 790 basses. There is here an apparent weakness in tenors; but it is more apparent than real; the quality of the voices atone for comparative deficiency of number. Results amply approve the policy which has made the contraltos numerically stronger than any of the other divisions. There is now an admirable balance, and a considerable admixture of male altos gives a pungent quality, with great carrying power, to the combined tone. Of the 3,033 voices, 621 are from the provinces, chiefly from the larger towns, such as Birmingham, Leeds, Bradford, Bristol, &c., but all the Festival towns are more or less well represented, including the cities of the Three Choirs.

The orchestra presents a mass of 502 instruments, made up thus: First violins, 114; second violins, 106; violas, 65; violoncellos, 78; double basses, 61—grand total of strings, 418. Then there are flutes, 13; clarinets, 9; oboes, 14; bassoons, 12; double-bassoons, 3; horns, 10; trumpets and cornets, 7; trombones, 9; tubas, 3; tympani, 4—grand total of wind, 74. It may be said that for an approximation to the effect of Handel's orchestra the wind should be much stronger, and our own opinion is that the oboes and bassoons demand a material increase in number for the important task they have to perform when the Master's score is strictly followed. But if, in this respect, the composition of the orchestra lies open to improvement, its present quality cannot be impugned.

The leading artists engaged are: Sopranos, Mesdames Albani, Macintyre, Emily Squire, and Nordica; contraltos, Mesdames Marian McKenzie and Belle Cole; tenors, Messrs. Edward Lloyd and Barton McGuckin; basses, Messrs. Santley, Bridson, and Brereton; organ, Mr. W. T. Best; accompanist at the organ, Mr. A. J. Eyre; Conductor, Mr. A. Manns, who, in his capacity as guiding and inspiring spirit, is the Festival embodied. We shall not enter upon the invidious task of criticising the selection of solo vocalists. Some of the chosen ones occupy their place by indisputable right, concerning others different opinions may be held. But that would be the case under any circumstances.

Discussion of the Festival programme necessarily limits itself to the pieces for the Selection Day, since there is no question that the Crystal Palace authorities are bound, by stress of public approval, to perform both "The Messiah" and "Israel." The omission of either work for the sake of some other would assuredly raise a storm of dissatisfaction and have a serious effect upon the enterprise. It may be assumed, however, that the Directors have never entertained the idea of making such a change. With regard to the Selection performed on Wednesday, the 24th ult., the first point to be considered is the number and character of the pieces which, as regards the Handel Festivals, were novelties. These, we think, were in fair proportion to the familiar things, consisting, as they did, of a long Chandos Anthem, three orchestral works, two airs, a duet, and two choruses. The instrumental pieces were very happily chosen, and achieved a success which more than approved Mr. Manns's discretion. They included the Overture to "Giustino," an extended example made up of two short slow movements, an animated fugue, with elaborate episodes for oboes and bassoons, and a very melodious *Finale*, which is likely to become popular. In all respects the Overture is typical of the period and the composer; having thus an antiquarian as well as a purely musical interest. The second choice was the lovely Minuet in "Berenice," known by heart, we should say, to every Handelian amateur, while the third presented a combination of two Bourrées—one from the "Water Music" the other from the Trios. Dainty little pieces these, and certain to meet with favour. But the whole orchestral selection, we repeat, was excellent, and must have impressed the audience with a notion that there is still considerable vitality in the old master's instrumental music. The two airs referred to above as novelties were "Mio caro bene," from "Rodelinda," and "As when the dove," from "Acis and Galatea." Of these, the first-named is hardly an unmixed good, the episode falling much below the principal section. We were surprised to find that the second had not been performed at any previous Festival, considering that it is one of the best known and most tuneful of Handel's songs. The duet was "Caro: Bella," from "Giulio Cesare"—after the famous recitative, "Alma del grand Pompeo," in which Senesino used to create so profound an impression, the most celebrated number in the opera. A modernised score by Robert Franz was used, but the charm lay in the vocal music, which was much enjoyed, and would have proved even more successful had Madame Nordica been quite at home with her part. The choral novelties were, besides the Chandos Anthem, "O come let us sing," already mentioned (to which additional accompaniments had been supplied by Mr. Battison Haynes), "By slow degrees" ("Belshazzar"), and the recently discovered "Gloria Patri," composed by Handel when in Rome (1707), for double chorus and double orchestra. Concerning the recent history of this work, some particulars given in the programme-book will be read with interest:—

"In February, 1878, Messrs. Sotheby, Wilkinson and Hodge sold by public auction the library of the late Rev. E. Goddard. In the sale catalogue, Lot 325 is thus described: 'Handel. Various compositions for the Organ and Voices. Contemporary MSS. purchased from the Colonna Library. probably all unpublished. A parcel.' Having been in friendly intercourse with Mr. Goddard, Mr. W. H. Cummings (who has kindly prepared these particulars) was aware that he frequently visited Rome, and availed himself of the friendly offices of the Abbé Santini to purchase rare musical works, and that in this way he had acquired some treasures from the Colonna Library. Mr. Cummings purchased the MSS., and on examining the parcel was delighted to find three compositions by Handel which he believed to be unknown and unpublished; one of them was the 'Gloria Patri' now to be performed. At this time Mr. Cummings did not know who had bought the original autograph MS., and it was only in 1882 that he obtained from Messrs. Puttick and Simpson the name of the purchaser. For years he sought opportunities to make Mr. Kerslake's acquaintance; and finally, in 1890, wrote him a letter asking particulars as to the present whereabouts of Handel's autograph. He received a reply in November, 1890, just two months before the death of Mr. Kerslake, in which he was informed that the precious MS. was burnt in the fire which destroyed most of the contents of his warehouse in

February, 1860. It will be remembered that Mr. Kerslake was a great collector of rare and valuable books, and the destruction of his collection was a subject of regretful comment at the time of the disaster. There is reason to believe that a large number of musical works shared the fate of Handel's "Gloria."

The Mr. Kerslake referred to was lucky enough to buy the original autograph score at Puttick and Simpson's in January, 1858. The chorus—which we are glad to say was performed exactly as Handel left it—is a composition of great interest, not only because unique as the master's only work for double chorus and two orchestras, but because of its great power and easy mastery of a difficult form. Though unable to compete with the double choruses of a riper period, the work has claims which deserve, and doubtless will receive, due recognition from time to time.

Turning to the familiar things in the selection programme, we find a considerable array of old favourites, including five numbers from "Acis and Galatea"; a series of choruses fairly represented by "Immortal Lord" ("Deborah"), "Your harps and cymbals" ("Solomon"), and "See, the conquering hero"; and various airs, such as "Angels, ever bright and fair," "Let the bright Seraphim," "Waft her, Angels," and "Sound an Alarm."

Friday, the 19th ult., was devoted to the customary public rehearsal, which over 16,000 persons attended—a large number, but not quite up to the figures of the corresponding day in 1888. All the arrangements for seating the audience, and, as far as we know, for every other purpose, worked smoothly—no difficulty occurring anywhere to mar the comfort of the throng and falsify the anticipations of the officials. The audience, moreover, were quite in sympathy with the occasion, lavishing applause with so much zeal as occasionally to suggest that discrimination was blinded by excess of enthusiasm. But the failing, if it existed, leaned to virtue's side. The rehearsal programme opened, as usual, with the "Hallelujah" and "Amen" from "The Messiah," and closed with a string of double choruses and solo numbers from "Israel," the intermediate position being occupied by sixteen pieces taken from the Selection, including the fourth Organ Concerto, brilliantly played by Mr. Best; the three orchestral works noticed above, the Chandos Anthem, and, in point of fact, nearly all the novelties. It was a genuine rehearsal, Mr. Manns stopping and trying back whenever he thought proper, allowing no feeling of false pride to prevent him from turning to best account the only general *répétition* he could obtain. A matter for surprise and even wonder was the few occasions on which correction seemed necessary. Most of the pieces went smoothly on to the end, or only with such faults as were incidental to a first meeting and sure to be corrected later. The quality of the chorus met with general approval, the only criticisms current being that the basses were a trifle less sonorous than usual, and that the sopranos, singing rather timidly, were not up to the mark in attack. On the other hand, amateurs had nothing but praise for the fine tone of the tenors and the unwontedly clear, penetrating quality of the contraltos. Among the soloists who appeared were Miss Macintyre, Madame Nordica, Miss McKenzie, and Mr. McGuckin. We do not, of course, deal with their rehearsal efforts.

Handel-lovers attended the performance of "The Messiah" on the 22nd ult., in number more than 20,000 strong. Again, however, the concourse fell a little short of that in 1888, though, in a pecuniary sense, the result was better, owing to an increased sale of high-priced tickets. The entire arrangements worked smoothly, while the appearance of the central transept assumed the impressiveness with which, at a well-attended Handel Festival, we are all familiar. The performance showed a few defects, such as unsteadiness at the opening of "Let us break their bonds," but these were below the average ordained by the rules of accident. We may put them aside, and describe the general effect as simply splendid in its accuracy and grandeur. It was curious to see how, with the first note of "The Messiah," all the weaknesses of the chorus disappeared. The 3,000 felt themselves on well-known ground, where, by long experience, the crooked had been made straight and the rough places plain. Hence they marched on with confident step, and with a sublimity of movement in the highest

degree imposing. No musical reader needs telling where the chief points were made. He bethinks him of "For unto us," with its thundering episodes, right truly "wonderful"; of the Passion choruses, ending with that mighty inspiration, "And the Lord hath laid on him," which the basses led off with astonishing majesty; of "Lift up your heads" and the "Hallelujah," of "Worthy is the Lamb" and the glorious "Amen." Should he, in imagination, invest these numbers with a dazzling glory of execution he will not be much beyond the mark of truth. In fine, "The Messiah" choruses were again a stupendous success, upon which everybody concerned, from Mr. Manns downward, may be felicitated. The airs were taken by Madame Albani, Miss Marian McKenzie, Mr. Lloyd, and Mr. Santley, all of whom did their best; but, for once, the ladies were beaten by their male associates. Strive as did Madame Albani in the airs she has so often sung, and as did Miss McKenzie in her quality as a Festival *débütante*, the audience would award the laurel crowns to Lloyd for his splendid singing throughout, and to Santley for the finest delivery of "Why do the nations" it has ever been our good fortune to hear. The veteran baritone seemed to have gone back for his youthful powers and brought them forward to shed lustre on his ripe maturity. His display was most remarkable, and in a remarkable manner acknowledged by the delighted audience. Madame Albani made her best effect in "Rejoice greatly" and "Come unto Him," while Miss McKenzie, despite over-anxiety, proved worthy of the confidence reposed in her, and materially improved her position. Mr. Manns conducted his vast host with all necessary energy, decision, and success.

On Wednesday, the 24th ult., the attendance rose at a bound above that in 1888, being considerably over 21,000. This is of good omen, and points to the absolute future safety of Selection Day, once considered the weak link in the Festival chain. The entire proceedings were not quite in keeping, for somehow or other the choral performances went off with little spirit, and the impression on the audience was not as deep as usual, save, perhaps, in the Chandos Anthem and "Wretched lovers." We hear from members of the chorus that the pieces put into their hands were never popular as a whole, being considered to lack variety; the result was a want of interest and, in the end, a performance which the singers themselves felt to be perfunctory and more or less mechanical. It will certainly be well on a future occasion to study the executants a little in this regard, and, by avoiding an almost unbroken succession of solid religious pieces, give them the change and relief without which freshness of interest and sympathy cannot be sustained.

From the foregoing remarks it should not be inferred that great and characteristic choral effects were wanting. Nothing of the kind. We desire it only to be an understanding that there was a lack of enthusiasm and some little dullness. For all this, however, the orchestra made large amends by unusual success. The Sonata introducing the Chandos Anthem, and the various orchestral pieces already mentioned more than once, were played in capital style, delicacy and refinement being especially conspicuous. This merit secured the honours of the day. Not only were the audience delighted and applauding, but the chorus, in the most ungrudging manner, cheered and cheered again their instrumental colleagues, compelling a repetition of the "Water Music" Bourrée, and thus awarding to the orchestra the only encore of the Festival so far. The Organ Concerto was also a success, albeit the solo instrument and the orchestra were sometimes not exactly together for reasons we are unable to explain. All the soloists did well, the honours being more equally divided than on "The Messiah" day. Madame Albani's greatest success was made in "Angels, ever bright and fair," Madame Nordica's in "Let the bright Seraphim," (Mr. Lloyd in the bracketed "Sound an alarm" and the Chandos Anthem solo. "O come, let us worship," though they are in such different styles; Mr. Santley carried all before him in "O ruddier than the cherry," and Mr. McGuckin sang "Deeper and deeper still" with much expression and good judgment. In fine, the day proved a success, drawbacks notwithstanding, and, "Israel" being a "safe card," the repute of the Festival as a whole was assured. Our notice of the final performance is necessarily deferred.

ROYAL ITALIAN OPERA.

On May 30 "Faust" was given in French—M. Van Dyck, it seems, does not sing in Italian—with the famous Belgian tenor in the title rôle, while Mdle. Passama, a new comer, made her *début* as *Siebel*. M. Van Dyck's impersonation diverges in more than one particular from that of his predecessors in the part. On the occasion of the first performance M. Van Dyck seemed hardly at his ease in the earlier portions of the opera, and the slow *tempo* adopted by him throughout was anything but an improvement. On the other hand, his acting was remarkably fine in the prison scene, and his delivery of "Salut, demeure chaste et pure" fully equalled in its concentrated emotion the finest performances of M. Jean de Reszké. Miss Eames made as usual a winning *Marguerite*, but her performance was marred by occasional lapses from strict purity of intonation. Mdle. Passama as *Siebel* was too nervous to do herself justice. The *Mephistophiles* of M. Edouard de Reszké was as usual a superb display of rare natural gifts enhanced by perfect method. The song in the Kermesse scene had to be repeated, but the Serenade was really more calculated to convert one into an *adversatus diaboli*. Mdle. Bauermeister was, as usual, a competent, though rather fidgety *Maria*. Signor Bevinigani conducted with skill and efficiency.

Tuesday, the 2nd ult., was remarkable for the *rentrée* of Madame Melba in the rôle of *Juliette*. It was happily apparent from the outset that the Australian *prima donna* has advanced still further in mastery of technique, while her voice has, if anything, gained in volume since she was last amongst us. The waltz was encored, the balcony scene was beautifully sung by both Madame Melba and M. Jean de Reszké—in fact, the whole performance was one series of triumphs for the principal performers. M. Edouard de Reszké looked, sang, and acted the part of the *Friar* to perfection; Mdle. Pinkert sang the *Page's* song neatly and cleverly; M. Ceste was a good though somewhat blustering *Mercutio*, and the remaining rôles were efficiently filled by Mdle. Bauermeister, MM. Dufliche and Montariol, and Signori Miranda, Rinaldini, and Conti. Signor Mancinelli presided at the Conductor's desk.

"Rigoletto" was repeated on the 5th ult., with Madame Melba as *Gilda*, Mdle. Giulia Ravogli as *Maddalena*, and Signor Ravelli as the *Duke*, M. Maurel, as before, sustaining the title rôle. The performance was, on the whole, remarkably fine, Madame Melba's beautiful voice being heard to signal advantage in "Caro Nome," while the clever acting of Mdle. Ravogli lent unusual interest to the part of *Maddalena*. Signor Ravelli sang admirably as the *Duke*, and the *ensemble* in the great quartet left little to be desired.

On Wednesday, the 10th ult., Gounod's "Mireille" was revived in French, with Miss Eames as the heroine. M. Maurel had been cast as *Ourlas*, the villain of the plot, but indisposition prevented him from appearing on the occasion of the first performance. An unusually capable substitute, however, was forthcoming in M. Ceste, the chief fault in whose impersonation was an excess of zeal, both in his acting and his singing. Wherever he practised moderation excellent results were achieved. M. Lubert was thoroughly efficient in the colourless rôle of *Vincent*, using his voice with good effect, except for an occasional tendency to force his upper notes. Mdle. Passama showed intelligence and fair vocal ability as *Taven*, the old sorceress, and M. Isnardon, though not fitted by his stature for the rôle of the heavy father, acquitted himself with spirit as *Maitre Ramon*. The name of the artist who played *Maitre Ambros* was not given in the bill—a fortunate omission as it turned out, as his intonation was terribly faulty. Mdle. Pinkert gave the Shepherd Boy's Song in very good style, and Miss Eames as *Mireille* sang with great success, winning an encore for the chief air in the second act. The scene of the "Val d'Enfer," omitted in the performance of 1887, was given, but the Rhône scene was abandoned owing to M. Maurel's absence. Signor Bevinigani conducted, and, on the whole, justice was done to the delightfully genial orchestration of the score.

On the 24th ult. Donizetti's "Lucia di Lammermoor" was revived, but even the presence of Madame Melba in the cast failed to attract a large audience. Those who went, however, were rewarded by hearing a wholly wonder-

ful performance of the florid music of the mad scene, which was sung by the Australian *prima donna* with such perfection of technique, faultless purity of intonation and charm of voice, as perhaps no living operatic singer could surpass. Signor Ravelli was vocally excellent as *Edgardo*, and the cast was completed by Mdle. Bauermeister, M. Devoyod, and Signori Abramoff, Bieleto, and Corsi. Signor Bevinigani conducted.

PHILHARMONIC SOCIETY.

THE final evening Concert of this Society for the present season took place in St. James's Hall on May 28, and was remarkable for the success of Mr. Paderewski in Rubinstein's D minor Concerto. The work itself has plenty of attractive quality; but the executant, rather than the composer, was the centre of interest, and it must be said for the Polish pianist that rarely has he won a more brilliant success. Patrons of the Philharmonic are not as a rule demonstrative. They affect in some degree a *nil admirari* attitude, but on this occasion they were surprised into almost an excess of manifestation, and overwhelmed the artist with applause. Another feature of the Concert had a purely English interest. We refer to Mr. J. F. Barnett's Symphonic Overture, a work produced some years ago, but revised, as we understand, for the present occasion. Mr. Barnett's orchestral music, in its general features, is too well known for description. The composer's sympathies were always with the clear, refined, and gracious art of Mendelssohn, and there they remain; the result being that his works, if not startling, are invariably well made, expressive, and pleasing. A case in point is presented by the Symphonic Overture, which it was only fair in the Philharmonic directors to recognise. The performance could not easily have been better. In addition to the foregoing, the programme contained Haydn's bright "Oxford" Symphony—a centenary performance, its production at Oxford on the occasion of investing the composer with the degree of Mus. Doc. *honoris causa* having taken place in 1791. The idea of repeating the Symphony by way of memorial was a happy one. Later composers have their centenaries; why not old Father Haydn?

RICHTER CONCERTS.

At the second Concert of the season, on Monday, 1st ult., at St. James's Hall, it had been intended to give the second scene (Act I.) of "Tannhäuser," as prepared by Wagner for the memorable representation in Paris in 1861, and the duet from "Die Walküre," between *Brünnhilde* and *Siegfried* (Act II., scene 4), but at the last moment it was found necessary to postpone these features of the programme in consequence of the indisposition of Miss Anna Williams and Mr. Barton McGuckin. In lieu of these excerpts, finished performances by the band of the "Siegfried Idyll" and the "Trauermarsch," by the same composer, were offered, and Mrs. Moore Lawson sang with much refinement of style Handel's "Mio caro bene." In view of the unavoidable circumstances, the large audience regarded these substitutions favourably. Fortunately nothing occurred to interfere with the introduction of Peter Cornelius's Overture to "The Barber of Bagdad," a work of which we shall know more a few months hence, as it is to be presented in the English tongue by the students of the Royal College of Music as their annual operatic essay. This opera affords one of those by no means uncommon instances of popularity being reserved until long after the composer's death. First produced at Weimar in 1858, it was very coldly received, notwithstanding that it obtained the influential artistic support of Liszt. A few years ago it was taken from the shelves on which it had long lain and revived in other German cities, with the result that in every instance the hostile verdict of Weimar was reversed. Though the theme is comic, the music is of the advanced school; but at the same time it does not necessarily follow that it is unsuited to the subject-matter. Being melodious, spirited, and generally attractive, the Overture indeed creates a very favourable impression on a first hearing. At all events, it has sufficed to whet curiosity respecting the worth of a work which, for about thirty years,

suffered neglect. This composition, like the Prelude to the third act of "Die Meistersinger" and the other Wagnerian pieces named, was excellently given by Dr. Richter's band.

The Concert on the following Monday night (18th ult.) began with the three "Leonora" Overtures of Beethoven. This unvalued set was performed, under Mr. Manns, at the Crystal Palace, some years ago; but Dr. Richter preferred to take them chronologically, and not according to the numbers by which they are usually recognised. This resolve had the effect of placing the famous "Leonora, No. 3," second on the list, so that instead of bringing the series to a close in the most imposing fashion conceivable, a rather weak termination was reached with the No. 1 Overture, composed a year later—that is to say, in 1807. The "Fidelio" Overture proper (the bright production in E) was not included in Dr. Richter's scheme. Each of the three works was splendidly played. Next came the second and third scenes from the third Act of "Tannhäuser" and the "Schmiedelieder" (Act I.) of "Siegfried," the principal part of both being sustained by Mr. Edward Lloyd with a boldness and fervour, combined with judgment, that held captive the attention of his listeners. The *Wolfram* (of course with "The Star of Eve" song) was Mr. Max Heinrich, and the *Mime* in the "Nibelungen" Opera was Mr. William Nicholl, each singing with care, point, and effectiveness. The final piece was the "Hafner" Symphony in D, of Mozart (not before given at these Concerts), which, though music of a very different description to what had preceded it, equally served as the medium for Dr. Richter and his orchestra to secure high honours from the crowded assemblage.

The deferred duet from "Tannhäuser" was duly forthcoming on Monday, the 15th ult., when Mr. Barton McGuckin was able to appear as the erring *Minstrel Knight*, whilst Mrs. Moore Lawson took the part of *Venus*. Altogether independently of the music, which requires a singer gifted with dramatic perception as well as voice, the goddess imagined by Wagner has not been a popular assumption with many celebrated vocalists, for the reason that the character is only seen on the stage at the beginning and the end of the opera. In his new version the composer endeavoured to make the music more acceptable to the interpreter without sacrificing its significance to the slightest extent. The revised form of the duet, in fact, is not only so much better to sing, but in other respects so much more striking, that it should be adopted at Covent Garden at the earliest opportunity. Neither Mrs. Moore Lawson nor Mr. Barton McGuckin disappointed the expectations their respective performances legitimately raised. The lady's pure, fresh voice and earnestness make her a decided acquisition to the Concert-platform. The altered scene was prefaced by the Overture to the opera, played in a manner as nearly faultless as possible. For the second part of the programme there was Brahms's noble "German Requiem," which is rarely heard without gaining new friends. In the solo portions Mrs. Moore Lawson and Mr. Santley were quite at their ease, and the choir did fairly well.

To the Wagnerian *répertoire* of these Concerts was on Monday, the 22nd ult., added the Introduction and First Scene of "Das Rheingold," the least familiar in this country of the "Nibelungen Ring" series of operas, though of course it was performed with its companions at the cycle representations nine years ago at Her Majesty's Theatre. The music accompanying the playful evolutions in the water of the three Rhine daughters, who so carelessly guard the gold destined to be the source of so much suffering together with the successful endeavours of the Nibelung *Albrich* to abstract the treasure, naturally loses much of its effectiveness by being performed without the action and scenic illusions to which it is wedded, but as it will probably be a very long time ere this particular work is again seen on the London stage, Dr. Richter can scarcely be reproached for presenting it in his own way. The performance in most respects was decidedly meritorious. The three neglected nymphs were embodied by Miss Alice Esty, Mrs. Henschel, and Miss Marie Groebel, who threw much character into their vocalisation, and Mr. Henschel declaimed the strains of *Albrich* with appropriate vigour and dramatic spirit. Other Wagnerian excerpts given on this occasion were *Hans Sachs's* monologue and the duet between *Eva* and the cobbler (Mrs. and Mr.

Henschel), from "Die Meistersinger," and "Wotan's Abschied und Feuerzauber" (Mr. Henschel), from "Die Walküre." M. Paderewski roused the audience to enthusiasm by his superb execution of his own Concerto in A minor (first played at St. James's Hall a year ago), but although several times recalled at the close, he could not be induced to offer a supplement. For the opening piece the "Barber of Bagdad" Overture was again selected.

THE SARASATE CONCERTS.

THERE is no reason to fear that the popularity of Mr. Sarasate is diminishing, although the attendance at the six Concerts given within three weeks during the past month has not been so uniformly large as in former years. The morning Concerts have been much better patronised than those given in the evening, for what reason it is difficult to say. At the first performance, on Saturday, May 30, the chief works in the programme were Dr. Mackenzie's Concerto in C sharp minor, which, it will be remembered, was composed for Mr. Sarasate, and was first performed at the Birmingham Festival in 1885; Max Bruch's "Fantasie Ecossaise," and Ernst's brilliant *Fantaisie* on themes from Rossini's "Otello." Unfortunately, owing to a defective first string, the playing of the Spanish artist was less remarkable for correctness of intonation than usual, but on other respects there was no deterioration in his performances, and the usual enthusiastic applause followed each work. It cannot be said that the orchestra, under Mr. W. G. Cusins, was altogether satisfactory, either in Grieg's Suite "Aus Holberg's Zeit" or Beethoven's "Coriolan" Overture.

The second Concert, on the evening of the 3rd ult., consisted of violin and pianoforte music. Mr. Sarasate being assisted as usual by Madame Berthe Marx. The perfect *ensemble* which always characterises the performance of these two artists was again noticeable, and anything more refined than their reading of Saint-Saëns's Sonata (Op. 75), Goldmark's effective Suite in E (Op. 11), and Dvorák's Slavonic Dances (Op. 72) could not be imagined. On this occasion the Spanish violinist was in his very best form, and fully justified the number of recalls and the encores demanded of him. Madame Berthe Marx played with exquisite delicacy of touch Chopin's *Impromptu* in F sharp and other solos.

The Concert of the 6th ult. was again orchestral, the principal solo being Beethoven's Concerto. It would be idle to quarrel with Mr. Sarasate's performance of the master-work because it differs, say, from that of Mr. Joachim. What it lacks, perhaps, in breadth and fullness of tone is made up by the extreme delicacy and perfect purity of style which characterise the interpretation. We fancy the performance on this occasion was superior to that of any previous year, and the only fault we have to find is with the Cadenza which was introduced in the first movement, too little use being made of Beethoven's thematic material. Two works by Saint-Saëns followed the first being the Concertstück (Op. 20), a somewhat dull piece, and the other the very brilliant and effective Introduction and Rondo Capriccioso in A minor, apparently a great favourite with the Spanish violinist. His own Fantasia on "Carmen," an astonishing piece, in the difficulties of which he seemed absolutely to revel, brought the list of solos to an end. The orchestral pieces were one of Svendsen's Norwegian Rhapsodies and Mendelssohn's Overture to "Athaliae."

On the following Saturday the solos were likewise works which Mr. Sarasate has made familiar. The first was Lalo's so-called "Spanish Symphony," an effective and characteristic composition, in which he is heard to the utmost advantage, and the next was Dr. Mackenzie's very clever and original "Pibroch," first performed by him at the Leeds Festival in 1889. The artist's own Fantasia on themes from "Faust" completed the list, and the usual recalls and encores may be taken for granted. On this occasion the orchestra was in better form, and a fairly good performance was given of Beethoven's Symphony in B flat, No. 4. Berlioz's March from "Faust" concluded the Concert.

The programme of the fifth Concert, on the evening of the 17th ult., was exceedingly attractive. Perhaps of all

the works included in Mr. Sarasate's repertory Mendelssohn's Concerto is the most popular, and it is no exaggeration to say that his interpretation of the middle movement is absolutely unsurpassable. The *Finale* he took, as usual, at an almost impossible pace, but this did not prevent him from maintaining his customary accuracy of intonation. His next solo was Raff's Suite in G (Op. 180), concluding with the fiery "Moto perpetuo," which he executed with marvellous brilliancy. His own "Muineira," or "Thème Montagnard varié," is a very clever piece, but we doubt whether anybody else could play it according to the composer's intentions. The Concert opened with Schubert's "Unfinished" Symphony in B minor, of which a generally excellent performance was given, and closed with Beethoven's Overture to "Egmont."

The final performance, on the afternoon of the 20th ult., consisted of violin and pianoforte music. As usual Madame Berthe Marx was to have been the pianist, but she was unfortunately indisposed, and her place was kindly taken by Mr. Schönberger. The Sonatas in which the two artists were associated were Raff's rather long and not very interesting work in E minor (Op. 73) and Beethoven's perennial "Kreutzer." The latter received a brilliant interpretation, though perhaps somewhat lacking in breadth of style. Schubert's Rondo Brilliant in B minor (Op. 70) was included in the programme, and Mr. Sarasate's solos were confined to two little pieces by Wieniawski and Bazzini. Amateurs will be glad to learn that he will again visit London in the autumn for a series of Orchestral and Chamber Concerts.

DR. DVORÁK AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

SINCE the bestowal of a similar honour on Dr. Joachim, there have not been such red letter days in the annals of musical Cambridge—rich as those annals are in interesting entries—as the 15th and 16th ult., when the University set its official seal on the merit of the great Bohemian composer by enrolling him in the list of her honorary *alumni*. This ceremony was very appropriately preceded by a gala performance in the Town Hall of two representative compositions of Dr. Dvorák—his "Stabat Mater" and his Symphony in G. The Concert was fixed for 2.30 on the Monday, and by the time for the commencement of the programme the Hall was crowded in every part by a brilliant audience, including the Vice-Chancellor and many other Academic dignitaries, and—in spite of the attractions of the College races—a goodly number of undergraduates. With a generosity which cannot be too highly commended, four eminent singers, Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel had gratuitously given their services for the occasion, thus placing the success of the solo numbers beyond a doubt, while the executive *personnel* was completed by the admirable choir of the Cambridge University Musical Society and a first-rate orchestra selected from the best Metropolitan players, and led by Mr. Richard Gompertz. With such materials success was a foregone conclusion, and any nervousness that Dr. Dvorák may have experienced on assuming the *bâton* on so momentous an occasion must have been speedily dispelled by the steadiness and vigour of attack with which the performers addressed themselves to their work. The choir is not a very large one, but in volume of sound emitted they were quite powerful enough for the hall, while in accuracy of intonation—a quality severely tested in the "Stabat Mater"—their performance was consistently admirable. Madame Albani sang with the utmost spirit and fervour throughout, and the duet "Fac ut portem," in which she was joined by Mr. Lloyd, provoked the heartiest of the many demonstrations which were called forth during the afternoon. Miss Hilda Wilson, though her middle notes were veiled by a bad cold, showed rare refinement of style in her rendering of "Inflammatu et accensus," while Mr. Lloyd gave unalloyed pleasure by his finished singing of the air "Fac me vere," the vocal accompaniment to which was given with great delicacy by the choir. Mr. Henschel's sound musicianship and intelligent declamation stood him in excellent stead in the bass music. The playing of the band, except for a couple of slips in the wind, was thoroughly satisfactory, and Dr. Dvorák, who certainly had every

reason to be pleased with the performance, was cheered very heartily at the end of the noble concluding chorus. Between the "Stabat Mater" and the Symphony, Madame Albani sang the principal soprano aria from "The Spectre's Bride" with great success. It is not necessary to say anything as to the merits of the Symphony in G. The work has already commended itself to Metropolitan *cognoscenti* as a masterly union of constructive skill with great melodic freshness and picturesqueness of orchestration. The performance was worthy of the work and of the occasion, and at its close fresh outbursts of applause testified to the appreciation of the audience.

Dr. Dvorák, who during his stay in Cambridge was the guest of Dr. and Mrs. Stanford, was presented on the following day with the Honorary Degree of Doctor of Music, and met with the most enthusiastic welcome of all the honorary Doctors. It is perhaps worthy of mention that the Doctor's robes worn by Dr. Dvorák on the occasion were presented to him by the ladies of the Cambridge University Musical Society. We append the full Latin text to the speech in which Dr. Sandys, the public orator, introduced Dr. Antonin Dvorák to the Vice-Chancellor:—

Oratoribus antiquis in peroratione præsertim animi motus varios aut excitare aut sedare licebat: artis musicae magistris idem facere ubique licet. Ergo nos quoque, statim peroraturi, virum libenter laudamus in animi affectibus inter sese diversissimis arte musica exprimentis solertissimum. Olim Bohemix in rure remoto in lucem editus et per ardua, per adversa, in altiora evehctus, patriæ famam suo illustravit ingenio, patriæ in arte musica quicquid proprium esset fideliter interpretatus. Tentatur cantus eius vocibus duabus accommodati, Moravix Musas ipsas spirare visi; tentatur choræ Slavonicæ, quæ fautoris et adiutoris eius magni choreas Hungaricas amulantur; tentatur symphonix, partim elektorum modis flebilibus contristata, partim fidium furore tremendo agitata; testatur denique, velut Lemurum e regno egressa, formidulosa sponsa: per tenebras abruptæ fabula. Idem arte quali etiam alienigenarum musicam aut aliquatenus imitando aut in melius commutatum expressit, sive tribuum errantium cantus tristes effingit, sive Italorum carmina sacra misericordiam moventia operis magis argumentum sibi sumit. Qua de re non aliorum egetis testimonio: vos de *Matre dolorosa, juxta crucem lacrimosa*, carmen hesterno die egregie recitatum audivistis."

The foregoing may be roughly Englished as follows:—

"In old times it was the especial privilege of orators to stir or calm the emotions of their hearers in their perorations: a privilege which great musicians enjoy in all places. We, therefore, who are now about to bring our speech-making to a close, gladly bestow our praises on a man who has shown such surpassing skill in giving musical expression to the most widely different emotions. Born in a remote rural district in Bohemia, and having won his way to eminence through difficulties and adversity, he has conferred a fresh lustre on his country's fame by his genius, so faithfully has he portrayed all the phases of patriotic sentiment. Witness his songs for two voices, which seem to breathe the very spirit of the Moravian muses; witness his Slavonic dances, rivaling the Hungarian dances of his famous patron and helper; witness his symphonies, now saddened with plaintive elegiac measures, anon all aglow with the tremulous rapture of the strings; witness, last of all, his weird legend, sprung, as it were, from the realm of ghosts, of the bride carried off by night. With what art, again, has he moulded to his purpose the musical characteristics of races other than his own, either by the means of imitation or by transmuting and glorifying them, whether his theme be the mournful songs of the gypsies or, as in his masterpiece, the sacred and pathetic hymns of the Italians. On this point you are not in need of the testimony of others. You yourselves have heard only yesterday a masterly rendering of the story of the *Mater dolorosa, juxta crucem lacrimosa*."

THE ETON COMMEMORATION.

THE Celebration of the 450th Anniversary of the Foundation was celebrated at Eton College on the 23rd ult., by a Concert in the Hall and a special Thanksgiving Service on the following day. Music formed an important part in each

portion of the Celebration, thus showing that one of the most ancient and important of our educational institutions was in full sympathy with the universal movement in favour of music. The Concert in the Hall opened with a spirited performance of the "Ruy Blas" Overture, by Mendelssohn, and then followed a Cantata by Mr. A. M. Goodhart, one of the masters, bearing the title "Arethusa," the words being by Shelley, who was once an Eton boy. The ballet music to "Rosamunde" preceded another new Cantata, written by request, by two old boys, who have since become famous in their respective walks of life—the one as a musician, the other as a poet. The Cantata, the joint work of Algernon Charles Swinburne and Charles Hubert Hastings Parry, opens with a brief instrumental introduction, followed by a broad and effective four-part Chorus, "Four hundred summers and fifty," a second chorus, "Storm and cloud in the skies," with a corresponding change in the treatment. The references to the distinguished persons who received their education at the College necessarily limits the production to the time and place for which it was undertaken, but no feeling seems to have moved the minds of either the poet or the musician to do other work than that which is of the character designed for permanence. The music is especially well written, and may be counted among the composer's most artistic and successful efforts.

Barnett's "Ancient Mariner," prepared for the Easter Concert, formed the whole of the second part. The choir was formed of members of the College, and the band comprised many of the most skilful among London players. The success of the Concert was greatly helped by the masterly conducting of Mr. J. Barnby.

One of the most interesting features of the Celebration was the Thanksgiving Service, which took place in the school yard on the 24th ult. Brief as this ceremony was, it could not fail to make a deep impression upon all who were privileged to assist at it, the scene being one which lent itself so well to the short and striking service. The choir, robed in surplices, took up their places on the steps of the grand old chapel, the College Volunteers' band, stationed in the old Fives Court, accompanied them, while in the area of the yard were the whole school in front, and the few privileged spectators, including Lord Cottesloe, Bishop Hobhouse, and the Hon. William Carington, all old Etonians, grouped around the statue of Henry VI.

The effect of the music of the Service, and especially of Mr. Barnby's *Te Deum* in B flat, sung in unison by all the boys of the School and accompanied by the brass band, under the composer's direction, was very thrilling and impressive. Tallis's Responses were used, and the Service ended with a Special Hymn, written by the Rev. A. C. Ainger, and set to a ringing, cheerful melody of a peculiarly English character by Mr. Barnby. The Service will not be readily forgotten, either by those who heard or those who took part in it.

PETERBOROUGH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE Peterborough and Lincoln Triennial Festival is now entering upon the second decade of its existence, and no better proof of its vigour could well be afforded than the very successful meeting which took place on the 10th ult. in the noble nave of the newly—and here let us add most judiciously—restored Cathedral of the former city. The programme of the two services of which the Festival consisted was a highly interesting one, none the less so, perhaps, by reason of the extraordinary, and, in an English Festival, well-nigh incomprehensible absence therefrom of the names of Handel and Mendelssohn—names the greatness of which, especially in compositions of Festival calibre and character, has been too apt to overshadow those of other composers, who only require a hearing to obtain a place in the affections of English people, whose inherent conservatism in matters musical often leads them to fight shy of what is new to them, simply on account of its novelty, and therefore to unwittingly hinder the advance of the art.

The chorus on the present occasion numbered nearly 350 voices, the nucleus being, of course, the two Cathedral

choirs, reinforced by contingents from the Choral Societies of Peterborough, Lincoln, Northampton, Leicester, Market Harborough, and other towns in the district. For them, and for an efficient orchestra of nearly seventy performers—chiefly from London and Birmingham—a temporary platform had been erected under the west window, a position which proved acoustically almost perfect, the effect from near the choir being in every respect admirable. An organ, specially built for the Festival by Mr. Binns, of Bramley, and used with judicious reticence, added greatly to the effect of the choruses in which it was employed.

The afternoon Service consisted of three works—Beethoven's "Mount of Olives," Schubert's "Unfinished" Symphony in B minor, and Bennett's "Woman of Samaria," of all of which an adequate, and in some cases more than adequate, interpretation was given. The more one reverences the name of Beethoven, the less is one inclined to regard the "Mount of Olives" (which, by the way, we were glad to find given in its original form, as revived at Leeds in 1877) as a work altogether worthy of his fame; yet the failure of a Beethoven is equivalent to the triumph of almost any other composer, and his only Oratorio can never sink into oblivion, not merely because it is his work, but because of the many beauties it does undoubtedly contain. The soprano solos were to have been entrusted to Miss Anna Williams, but that lady's regrettable illness rendered it necessary to seek for a substitute, and an efficient one was found in Miss Annie Marriott, who passed through her trying ordeal with a considerable degree of success; the less showy, but artistically more important tenor part was sung with great refinement by Mr. Iver McKay; and Mr. Brereton gave a good account of the small part falling to the bass soloist. In addition to these artists, Miss Marian McKenzie and Mr. Watkin Mills appeared in "The Woman of Samaria," of which, in spite of an unfortunate slip at the opening of one of the choruses, an excellent performance was given, the singing of the chorus, especially in the melodious "Blessed be the Lord God of Israel," being deserving of hearty praise for its intelligence, precision, and refinement. Schubert's Symphony proved, however, the greatest—because the least expected—success of the occasion; for not only did the work itself seem in perfect harmony with the magnificent church in which it was heard, but the effect of the band was admirable, every detail of the orchestration being distinguishable, whilst there was sufficient resonance in the building to impart that inexpressible beauty and mysteriousness which so greatly enhance the effect of music of the better sort. The rendering, too, was one which reflected considerable credit on both the Conductor, Dr. Keeton, and his forces.

Gounod's "Redemption" was the work given at the evening Service, the performance being distinctly the best of the day, and the conditions proving highly favourable to the French composer's music, which is certainly heard to the greatest advantage in a Cathedral, where not only the associations are in accord with the subject of the work—but the triforium is the very place for disposing of the celestial choir which forms so prominent a feature in the score. Whether it was that the music was particularly relished by the chorus, or that they had gained confidence by their morning's experience, they certainly sang the choruses of "The Redemption" with greater power than they had before shown. The "March to Calvary," which so vividly pictures the "brutality of the Pagan forces," was given with remarkable vigour, and the grandiose "Unfold, ye portals everlasting," was highly effective, the trumpets in the triforium ringing through the building with splendid brilliance. The "Reproaches" suffered, as this section of the work not infrequently does, from doubtful intonation; but, on the whole, the performance was one reflecting much credit upon Dr. Keeton, who was most successful in keeping his forces in hand. The soloists were Miss Marriott, with Mrs. John Stott as second soprano; Miss Marian McKenzie, Messrs. McKay and Brereton, who were excellent *Narrators*, and Mr. Watkin Mills, who sang the music allotted to the *Saviour* with all his usual power, and with more than his usual refinement, the absence of exaggeration or affectation making his performance highly acceptable. The orchestra acquitted themselves with credit of a task which obviously engaged their sympathies, and thus the perform-

ance was in every respect a highly satisfactory one, and indeed among the best in our recollection. To emphasise the difference between a Festival of this description and an ordinary secular Concert, the performances were preceded by appropriate collects, and at the beginning and conclusion of the Festival, hymns, cleverly arranged by Dr. Keeton for chorus and orchestra, were sung by the choir and congregation.

ROYAL COLLEGE OF MUSIC.

THE Royal College of Music gives most of its Students' Concerts in its own building at Kensington Gore, but on Wednesday afternoon, the 10th ult., a performance took place in St. James's Hall, under the direction of Mr. Henry Holmes. The playing of the College orchestra has frequently elicited great praise, and in saying that the performance of Brahms's Symphony in E minor (No. 4) was quite up to the average we are bestowing unqualified commendation. The performance of Beethoven's Violin Concerto by Mr. Jasper Sutcliffe (A.R.C.M. and ex-Wilson scholar) proved that the young executant is making satisfactory progress. His playing rather lacked brilliancy, but it was perfectly neat, refined, and artistic. Similar remarks will apply to Mr. Landon Ronald for his interpretation of Schumann's Concert Allegro, for pianoforte and orchestra (Op. 134). Of the vocalists the most praiseworthy was Miss Charlotte Russell, who was heard to considerable advantage in Berlioz's song "Absence."

The two Concerts of Chamber Music, given on the 4th and 18th ult., were somewhat below the standard to which we have become accustomed at the College. This was no doubt due to the fact that some of the pupils who took part in them were very young, while others were too nervous to do justice to themselves or to the works which they were asked to interpret. Of the more satisfactory performances we can only mention those of Beethoven's Trio in D (Op. 70), by William G. Spencer, Alfred Wall, and Paul Ludwig; Scharwenka's Theme with variations for the pianoforte (Op. 48), by Frank Böhr; Mendelssohn's Quintet in B flat (Op. 87), by Alfred Wall, Maud Aldis, Leonard Fowles, Percy Kearne, and Paul Ludwig; and Beethoven's Violin and Pianoforte Sonata in F (Op. 24). The last-named work was capitally played by Gwendoline Toms and Francis O. Chew, two exceptionally clever children who interpreted their Beethoven as if they thoroughly appreciated him. The Choral Class, under Professor Farratt, contributed some charming part-songs by Brahms ("Ave Maria" and "The Nun"), Bargiel, Garrett, and Mendelssohn, and their singing was, as usual, most enjoyable.

ROYAL ACADEMY OF MUSIC.

On the afternoon of the 15th ult. the pupils of the Royal Academy of Music gave a Concert in St. James's Hall, consisting of chamber music. Messrs. W. G. Kipps, Philip Cathie, and Herbert Walenn gave a highly commendable reading of Mendelssohn's Trio in C minor (Op. 66), the *ensemble* being very satisfactory. To continue with the instrumental works it may be said that Miss Dorothy Walenn, an extremely young violinist, showed great promise in Porpora's Sonata in G, and another very youthful pupil, Master Stanislaus Szczepanowski, exhibited considerable dawning ability in a portion of Schumann's Fantasia in C (Op. 17). Nothing but praise can be given to Mr. Stanley Hawley and Miss Dora Matthay for their playing of Grieg's Romance and Variations in F (Op. 51), for two pianofortes. The vocal pupils showed equally satisfactory results. Mr. Gordon Fletcher (Maas prize-holder) displayed a beautiful voice and good technique in Gounod's "Salve dimora," and another promising tenor, Mr. Emlin Jones, was heard in the Slumber Song from "Ivanhoe." Among the female vocalists the most promising were Miss Kate Cove and Miss Florence Armrinding. On the whole, the Concert was one of the most successful ever given by the Academy, and Dr. Mackenzie may be congratulated on the high state of efficiency of the Institution.

The competition for the Silvani and Smith Prize took place on the 20th ult. The Examiners were Messrs. F. Griffiths, S. C. Griffiths (in the chair), and G. Clinton.

There were five candidates, and the prize was awarded to Aldebert Allen.

The competition for the Parepa Rosa Gold Medal took place on the 22nd ult. The examiners were Messrs. W. H. Brereton, Michael Maybrick, and Lewis Thomas, sen. (in the chair). There were six competitors, and the medal was awarded to John Walters; the examiners highly commended Samuel Heath.

The competition for the Leslie Crotty Prize took place on the 23rd ult. The examiners were Messrs. Norman Salmond, Ben Davies, and Barton McGuckin (in the chair). The prize was awarded to John Walters.

MR. SGAMBATI'S CONCERT.

A LARGE and friendly audience assembled in the Princes' Hall on the afternoon of the 18th ult., when a performance took place consisting almost wholly of vocal and instrumental music by the Italian composer, Mr. Scgambati. It commenced with his second Pianoforte Quintet in B flat, which was heard at the Popular Concerts a little more than a year ago. As was stated at the time, the music is German rather than Italian in character, although it was written before Mr. Scgambati's tour in the Fatherland with Liszt, which exercised so large an influence on his subsequent efforts. The chief defect in the Quintet is a lack of spontaneity, which makes it appear somewhat laboured; but in this respect the second and third movements, especially the former, a Barcarolle, are certainly superior to the first and last. At this performance the Concert-giver was assisted by Messrs. Sauret, Ragghianti, Van Wacfelghem, and Piatti. German influence was again strongly apparent in a Prelude and Fugue in E flat minor for pianoforte solo, and, on the whole, we prefer the group of minor pieces which were played later in the programme. Some of the Italian songs contributed by Mrs. Henschel and Signor Franceschetti are extremely expressive, and, on the whole, more agreeable than the instrumental music. Two movements from a stringed quartet in G sharp minor brought the Concert to a close.

MR. YSAÏE'S VIOLIN RECITALS.

THE last of these performances took place in St. James's Hall on Thursday, May 28, when the Belgian violinist was assisted by Herr Schönberger. The works in which the two artists combined were Mozart's Sonata in E minor, and a Sonata in A major, by Gabriel Fauré. The last-named work is in four movements, of which the first and last are superior to the second and third. M. Fauré's themes are generally expressive, not to say original, but he does not always handle them well, the treatment in the slow movement especially being vague and unsatisfactory. Mr. YsaÏe's principal solo was Bach's Chaconne, of which he gave a remarkably powerful interpretation, mastering the most arduous passages with consummate ease, and producing a remarkably round, full tone. He will be heard again with pleasure in the old master's works when he appears next season at the Popular Concerts.

PIANOFORTE RECITALS.

THE first pianist to claim attention in this month's issue is Mr. Frank Howgrave, a young English artist, who gave a Recital at Princes' Hall on May 29. He has, we believe, studied at the Raff Conservatorium at Frankfurt, and is a capable executant, though his style lacks individuality. He was heard at his best in Mendelssohn's Capriccio in F sharp minor (Op. 5), displaying much agility in the florid passages in which the piece abounds. Other works which, on the whole, he performed fairly well were Bach's Dramatic Fantasia and Fugue, Beethoven's Variations and Fugue in E flat, and the same composer's Sonata in A (Op. 101). We understand that Mr. Howgrave has defective sight, which accounts for the false notes occasionally heard.

Audiences in St. James's Hall during the past month have not been, as a rule, very large, but the room was well filled on the afternoon of the 2nd ult., when the favourite

Polish pianist, Mr. Paderewski, gave an orchestral performance. Probably on no previous occasion, at any rate in London, has a pianist essayed Beethoven's Concerto in E flat and Schumann's in the same programme, and as these works differ widely in calibre it was scarcely probable that even so gifted a performer as Mr. Paderewski would prove equally satisfactory in both. His reading of Beethoven's masterpiece was singularly quiet, indeed, in places almost feminine in style, but it was full of intelligence, and therefore extremely interesting. He played Schumann's Concerto some time ago at the Crystal Palace, but he seemed far more at home in the work on the present occasion, and the wonderfully effective *Finale* has seldom been rendered with greater brilliancy. Side by side with these master-works were some of Chopin's smaller pieces, which were exquisitely interpreted. Though conducted by Mr. Henschel it cannot be said that the orchestra fulfilled its share of the work in a manner above criticism, the tone being exceedingly rough and unsatisfactory.

At his next performance, which was a Recital pure and simple, on the 16th ult., Mr. Paderewski was again well patronised, and the audience was as indiscriminating as it was large. For example, the programme commenced with a distortion of Bach's famous Organ Fantasia and Fugue in G minor, the execution of which was so extravagant that the music sounded strange even to those most familiar with it in its proper form. But this piece of musical gymnastics obtained almost as much applause as the intelligent reading of Beethoven's Sonata in E (Op. 109) or the remarkably vigorous and brilliant performance of Schumann's Etudes Symphoniques. His conception of the latter work did not much resemble that of Madame Schumann, who must be expected to possess the most correct traditions of the work, but it was nevertheless full of interest and perfectly free from the exaggeration in which the Polish pianist sometimes indulges. How he played a group of Chopin's minor pieces need surely not be said. Seldom has the music of his fellow-countryman received fuller justice.

At his next Recital, on the 23rd ult., Mr. Paderewski gave a singularly delicate and even dreamy rendering of Beethoven's Sonata in A flat (Op. 110), and was irreproachable in four of Mendelssohn's "Lieder ohne Worte," Schumann's Papillons, and five pieces by Chopin. This was, on the whole, the most thoroughly artistic performance he has yet given us.

It cannot be said that the new Spanish pianist, Mr. Leo de Silka, made a very favourable impression at his first Recital, which took place at St. James's Hall on Thursday, the 4th ult. He commenced with Schumann's Etudes Symphoniques, one of the greatest works ever written for the instrument, but one with which it would seem he was in little sympathy, as his playing was singularly cold and mechanical. Similar remarks may apply to his interpretation of a selection of Chopin's pieces, including the Polonaise in C sharp minor—not D minor, as printed in the programme—and the Ballade in A flat. Two trifles by Scarlatti were better played, but the Recital as a whole cannot be termed a success. Another Recital, announced for the 18th ult., was not given, Mr. de Silka having sustained an accident to his left arm.

That sound and intelligent executant, Miss Emma Barnett, gave a Recital in one of the small rooms in St. James's Hall on the 5th ult. The principal piece in her programme was Schumann's Sonata in G minor (Op. 22), of which she gave a vigorous and effective performance. She also played trifles by Mendelssohn, Moszkowski, and Chopin, but she was most successful in five of Mr. J. F. Barnett's pretty little pieces, including "The spinning wheel," "The flowing tide," and "Fairland." Madame de Fonblanque sang songs by Maude White, Gounod, and Sullivan.

Madame Olga Vulliet, who gave a Recital at the Princes' Hall on the 12th ult., appears to be an executant of but moderate calibre, though she is said to enjoy a considerable reputation on the Continent. She has a pleasant, sympathetic touch in *piano* passages, but her playing otherwise was hard and somewhat spasmodic. Her programme contained four pieces by Brahms, three by Liszt, and four of Chopin's Mazurkas, but no important works by any of the great masters.

Mr. Frederick Dawson, who gave the first of three

Recitals at the Steinway Hall, on the 19th ult., is a young English pianist of far more than average ability. His programme was concise, but certainly not wanting in ambition. It included two Sonatas of Beethoven—namely, the one in F minor, generally known as the "Appassionata," and the Op. 101, in A. Both of these were well played, especially the first-named, the style being full of intelligence and breadth, and the execution commendably free from slips. Equal praise is due for his performance of Bach's Chromatic Fantasia and Fugue. His playing of some pieces by Chopin was not so distinctive, but, on the whole, was commendable. The audience was small, but as no one left until the end of the Recital, it was obvious that Mr. Dawson had interested his hearers.

WESTMINSTER ORCHESTRAL SOCIETY.

THIS enterprising Association concluded its labours for the sixth season on May 27, with an extremely interesting programme. It contained two works specially composed for the Society, the first of these being an Overture entitled "Festal," by the Conductor, Mr. C. Stewart Macpherson. The title of the work scarcely suggests the character of the music, which is cheerful certainly, but not so jubilant as might be expected. In general character it somewhat resembles the style of Spohr—that is to say, much use is made of chromatic progressions; but the themes themselves are perfectly clear and straightforward. Unfortunately, Mr. Macpherson was seriously unwell, and it was to this cause no doubt that the performance left much to be desired. The next important work, Beethoven's Pianoforte Concerto in C minor, was kindly conducted by Mr. E. Prout. Mr. Macpherson being too ill to continue his duties. The executant was the blind pianist, Mr. Alfred Hollins, who gave what may fairly be described as a surprisingly accurate performance. The other novelty was a Suite de Ballet in E, by Mr. Prout. It is in three unpretentious movements, the best of which is certainly the *Allegro moderato* in A minor and major, written in a somewhat quaint and old English style. The final "Tempo di Valse" is trivial, and suggestive of the Bellini-Donizetti style of Italian opera. The vocalists were Mr. John Gritton, in the place of Mr. David Hughes, who was unable to appear through illness, and Miss Alice Gomez, the latter winning much applause by her very artistic singing of the aria "Vieni, che poi sereno," from Gluck's "Semiramis."

ROYAL INSTITUTION.

DR. A. C. MACKENZIE commenced his second Lecture on the "Orchestra, and the Development of the Overture" at the above Institution, on May 28, by an interesting description of the instruments used in Peri's "Eurydice," the first Italian Opera, brought out in 1600. These, the lecturer said, consisted of a harpsichord, chitarone, a grand lyre, and grand lute. The only wind instrument mentioned was a "tri flauti," supposed to be played by a shepherd on the stage; but from the remarkable character of the music assigned to it, the actual sounds were probably supplied by three flutes behind the scenes. The greater portion of the music was for voices, to which was written a figured bass, an invention of Peri's. Monteverde's "Orfeo," composed in 1608, showed a great advance, and the score supplied much valuable information. Certain instruments were set apart to accompany particular characters; the music in one place was given entirely to the brass, and it was manifest that the various instruments were used with regard to dramatic effect. The earliest signs of the "string quartet," which ultimately formed the basis of our modern orchestra, could also be distinguished in the list of instruments specified, which employed thirty-nine performers. The opening prelude (the first example of the overture), called a "Toccata," was directed "To be played three times before the curtain is raised, by all the instruments. If the muted trumpets are used it must be transposed a tone higher." One of the first marks of expression was also met with in this score, concerning a "Sinfonia," written for brass and regals, which occurred between the second and third Acts, and which was "to be played *piano, piano*." The principal element in these early operas was recitative.

and Cavalli, in 1649, was the first who provided "something resembling an air," which he accompanied by two violins and a bass. Stradella, about twenty-five years later, added to these a tenor and violoncello; the harpsichord was thus no longer a necessity, and the art of instrumentation might be said to have fairly begun. Melody, however, had still to fight for its existence; the Purists would have none of it, but as the *libretti* of opera ceased to deal entirely with the fabulous, the Aria became of greater importance and, ultimately, under Alessandro Scarlatti, a chief feature. This composer added a double-bass part to the string quartet, and instituted the practice of giving to this quintet the fundamental harmony, leaving the wind instruments to either strengthen the harmonies or add embellishments. It was difficult to find the origin of the French form of Overture adapted by Lulli from Cambert, but it was remarkable that the form of these early instrumental pieces was precisely similar to that of the English "Cushion Dance," so popular in the days of Elizabeth. Purcell's orchestration was greatly in advance of any of his contemporaries; Bach's was less brilliant than Handel's, although that of the latter greatly varied according to the means at his command. Instrumental music entered on a new era with Gluck's "Alceste." This composer was the first to fully appreciate the capability of instruments to represent dramatic characters, and he laid down principles which had ever since been observed. The clarinet made an unobtrusive appearance, the harpsichord was placed on the retired list, and Gluck was really the first master of instrumentation. The Overture to "Iphigenia in Aulis" was the first known application of the Sonata form (so far as it had then been developed), and was remarkable for its successful endeavour to foreshadow the events of the drama.

The illustrations to this Lecture included the Toccata to Monteverde's "Orfeo," and the Overture to Gluck's "Iphigenia in Aulis," admirably played by students of the Royal Academy of Music.

At the third Lecture, delivered on the 4th ult., Dr. Mackenzie traced the progress made in instrumental music during the development of the opera, and the improvements effected by Tartini, Porpora, and P. E. Bach in chamber music. These and other like earnest musicians greatly helped forward the gradual evolution of the Sonata form, which exercised so important an influence upon all schools of composition. The frequently uttered statement that every new departure in French music was originated by foreigners was not strictly true. Gossec wrote symphonies five years before Haydn produced his first, Lulli's overtures were built on precisely the same model as those of his predecessor Cambert, and Gluck and Cherubini exercised less influence in France than elsewhere. We owed, however, to Haydn, above all others, the rapid spread of the interest taken in instrumental music. Having for many years, while at Esterházy, an orchestra at his command, he was able to try various experiments, and the performers being picked players induced him to adopt a style of instrumentation which displayed the individual capabilities of the executants and their instruments, and greatly advanced the art. Mozart's series of overtures marked a new era in this form of composition, and the advance made in sonority and richness of orchestration in the Overture to "Idomeneo," produced only eleven years after Gluck's "Iphigenia," was remarkable. We were greatly indebted to his later overtures, in which increasing attention was given to form and dramatic appropriateness. Instrumental music in Italy at this period would appear to have made little or no progress, and there was as great a difference between the overtures of Cimarosa or Jomelli and Mozart, as between those of Mozart and Wagner. Rossini's overtures were the direct descendants of Cimarosa's, with the exception of that to "William Tell," which was an early specimen of the prelude. The search for that highly spiced orchestration, which became a marked feature in French music, began about 1770, eleven years before the production of "Idomeneo," with Grétry; and, a little later, this composer's "Richard Cœur de Lion," poor though the scoring was, presented certain features indicative of the dawn of the romantic school. Méhul's attempts to vary the scoring in each of his operas, and obtain appropriate tonal colour, was very remarkable, and in his Overture to "La chasse" he proved himself to be the first of that

brilliant succession of Frenchmen who directed the operatic overture into a new and more popular channel. The orchestral student could scarcely employ his time more profitably than by studying the scores of Auber, whose knowledge of delicate orchestral effects we seemed to-day to be losing in the prevailing craze for massing instruments in family groups. The Overtures to "Anacreon" and "Le Deux Journées," by Cherubini, came, in development, between those of Mozart and Beethoven. Those of the latter, however, marked a new era, particularly for the wind instruments. Beethoven demanded of orchestral players an expressive execution of their parts before undreamed of, but to which we owed the highly finished performances of to-day. He also greatly expanded the form of the overture, and in the "Leonora, No. 3," left us the most magnificent example of this form of composition ever produced. The great wave of patriotism which passed over Germany between 1806 and 1814 was productive of the most prolific period of German music, and the strongest expression of this national tendency was found in Weber's operas, and especially in that of "Der Freischütz," the Overture to which was one of the most graphic of the romantic school whose origin was traceable in the orchestral efforts of Méhul.

The illustrations on this occasion included the Overtures to "Idomeneo" and "Egmont."

The fourth and last Lecture, delivered on the 11th ult., was chiefly devoted to the rise of the "grandiose school," originated by Spontini, who, the lecturer said, was the "first of the great experimentalists," and whose scores contained most of the orchestral tricks and devices now familiar to us. The fame of this master had been dimmed by his successors, Meyerbeer, Berlioz, and Wagner, all of whom, however, were largely indebted to him. Meyerbeer attached great importance to new orchestral combinations, and was the first to avail himself of the improvements in brass instruments which took place at this period through the inventions of the Belgian, Sax. The result of the multiplication of instruments was to completely revolutionise the old methods of scoring, in which nearly the whole responsibility was placed on the string quintet, and in a comparatively short time instrumental scores assumed the character of a republic, in which the part of each was of equal importance. The most extraordinary score ever penned was the continuation of Berlioz's "Symphonie Fantastique," called "Lelio; or, the Return to Life." In the fifth number of this work all the strings were muted, with the exception of the sub-divided double-basses, which played complete chords in the lowest depths *pizzicato*, and the horns and clarinets were muffled in a leather bag. In the "Requiem" Berlioz demanded the largest orchestra ever asked for by a composer. Berlioz, like Meyerbeer, was, however, eminently practical and considerate in the individual treatment of the instruments; the passages assigned them were never unsuited to their character or unplayable, but his somewhat excessive demands on the numerical strength of his forces prevented frequent performances of his works. The names of Berlioz and Wagner were generally coupled together, but there was little similarity in their methods. Wagner's style of instrumentation was greatly influenced by his subject, and no two of his operas exhibited the same scheme of orchestration. The Overture to "Rienzi" was shaped on the familiar lines of Spontini, and reflected his pure Italian melody as well as his noisy instrumentation, formal construction, and regulation sequence of keys. The immeasurably superior "Flying Dutchman" Overture presented a perfect musical picture of that well known story, and afforded an early indication of Wagner's plan of dividing the orchestra into separate groups.

In the Overture to "Tannhäuser," Wagner would seem to have felt that the overture, as a form, had reached its culminating point, for henceforth he directed his attention to the prelude. That which Beethoven did for the overture, Wagner did for the prelude; it was not his invention, but under his fostering care it acquired a logically developed body, and became worthy of the study of musicians. The first of the great series of Preludes depicted the advent and departure of "Lohengrin" by the simple means of a skilfully worked out *crescendo* and *diminuendo*. In this the first and second violins were not only divided into eight

parts, but an additional solo quartet of violins was made to soar above them by means of harmonics. The Prelude to the "Meistersinger" was one of the finest specimens of massive and lucid modern orchestration, as well as the most shapely of the Preludes. In the "Ring des Nibelungen" Wagner adopted any combination answering his purpose, regardless of all other considerations.

In conclusion, the lecturer said that while the bowed instruments would seem to have attained perfection in form and tone, improvements were constantly being made in the wind family, and one of the latest of these was a clarinet, invented by Mr. Clinton, which, by a simple arrangement, could be played in B flat or A, the many advantages of which would be apparent to all musicians. It had been observed that no branch of musical art had made such advance during the last half century as that of orchestration. Instrumentation was, however, only a means to an end, and the lecturer feared that the phrase, "it sounds well," often meant that clever scoring had stood godfather to poor invention. Prominent composers would confer a benefit on their generation by writing more frequently for small orchestras. It was a common thing to hear a young composer say that he could not write for a small orchestra, which was really a confession of his ear having been spoiled by the intense sonority of modern scoring, and was tantamount to saying that his music required all the aid which modern art could give to make it presentable. While the musical student was quite justified in taking Voltaire's remark, "Let us be of our century," as his *canto fermo*, he would do better still if he adopted as his "counterpoint" the old proverb, "Quod licet Jovis, non licet Bovis."

The interest of this Lecture was greatly increased by the exhibition on the screen of several full-scored pages by the great masters.

THE MUSICAL ARTISTS' SOCIETY.

THE above Society gave their fifty-ninth Concert at the Princes' Hall on May 30. Of the new works performed the most important, as well as the most satisfactory, was a well-written and decidedly interesting Violin and Pianoforte Sonata, by Mr. W. H. Hadow. The composer's themes display considerable inventive power, being generally attractive and well contrasted, while their treatment is sufficiently varied and ingenious to rivet the attention of the listener. Of the three movements, the opening *Allegro moderato* is the most ambitious and, as regards workmanship, the best; but the genial, spirited, and fanciful final *Allegro molto*, with its clever rhythmic devices, will, perhaps, be considered the most taking. The work was well played by Herr Straus and the composer. A set of clever and effective dances for pianoforte duet, by Mr. Walter Wesché, and some pieces for violoncello, by Mr. Algernon Ashton were the other instrumental novelties. As is always the case with a work from Mr. Ashton's pen, these pieces supply everything that science demands, but they suffer from the want of emotional charm. The Trio in A minor, for pianoforte, violin, and violoncello, by Mr. F. H. Cowen, played by Mr. Buziau, Mr. Albert, and Madame E. Lawrence, is evidently a very early work.

Another Trio, in D minor, by Lady Thompson (Kate Loder), would also seem to be an effort dating from the composer's student days. It is a fluently-written, bright, and graceful work, and was evidently conceived in a happy mood, for there is not a sombre bar in any of its four movements. The remainder of the programme consisted of songs by Messrs. C. Trew, Charles Lawrence, E. H. Thorne, and F. St. John Lacy.

THE MUSICAL GUILD.

THE most enjoyable feature of the above Society's third Concert, which was given on the 2nd ult., was Miss Ethel Sharpe's playing of Brahms's two Rhapsodies for pianoforte (Op. 79). The young artist revealed very considerable powers by her interpretation of those gloomy and severe but strikingly original tone-poems, which require not only a faultless technique, but great breadth and boldness of treatment, and a thorough and sympathetic appreciation of

the composer's ideas. Miss Sharpe met these requirements in a very artistic and satisfactory manner. The concert pieces were Haydn's Quartet in F (No. 14) and Spohr's Nonet, for string and wind instruments (Op. 31). The performance of the Quartet by Messrs. J. Sutcliffe, W. Wallace, A. Hobday, and W. H. Squire was praiseworthy, but a good many more rehearsals would have been required to make it even a moderately good specimen of genuine quartet playing. In this respect the young artists have still a great deal to learn. Mr. Jace Sutcliffe, who led the above two works, played an expressive Reverie by Mr. Algernon Ashton and Mr. Albert Holmes's melodious "Grief and Consolation" with good tone and intonation; but his performance of one of Brahms's Hungarian Dances excited wonder as to whether he had ever heard such music played by a Joachim or an Ondrick. Miss Charlotte Russell was very acceptable in Schubert's "Heiss mich nicht reden" and an Irish song by Stanford.

With the welfare of the final Concert of the fifth series of this young and enterprising Association, at the Kensington Town Hall, on Tuesday, the 9th ult., the prevalent epidemic seriously interfered. From this cause the "Liebeslieder" (Op. 52) of Brahms—undoubtedly an attractive element of the programme—could not be performed. The instrumental pieces fared better. Mr. Charles Wood's Quintet in F, for flute, oboe, clarinet, bassoon, and horn, a work that recalls the Wind Instrument Society, for which it was composed, was excellently played by Messrs. Edward Ingham, E. V. Davies, William Hall, Edwin Hall, and Joseph Smith. Each of the five movements elicited marked approval, whilst there could be no question respecting the unanimous satisfaction afforded by the *Andante*. Considering the dearth of productions of its class, in which thought and melodiousness are happily blended, this work should not be allowed to fall into neglect. Mozart's Quartet in B flat, for two violins, viola, and violoncello, was another good performance, and the executants this time were Miss Winifred Holiday, and Messrs. Wallace Sutcliffe, Emil Kreuz, and Arthur Blagrove. Mr. Leonard Borwick, the pianist, so thoroughly interpreted Schumann's "Etudes Symphoniques" that the audience enthusiastically recalled him thrice, whereupon he gave Liszt's Study in D flat. Mr. Sandbrook sang with adequate expression Joachim's "Merlin's song" and Barnby's "Cophetua and the beggar maid."

LONDON CHURCH CHOIR ASSOCIATION.

THE London Church Choir Association, consisting of some forty-five of the choirs attached to London and Suburban churches, met at St. Paul's Cathedral on May 28, for the eighteenth annual Festival. There were altogether over nine hundred singers, and the music of the voices was accompanied by the great organ and a quartet of trombones. The difficulties of enabling so large a body to maintain the pitch was to a certain extent obviated, though they were not entirely removed. The procession before the opening of the Service, when the vast body of singers moved from west to east to their places in the choir, occupied nearly twenty minutes; the hymns sung during the time were Mr. Gerard Cobb's setting of "King eternal" and the Rev. J. Baden-Powell's fine melody "Praise to God." The Special Psalms were sung to single chants by Mr. C. Macpherson, and the Service (Magnificat and Nunc dimittis) was to music written especially for the occasion by Mr. King Hall, who had successfully striven to maintain the dignity of the words by corresponding musical expression without overloading the vocal parts with passages that could not be sung by ordinary parish choirs. In this respect the setting should command popularity. Mr. Ebenezer Prout provided the special Anthem for the Festival, a setting of a portion of the 126th Psalm, "When the Lord turned," in which the choral writing is broad and expressive, and a treble solo is introduced with excellent effect. The hymns "Lord, Thy children guide," and "Father, ever living by Redhead and Mann, were sung before and after the sermon, which was delivered by the Rev. R. W. Forrest, D.D., who has since been nominated to the Deanery of Worcester.

Sleep, baby, sleep.

July 1, 1891.

FOUR-PART SONG

Words by WITHERS (1667).

Composed by ELIZABETH STIRLING.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Andante. *mf*

SOPRANO.
Sleep, sleep, ba - by, sleep, . . What ails my dear, . . Sleep, sleep,

ALTO.
Sleep, sleep, ba - by, sleep, . . What ails my dear, . . Sleep, sleep,

TENOR.
Sleep, sleep, ba - by, sleep, . . What ails my dear, . . Sleep, sleep,

BASS.
Sleep, sleep, ba - by, sleep, . . What ails my dear, . . Sleep, sleep,

Andante. *p* *mf*

PIANO.

ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

ba - by, sleep, . . What ails my dear, . . What ails my dar - ling thus to cry, Be

ba - by, sleep, . . What ails my dear . . What ails my dar - ling thus to cry, Be

p

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

still, my child, and lend thine ear, To hear me sing thy lul - la - by, Be still, my dear, sweet

f

ba - by, sleep, sleep, sleep, sleep. Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, sleep. Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, sleep. Sleep, sleep, ba - by, sleep, . . and no - thing

ba - by, sleep, sleep, sleep, sleep. Sleep, sleep, ba - by, sleep, . . and no - thing

pp *p*

fear, . . Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, . . Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

fear, Sleep, sleep, ba - by, sleep, . . and no - thing fear, . . For

mf

who-so-ev-er thee of-fends By thy pro-tect-or threatened are, And God and an-gels

who-so-ev-er thee of-fends By thy pro-ect-or threatened are, And God and an-gels

who-so-ev-er thee of-fends By thy pro-ect-or threatened are, And God and an-gels

who-so-ev-er thee of-fends By thy pro-ect-or threatened are, And God and an-gels

are thy friends, Be still, my dear, Sweet ba-by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba-by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba-by sleep, sleep, sleep, sleep.

are thy friends, Be still, my dear, Sweet ba-by sleep, sleep, sleep, sleep.

THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

WILLIAM RUSSELL, M.A., Mus. Bac., OXON.

(Succesor of St. Paul's Cathedral).

OPINIONS OF THE PRESS.

DAILY TELEGRAPH.

Messrs. Novello, Ewer and Co. have conferred a great boon upon the choirs and congregations of churches in which the services are choral, by publishing "The Cathedral Prayer Book." . . . One book instead of many—that is a good recommendation for the new issue, and we must compliment the editors and publishers on the manner in which they have discharged their task. With regard to the music, the Responses, Litany, and so forth, are given as sung in St. Paul's, and the contents generally in this department have been gathered from authoritative sources, and most carefully edited. The music and letterpress leave nothing to desire, while the get-up of the book is worthy of the Novello Press. We cannot conceive a more efficient aid to the Choral Service of the Church of England.

THE GUARDIAN.

The first of the two publications now before us is, on the whole, the best attempt which we have yet seen to provide on the lines of "Anglican" music a complete setting to the whole of the Prayer Book. . . . It is practically the use of St. Paul's Cathedral published in a simplified and yet complete form, and edited by the two musicians to whom the high position of the choir of St. Paul's amongst those of other cathedrals is chiefly due. The pointing of the Psalms which has been used is that of the "Cathedral Psalter," a preliminary instalment of the present work which has already appeared. Immediately after the general preface a short explanation of this pointing is given which is a model of clearness, and well worthy of study, not only as an explanation of this particular Psalter, but as a concise and practical exposition of the structure and form of the Anglican chant.

CHURCH TIMES.

"The Cathedral Prayer Book" is complete in all its parts, and neither priest nor singer need have any other copy of the Prayer Book in choir, a great advantage where choir stalls are of restricted dimensions. . . . The book as a whole is excellently printed, and prepared for the press with singular care. . . . We commend this book to the respectful attention of clergy, organists, choirmasters, and all other lovers of choral worship with the certain conviction that, whether they approve or not of various details, it cannot fail to be of material value in helping them to perform the Divine offices and to celebrate the highest Act of our worship with the solemnity which befits our approach to the Holiest.

SCOTSMAN.

The musical editing is most thoroughly done, and—that is no small matter in a book of this kind—the printing both of words and music is admirably clear and legible. The work will be welcome to choirs and choirmasters throughout the English Church.

SATURDAY REVIEW.

Clergymen and all the denizens of "quires and places where they sing" ought to be very much obliged to Sir John Stainer and Mr. Russell for bringing out this book. It does for the intoned service what "Hymns Ancient and Modern" has done for the service of song. . . . In the volume before us an attempt is made—and it seems to us a very successful attempt—to remedy the state of things thus described in the Preface: "The Music of the Versicles and Responses—Festal as well as Ferial—and a Psalter and Canticles pointed for chanting are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers, involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship." Any clergyman will agree in these expressions of the editors, and will look on the new volume as a boon.

JOHN BULL.

Of the convenience of a manual which provides in a compact form, and to as far as possible, all that is requisite for the choral rendering of the Church's Services, little need be said. The compilers of "The Cathedral Prayer Book" have aimed at doing for the Book of Common Prayer what was done for the Service Books of old by proper ecclesiastical authority. . . . "The Cathedral Prayer Book," compiled by its former Organist and the present Succesor of St. Paul's Cathedral, at least enjoys the prestige arising from the fact that it embodies the existing musical use of that great church—a church celebrated all over Europe for the excellence of its music. . . . On the assumption that Anglican music is that which ought to be adopted, "The Cathedral Prayer Book" is probably as near perfection as anything we are likely to see.

IRISH TIMES.

One of the principal objects of the present volume is to prevent the inconvenience arising from the constant shifting of books during the service, as well as the expense of supplying several books to each member. As, however, we have remarked before, there is even a stronger reason for recommending the work to Churches—namely, that it will encourage the general congregation to an intellectual participation in the choral portions of the service, and thus prevent that drowsy inference which is at present too often manifested in many cases. The book is small and portable, about the same size as the present Church Hymnal, and is sold at a price exceedingly small, considering its character. . . . The work has evidently received all that care and thought in its compilation which it is in the power of two such well-known and distinguished musicians as the Professor of Music of Oxford University and the Succesor of St. Paul's Cathedral to bestow, and we would recommend it very strongly to the notice of our clergy, choirmasters, and organists.

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THE NONCONFORMIST CHOIR UNION AT THE CRYSTAL PALACE.

THE Nonconformist Choir Union is the most recently formed of the societies that give great Concerts at the Crystal Palace. This Union was founded in 1888 for the development and improvement of music in Nonconformist congregations, to promote the co-operation of choirs, and to hold united Festivals and Concerts. On the 6th ult. a vast choir, composed of several thousands of singers, performed an admirable selection of music at the Crystal Palace, under the *bâton* of Mr. E. Minshall. Choirs came from all parts of the country to take part in the demonstration, places so far distant as Chester, Ruabon, and Oldham contributing their quota. The programme included two of Handel's choruses, "O Father, whose Almighty power," and "But as for his people"; a prize anthem, "Blessed be Lord," composed by Kingston; the anthem "O Zion," by Stainer, and some part-songs by Pinsuti, Gaul, and Watson. Of the performance we are glad to speak in favourable terms. Most of the music went with a swing not always easy to get from so large a choir. Mr. J. R. Griffiths played the organ.

THE LONDON SUNDAY SCHOOL CHOIR.

THE annual summer Concerts of this vast body were held at the Crystal Palace on the 10th ult. The junior choir of about 4,000 voices sang early in the afternoon, under the conductorship of Mr. J. Rowley, and the senior choir at a later hour, under Mr. Luther Hinton. The programme at the junior Concert was, on the whole, suitable for the occasion, comprising many pieces especially written for children. The constitution of the choir was hardly favourable to our-part music, the trebles so greatly preponderating. It seems a pity that this Association, formed "to promote part-singing among Sunday-school teachers and scholars," cannot, in the junior section, command the well balanced part-singing presented by the Board School children when they appeared at the Crystal Palace last year. Among the pieces most successfully given on this occasion were "The Postman," by C. Kuntze; a song with a whistling refrain by G. Merritt; and an excellent action song, "The Chinaman," by A. L. Cowley. Later in the day the senior choir gave a more ambitious selection, under the experienced guidance of Mr. Luther Hinton. It cannot be said that the performance was equal to that given by this choir at the Royal Albert Hall a few months ago. The music appeared to be too difficult or to have been inadequately rehearsed, and the want of a proper balance of parts, so noticeable in the junior choir, was again forced upon the attention. The programme included "The Lord is my Light," an effective Anthem by E. A. Vydenham; "He watching over Israel," from "Elijah"; the Credo from Haydn's Mass in B flat; one of Mr. Gaul's best part-songs, "The Potter"; and "How excellent," from Handel's "Saul."

THE TONIC SOL-FA COMPOSITION CLUB.

THE Tonic Sol-fa Composition Club is, so far as we are aware, a perfectly unique institution in this country. It was founded in 1867 and now consists of about thirty musical students, nearly all of whom are amateurs who seek mutual improvement in musical composition by means of periodical meetings at which papers are read and discussed, and by examination and criticism of each other's work.

On Thursday, May 28, the outside public was privileged to judge of the work done by the Club by a Concert given at the City of London College, the programme of which was composed entirely by the members. Judging from the specimens performed on this occasion, it would seem that the Club members chiefly aim to compose music of a simple nature, suitable to church choirs and small choral societies. As there were more than twenty pieces in the programme it is not possible to give an exhaustive criticism. It may suffice to mention that while not a few of the vocal pieces were undoubtedly commonplace, there were others that showed freshness and constructive power, amongst which we may mention a Harvest anthem, by C. Nixon; "The

Bells of Lynn," by W. T. Deane; and songs by W. Goodworth and W. S. Desborough. A glee, by Geo. Merritt, was performed so badly that it was not possible to gauge its worth. Several instrumental pieces varied the programme. A March for pianoforte, by W. S. Desborough, and an Adagio Cantabile and Scherzo, for violin and pianoforte, by W. G. Goodworth, were, perhaps, the most noticeable pieces. The performance was very unequal. It was obvious that many of the pieces suffered greatly from the want of skill or want of rehearsal on the part of the performers. Notwithstanding these drawbacks, the members of the Club may be congratulated on this demonstration of their power to compose pleasing music.

MENDELSSOHN'S "ELIJAH" AT SALISBURY.

AN exceptionally fine performance of Mendelssohn's "Elijah" was given on the 5th ult., in the Market House, Salisbury, in which four choirs took part—viz., the Test Valley Musical Society, the Avon Vale Musical Society, the Sarum Choral Society, and a large contingent of tenors and basses from the Bristol Festival Choir. The majority of the bowed instruments of the orchestra were played by lady amateurs; the Rev. H. W. Carpenter, Minor Canon, presided at a specially constructed organ. The combined forces numbered about 400. The Rev. E. H. Moberly conducted. Mrs. Hutchinson, Madame Belle Cole, Mr. Henry Piercy, and Mr. Watkin Mills were the principal vocalists. Little need be said of their achievements. They discharged their duties most satisfactorily, the impersonation of the Prophet by Mr. Mills being particularly good. Mrs. Aylmer Jones, Miss Beatrice Milford, Mr. E. T. Morgan, and Mr. W. Thomas lent effective aid in the concerted numbers. With few exceptions, all the choruses were admirably given; the voices were full, fresh, and well balanced; the attack and release were generally crisp; the enunciation was clear; the phrasing good; and the contrasts of light and shade were well marked. A little more emphasis on the first note of each bar in the Baal choruses would have been an improvement, but with this exception they were spiritedly and effectively given. Some imperfect intonation and uncertainty were noticeable in "The fire descends," "Yet doth the Lord," and "Woe to him," and points of difficulty in the more impetuous choruses; but nothing could be better than the beauty of the singing of "Blessed are the men," "He watching over Israel," and "He that shall endure." Perhaps the most remarkable feature of the performance was the high degree of perfection of the ladies' playing. The strings were full and rich, the intonation faultless, and the amateurs played with a freedom and precision equal to many professionals. It was a delightful surprise to listen to a performance of such all round excellence, which bespeaks long and well directed training and frequent rehearsals. The Rev. E. H. Moberly conducted with judgment and clearness, and showed that he has a thorough knowledge of Mendelssohn's work. All who took part in the performance are to be congratulated on such exceedingly gratifying results.

OBITUARY.

MR. RICHARD HOFFMAN ANDREWS, who was one of the oldest musicians and ex-actors in this country, died on the 15th ult., at Longsight, in his eighty-ninth year. His *début* was made in 1808, at the Theatre Royal, Birmingham, in "The Blind Boy"; and in 1809 he played at Liverpool the small part of *Pistol's* boy to the *Henry V.* of John Philip Kemble. In 1812 he, however, quitted the theatre, and was, at the age of nine, apprenticed to Andrew Ward, of Manchester, as a musician. Mr. Andrews was the author of "Music as a Science," "Sacred Music adapted for Public and Private Devotion," "Songs of the Hearth," and a very large collection of glees and songs.

M. IGNAZ LEYBACH, a very prolific composer of light pianoforte pieces for the drawing-room, died at Toulouse, on May 23, at the age of seventy-four. Leybach was born at Ganbsheim in Alsace in 1817, and studied under Kalkbrenner and Chopin. In 1844 he gained in competition the post of Organist at the Métropole, Toulouse, and he has since resided there, sending out his compositions to the world

from that city. His most important works were a "Method" for the harmonium, which has been translated into four languages, and a collection of organ pieces.

We regret to announce the death, on May 28, of Mr. FREDERICK BOWEN JEWSON. He was born at Edinburgh on July 26, 1823, and achieved distinction as a pianoforte player when he was only six years of age. He came to London in the year 1834, and entered the Royal Academy of Music, where he succeeded in gaining the King's Scholarship. He eventually became a member, professor, and a director of the Institution. Mr. Jewson enjoyed the intimate acquaintance of all the most distinguished musicians of the day, and was the personal friend of Thalberg, Mendelssohn, Wagner, Chopin, Moscheles, Sir W. Sterndale Bennett, Sir G. A. Macfarren, and a host of other great musicians who have long since gone to their last rest. In the year 1849 he was appointed a life member of the Court of Assistants of the Royal Society of Musicians of Great Britain. In the year 1866 he had the further distinction of being specially selected as one of the Musicians in Ordinary to the Queen. He retired from professional life two years since, after a period of upwards of half-a-century spent as a teacher of the pianoforte.

The death is announced, in May last, at Halle, of MARIE FRANZ, the wife of Robert Franz, the veteran German composer. Under her maiden name of Hinrichs, the deceased lady has published a number of songs which obtained some popularity. She was in her sixty-fourth year.

FERDINAND SCHUMANN, the second son of Robert and Clara Schumann, for some years engaged in mercantile pursuits, died at Gera, on the 6th ult., after a protracted illness, aged forty-two. Another son of the two distinguished artists, Ludwig, has, we deeply regret to add, been afflicted with brain disease for a considerable time past.

FREDERICK TER LINDEN, an able organist and teacher of that instrument at Sherbrooke (U.S.), died at that town on May 12, aged fifty-two.

ANGELO FRONDI, for many years a highly popular orchestral conductor and an operatic composer of merit, died at Lisbon on the 4th ult., aged eighty-three. As Conductor of the San Carlo Theatre, and of the Trinitade, in the Portuguese capital, Frondini brought out successfully several operas and operettas, written to Portuguese librettos, notably "Os Profugos de Parga," "O Rouxinol das Salas," and "O Beijo"; the last-named, more especially, obtaining a very great success. Originally induced to visit the country by the Conde de Farrobo, a wealthy amateur, whose laudable ambition it was to be the means of creating a National Opera, Frondini, although not greatly furthering this scheme, met with so congenial a sphere of activity here, that Portugal soon became the country of his adoption, he having resided there for nearly half-a-century.

EDOUARD KEVERS, popular composer of dance music and of a great number of other compositions of the lighter order, died at Brussels on May 15. He was born at Ostend in 1809.

Another highly-gifted writer of dances, called by many the "Belgian Strauss"—LOUIS JOSEPH BERLON-SACRE, died at Etterbeek on May 30. He was an excellent orchestral conductor, and his somewhat fantastic figure and grotesque movements were well known to those acquainted with the Belgian capital. He has written a great number of waltzes with a chorus, notably "Les Gondoliers," as well as mazurkas, polkas, &c., many of them achieving deservedly great popularity. He was director of the Court balls of Brussels for fifty-eight years, and had received decorations from several reigning monarchs.

The death is announced on May 29, at Veduggio, near Monza (Italy), of the DUKE GIULIO LITTA VISCONTI ARESE, a distinguished connoisseur in art matters, and a musical composer of more than ordinary merit. Among his operatic works may be cited the Operas "Maria Giovanna," brought out at the Carignano Theatre, Turin, and "Editta di Lorno," successfully performed at Genoa in 1853; as well as the Operettas "Raggio d'amore" and "Il Violino di Cremona." He was also the composer of a work in oratorio-form, written to the words of a hymn by Manzoni,

and entitled "La Passione." The late duke was in his seventieth year.

ADEONATO BOSSI, one of the foremost organ builders of Italy, the last descendant of a family which has been famous for three centuries past for its skill in the construction of organs, died at Bergamo on the 7th ult., at the mature age of eighty-six. Bossi was also the first maker in Italy who applied electricity to the action of his instruments.

An interesting figure in Parisian musical circles during the Second Empire, the COUNT NICOLA GABRIELLI, died in the French capital last month, in comparative obscurity. Born at Naples in 1814, he studied music under Zingarelli and Donizetti, and soon developed an extraordinary fertility as an operatic composer, he having brought out, with some ephemeral success, no less than twenty-two operas, on Italian and other stages (including Vienna) previous to the year 1854; besides having written the music to some sixty ballets. In the year mentioned the Comte took up his abode permanently in Paris, where he succeeded in bringing out three new operatic works—viz., "Don Gregorio," at the Opéra Comique, in 1861; "Les Mémoires de Fanchette," at the Théâtre Lyrique, and "Le Petit Cousin," at the Bouffes Parisiens, both in 1865. After the collapse of the empire, Count Gabrielli gradually sank into obscurity; nor have any of his operas maintained themselves upon the *répertoires* for any length of time, either in his native country or in France.

M. GAUTHIER, the director of the Théâtre des Variétés, of Marseilles, and for a number of years also the manager of the Paris Folies Dramatiques, during which time he brought out many popular operettas, died at Marseilles on the 18th ult.

LOUIS BESSON, the musical and dramatic critic of the Paris *L'Evénement*, whose articles were signed with the nom de plume of "Panterose," and who was also an operatic librettist, died in the French capital on May 26.

During the past month the deaths have been recorded of Mr. W. H. THOMPSON, a resident violinist and conductor of Liverpool, and of Mr. JAMES BLAMPHIN, a well-known harpist and a native of the same city.

We regret to record the death of Mr. HENRY FARNER, at Nottingham, on the 25th ult. He was uncle of Mr. John Farmer, formerly of Harrow, now of Oxford, and will be remembered as a skilful violinist and the arranger of popular melodies for the pianoforte and other instruments. He was also leader of the band at the first performance of "Elijah," at Birmingham, when the composer conducted.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE revival of Rossini's "Cinderella," just mentioned in our last, was a highly interesting as well as successful affair. There was a strong chorus and an excellent orchestra, presided over by Mr. Goossens; and with Madame Georgina Burns in the part of *Cinderella*. Mr. Leslie Crotty as *Dandini*, Mr. Aynsley Cook as the *Baron Pompolino*, and the other parts well sustained, the work was extremely effective, owing, naturally, something to the admirable manner in which the opera was staged. The visit of the company lasted a week, ending May 30. On the following Monday, the 2nd ult., the Carl Rosa Light Opera Company were here (Grand Theatre) for the second time with "Marjorie"; and a fortnight later still Mr. D'Oyly Carte's company were at the Prince of Wales Theatre, with "The Mikado" and "The Gondoliers." The Birmingham tenor, Mr. Richard Clarke, was warmly welcomed by his numerous friends, who were pleased to note his improvement as an actor, but we should like better to see him in something more suited to his undoubted abilities.

At the Winter Gardens, after the first month or so, the entertainment deteriorated to the ordinary music hall level; but that, it is comforting to find, did not answer. Laterly the managers have revived the Promenade Concerts, and such artists as Mdlle. Trebelli and Mr. Musgrove Tufnell have appeared among the vocalists, while there has been a good orchestra under the direction of Signor G. de la Camera.

The preparations for the Festival are progressing apace. The end of April the Town Hall has been in the hands of the workmen, and visitors here in October will notice great alterations and improvements. The whole of the stances from the front are to be reconstructed, and commodious staircases, roomy vestibules, and cloak rooms will replace the late defective arrangements. The approaches to the orchestra will also be entirely remodelled, and the heating and ventilating details are to be as perfect as possible.

On Wednesday evening, the 17th ult., Professor Stanford attended a rehearsal of the Festival Choir, when the vocal portions of his new Oratorio, "Eden," were gone through under his direction. Without anticipating anything that may be said respecting this work, one may say that it affords great scope for the chorus, and at the rehearsal the singing was superb. It may safely be asserted that no better chorus has been heard in Birmingham, the singers showing refinement as well as volume of tone. In the first act of the Oratorio, Heaven, the basses are silent, the effect of their entry in the second act is enough in itself to ensure the success of the work. Mr. Stockley had taken great pains in the preparation of the work, and the singing was quite a surprise to the composer. The chorus is now engaged on Bach's Passion Music ("St. Matthew"), which has never yet been heard in complete form at a Birmingham Festival.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL events have been falling off considerably during the past month, as is ordinarily the case when the season approaches its close. The unusual activity which has prevailed since last September ended on May 27 (although a few minor events have taken place since) by a fine performance by the Bristol Choral Society. Elaborate preparations were made for this the last Concert of the season of the largest vocal body in our city. Barnett's "Ancient Mariner," Mendelssohn's "Loreley," and Parry's "Blest Air of Sirens" were for several months studied with such earnestness and assiduity that the Society was able to give them almost perfectly on May 27. It seems impossible to surpass the chorus-singing on that occasion. The parts were well balanced, but more tenors and basses would have been an improvement; the tone and purity of the voices were really beautiful, and everything they sang was marked by a high degree of artistic finish. All the points were taken up with great precision and firmness, the most difficult numbers were given with a freedom that could only be gained by long and careful study, the enunciation and phrasing were admirable, and nothing could have been better than the marking of light and shade, and the observance of every nuance. Many members of the Bristol Society of Instrumentalists were introduced into the band with striking success, and they played with skill and intelligence. The brass wind, in the hands of professional executants, was occasionally too heavy. Miss Florence Cromey, a local lady, who was called upon within twenty-four hours to take the place of Miss Anna Williams (who was absent through the influenza), did remarkably well, and was rewarded by the hearty plaudits of the assemblage. Messrs C. Aldersley, Mr. Harper Kearton, and Mr. Watkins, the other principals, also discharged their duties satisfactorily. The services of Mr. Fulford as organist are worthy of recognition. Mr. Risleigh conducted.

A crowded assemblage attended the closing Popular Chamber Concert of the season, which took place on May 30. The most important work was Schumann's Quintet in E-flat (Op. 44), for pianoforte and strings, the executants being Miss Lock, Mr. Theo. Carrington, Mr. Harold Bernard, Mr. F. Gardner, and Mr. E. Pavey. The other principal concerted piece was Mozart's String Quartet in C, the last of the six dedicated to Haydn. Mr. Carrington gave a fine performance of Spohr's Violin Concerto, No. 8 (Op. 47), Mr. Fulford being at the pianoforte. Miss Alice Davies, sister of Miss Fanny Davies, the well-known pianist, made a most successful debut in Clifton. Her choice of songs consisted of Arnold's "Nymphs and shepherds," Grieg's "Solveig's Song," and Henschel's "The spinning-wheel."

On the 10th ult. Mr. Paderewski, the Polish pianist, gave a Recital in Clifton to a large assemblage.

The Downend Choral Society, which gave a performance of "Athalie" on May 11, repeated the work at Clifton on the 15th ult.

The members of the Bristol Choral Society, like those of the Festival Choir and the Society of Instrumentalists, will continue to meet weekly during the summer. Haydn's "Creation" is being prepared for performance in the autumn.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL interesting musical events took place in Dublin during the last week of May, of which detailed notice had necessarily to be reserved until present issue. Of chief importance amongst these was the performance, by the Dublin Musical Society, of Sullivan's "Golden Legend" and the third act of Wagner's "Tannhäuser." The manner in which the band and chorus triumphed over difficulties such as they had seldom encountered deserves special commendation; for though the choir of the Dublin Musical Society has always maintained a high standard of efficiency, the band has more than once seen its shortcomings in print in this column. Were it for nothing else than the remarkable improvement in this department, so necessary to place the Society in a position to keep its promises to the public, the highest praise is due to the efforts and perspicacity of the Society's able Conductor, Dr. Joseph Smith. The enterprise of the Committee in engaging such a quartet of principal vocalists as Madame Nordica (*Elsie*), Miss Sarah Berry (*Ursula*), Mr. Iver McKay (*Prince Henry*), and Mr. Pierpont (*Lucifer*), is of the best augury. The small part of a *Forester* was taken by Mr. R. McNevin, jun. Mr. Werner led the strings, and Mr. Horan, jun., presided at the organ.

On the following evening, May 27, Handel's "Alexander's Feast" was performed by the Dublin University Choral Society. This was the usual Ladies' Concert of the Society's season, and took place in the Dining Hall, Trinity College, in the presence of a large audience. The principal vocalists were Miss Mary Harris, Miss Amy Craig, Mr. John Weldon, and Mr. Dudgeon, whose reading of their respective solos was excellent in all respects. The choir was most successful in the "Bridal Chorus," "Behold Darius," and "Your voices tune"; and, in default of a band, the pianoforte accompaniment was efficiently contributed by Signor Esposito. Sir Robert Stewart conducted.

There is little of interest to record during the past month except the Diocesan Choral Festival, which took place in St. Patrick's Cathedral on the 3rd ult. Forty-three choirs took part in the Festival, numbering in all about 700 voices. The singing of this large body of choristers was characterised by the greatest evenness and precision, and excellent attention to the Conductor's indications. The volume of tone at times produced a magnificent effect in the fine Cathedral. The training of the united choirs for this Festival was the work of Mr. Marchant, who conducted, Dr. Gater presiding at the organ with distinguished ability. The sacred music rendered by the united choirs was naturally of a simple and massive character, and included processional hymn: "The Son of God goes forth to war," to St. Ann's tune, arranged by Sullivan; some excellent psalmody, one example being Gregorian; Magnificat and Nunc dimittis (Garrett), and the Anthem, "Thine, O Lord, is the greatness" (Kent).

At a meeting of the Senate of Dublin University, held on the 19th ult., it was decided to confer the degree of Mus. Doc. of Dublin University, *honoris causa*, on Dr. C. H. H. Parry and on the Rev. Dr. Mahaffy, who chose this degree in preference to that of Doctor of Letters.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical interest of the moment hereabouts is gathering round Chester, where preparations are in progress for the Triennial Musical Festival. The programme is to comprise Mendelssohn's "Hymn of Praise," at the inaugural

service, on Sunday, the 19th inst.; Mendelssohn's "St. Paul" and Dr. J. C. Bridge's "Rudel," on Wednesday, the 22nd inst.; Dvorák's "Stabat Mater," Saint-Saëns's Forty-first Psalm, Handel's Concertante in C, for two violins and violoncello; Part II. of Berlioz's "Childhood of Christ," Schubert's "Song of Miriam," and Berlioz's "Faust," on Thursday, the 23rd inst.; and Spohr's "Last Judgment," Mozart's "Jupiter" Symphony, Gounod's "St. Cecilia" Mass, and Mendelssohn's "Elijah," on Friday, the 24th inst. The secular Cantatas will be given in the Music Hall, and the rest of the programme in the Cathedral.

Following the publication of the annual balance-sheet by the Liverpool Philharmonic Society, comes an announcement of the chief choral works to be taken in hand. These, so far, it is said, are to consist of Bach's "Matthew" Passion, Mendelssohn's "St. Paul," and Schumann's "Paradise and the Peri." One other Oratorio or Cantata has yet to be selected, and the suggestion has been offered that the programme of the Festival novelties of the year be laid under contribution.

A Concert of somewhat abnormal proportions was given on May 30, by pupils of Mr. and Miss Argent, in aid of a deserving local charity, at St. George's Hall. An orchestra, consisting of thirteen pianofortes, with twenty-six players, and as many violinists, with violas, violoncellos, and basses to balance the whole, was undoubtedly a novelty, and the music undertaken evidently proved acceptable to a large audience.

The Sacred Concerts at New Brighton have been stopped at the behest of the Lord's Day Observance Society, much to the annoyance of a large number of persons who habitually made the river excursion there and back to this pleasant seaside resort on Sundays, and listened to a usually good performance in the interim. So long, however, as an obsolete Act of Parliament is allowed to remain on the Statute Book the protests of those who suffer must prove unavailing.

It has at length been decided by the Board of Victoria University, the ramifications of which extend to Manchester, Liverpool, and Leeds, to make use of that portion of their Charter which empowers the granting of musical degrees. Up to the present, owing to the limits of space, music has not been included in the curriculum of the Liverpool University College, but the new building now approaching completion will probably afford the needful facilities.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

A FEW more College Concerts remain to be recorded—viz., Jesus College on the 10th ult.; Pembroke and Keble, both, on the 11th ult.; New College on the 13th ult.; and Magdalen on the 17th ult. There is little to say about any of them. The Committee at Pembroke wisely recognised the fact that a programme that consists of an alternation of songs and part-songs has little interest now-a-days, and introduced a short Cantata, Alice Mary Smith's "Little Baltung." Sullivan's "On Shore and Sea" was given at New College, but the most remarkable thing by far about this Concert was the manner in which it was advertised. At Keble a good band was engaged, and Parry's "L'Allegro" performed for the first time in Oxford. One or two passages went very badly, but, on the whole, the performance was distinctly good and reflected much credit on the College.

But by far the greatest achievement of any single College in recent years was the production of a burlesque on "Ivanhoe," entitled "Ivan Rake," by the members of Magdalen College, on the 9th ult. Both words and music were written by members of the College, and all the actors and all the orchestra—by no means a small one—were also Magdalen men. The success of the piece was immediate and triumphant, and was also thoroughly well deserved. Messrs. Hall, McGrath, Smith, and Stewart deserve the greatest credit for the pleasing and graceful music which they wrote for the play, and the band, under Mr. Hall's baton, did their work thoroughly well.

On the 15th ult. the Oxford Choral and Philharmonic Society gave a Commemoration Concert, conducted by Dr.

Roberts, in the Sheldonian Theatre. The programme consisted of Beethoven's "Leonora" (No. 3) Overture and Sullivan's "Golden Legend," with Mrs. Clara Leighton, Miss Tunncliffe, Mr. Hirwen Jones, and Mr. Watkin Mills in the solo parts. Mrs. Leighton, who was new to an Oxford audience, made a very successful first appearance. The orchestra was the best that has been heard in Oxford for many years, the chorus justified the reputation it has won under Dr. Roberts, and the building was packed from floor to ceiling.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 12.

WHILE our Metropolis virtually closed its musical season with the occurrences reported in my last letter, the country was more active than at any previous period in celebrating the various annual May Festivals. While few of these Festivals can be compared in musical importance to such as Birmingham, Leeds, and others in your country, yet they are annually growing in importance, and are bound in time to become one of the most important factors in the musical life of America. The most successful Festival of this year, artistically, was the one of Providence, Rhode Island, given by the Apollo Club of that city, under the direction of its Conductor, Mr. Jules Jordan. The scheme comprised four Concerts, two of which, the first and the last, were devoted to the performance of two large choral works, Berlioz's "Damnation of Faust" and Mendelssohn's "Elijah," while the other two programmes were made up of smaller choral, orchestral, and solo pieces, including excerpts from the works of Wagner. The most prominent soloists were Miss Emma Juch, Herr Andreas Doppel, and Mr. William Ludwig.

The Rutland (Vermont) Festival, under the direction of Mr. Carl Zerrahn, offered this year Gounod's "Redemption," Rossini's "Stabat Mater," and Bruch's "Arminius," besides two afternoon Concerts with miscellaneous programmes. The principal soloists for these occasions were Miss Clementine de Vere, Miss Gertrude Edmands, and Messrs. Geo. J. Parker and Myron W. Whitney.

The principal feature of the fifth Buffalo (New York) Festival was the engagement of the Boston Symphony Orchestra, under its Conductor, Mr. Arthur Nikisch. The choral work, though a splendid body of 500 singers was employed, was restricted to the performance of two small Cantatas, Massenet's "Eve" and (for the first time in this country) Krug Waldsee's "King Rother."

The Louisville (Kentucky) Festival had also as its principal feature the magnificent Boston Symphony Orchestra under Mr. Nikisch, but for all that did not neglect to give choral music its due share. Dvorák's "Stabat Mater" and Mendelssohn's "Elijah" were the two choral works performed with the aid of such magnificent artists as Miss de Vere, Miss Edmands, Mr. Whitney, Mockridge, and Mr. William Ludwig.

The Hampden County Musical Association gave its Annual Festival at Springfield, Massachusetts. Mr. Geo. Chadwick was the Conductor, and the programme comprised the following choral works: Rossini's "Stabat Mater," Gounod's "Out of darkness," MacCunn's "Lord Ullin's Daughter," Schubert's "Great is Jehovah," selections from Gounod's "Philemon and Baucis," and Horatio W. Parker's "The Kobolds," which was composed for this occasion and obtained an unqualified success.

The Indianapolis Festival, conducted this year by Mr. Theodore Thomas, had Rossini's "Stabat Mater," Mendelssohn's "Hymn of Praise," and Verdi's "Requiem" as the principal choral numbers. Other choral Concerts which took place during the last month were as follows: Ann Arbor (Michigan) University Musical Society (Conductor, Mr. A. A. Stanley), Gounod's "Redemption," Oratorio Society of Baltimore, Gounod's "Mors et Vita" (Conductor, Mr. Fritz Fincke, Boston, "The Cecilia" (under Mr. B. J. Lang), miscellaneous part-song programme, Boston Singers' Society (under Mr. Geo. L. Osgood), historical programme, Chicago Apollo Club (under Mr. W. L. Tomlins), Verdi's "Requiem," Dayton (Ohio) Philharmonic Society (under Mr. W. L. Blumenschein), Gade's "Spring's Message," Gounod's "By Babylon's Wave," and

trby's "Rebekah." Des Moines Philharmonic Society (under Mr. M. L. Bartlett), "Elijah." Detroit Musical Society (under Mr. A. A. Stanley), "Redemption." Hosmer Choral Society, of Hartford, gave Dudley Buck's "Light of Asia," conducted by the composer. Middletown (Connecticut) Choral Society (under Mr. R. P. Paine), "Arminius." Schubert Vocal Society, of Newark, New Jersey (under Mr. L. A. Russell), Jensen's "Feast of Music." Mendelssohn's "To the Sons of Art" and "Thalia." Mendelssohn Club, of Philadelphia (under W. W. Gillchrist), Gade's "Zion" and miscellaneous songs. Pittsburgh May Festival, with miscellaneous programmes and Rossini's "Stabat Mater" and Haydn's "Imperial Mass." Pittsfield (Massachusetts), Hoffman's "Elusina" and Rossini's "Stabat Mater" (Conductor, R. Mietzke). The Mozart Association of Richmond, Virginia, three days' Festival, with Bruch's "Fair Ellen" and Rossini's "Stabat Mater."

A new Choral Society in our neighbouring city, theoklyn Oratorio Society, under the conductorship of J. van Olinda, introduced itself to the musical public in a creditable performance of Haydn's "Creation."

The Choir Guild of the Deanery of Buffalo gave a magnificent Choral Service on Ascension Day at St. Paul's Church, Buffalo, under the conductorship of Mr. Samuel Albert. The chorus, comprising nearly 300 voices, was trained, and sang with great precision and much feeling. Similar service took place at the Auditorium of Chicago, where the choirs of the Chicago Diocesan Choir Association, consisting of over 1,000 choristers, gave their third annual festival, under Mr. H. D. Rousby.

At the 11th inst. the twenty-fifth anniversary of Dr. A. H. Ritter's incumbency as Organist and Choirmaster of City Church, of this city, was celebrated in an elaborate musical Service. Mr. E. M. Baroman, formerly assistant organist of Trinity, opened the Service with Smart's "Val March, after which Messiter's Processional Hymn, "Ye faithful," was sung by over a hundred of the "boys," who had formerly sung in the Choir, had come together to honour their former master. At the Second Communion Service for male voices was finely performed by the same body of men and twenty boys. The Service closed with the hymn, "Now thank we all our God," sung in unison by the whole choir of 130 voices. The whole was under the direction of the assistant organist, Mr. Victor Baier. In evening a dinner was given in honour of Dr. A. H. Ritter, where a number of letters were read which had been received from a number of eminent English composers and from Charles Gounod.

There is little to be said concerning the last two concerts given by Mr. Albeniz in St. James's Hall, on the 17th and 18th ult. On the former occasion the Spanish pianist gave some of Chopin's pieces, including the Polonaise in A flat, with good effect, but was heard to greater advantage in two of his own piquant little sketches. Mr. Kruse played Tartini's Violin Sonata in G minor, and the Concert-giver in Schubert's Rondo Brillante in minor (Op. 70). Songs were added by Miss Liza Ann and Mr. Wilfrid Cunliffe. At the final Concert, which was given for the benefit of the Ibero-American Philharmonic Society, the programme commenced with a forte Trio in E, by Tomas Bretón. This is a scholarly, serious, and effective work, though not, perhaps, remarkable for originality of ideas. The best movement is the virtually a Scherzo, though not so in title. It was entirely played by Messrs. Albeniz, Kruse, and De K. Mr. Albeniz's solos included five of Scarlatti's little pieces, in which he is always heard to advantage, and Mr. Kruse played Mendelssohn's Violin Concerto with the pianist's own pianoforte accompaniment.

A descriptive Catalogue of Musical Instruments is exhibited at the Royal Military Exhibition, London, containing specimens of wind instruments, many of them from the earliest in existence up to those of most recent type, compiled and edited by Captain Day, will soon be in the hands of those who are interested in such matters. The publication will doubtless become a valuable book of

reference. The instruments are fully described, they are set out systematically under their respective families and classes, and a chronological arrangement has, as much as possible, been adhered to. Each family of instruments has been prefaced by a carefully written introductory essay. Musical pitch, a subject of ever-increasing importance, has not been left unnoticed, and a learned essay from the pen of a well-known authority upon this subject appears in the Appendix. A series of twelve artistically executed plates in heliogravure, and numerous wood engravings form the pictorial illustrations.

THE sixth annual Concert of the South Hampstead Orchestra was given at the Hampstead Conservatoire on Friday, the 5th ult., under the direction of Mrs. Julian Marshall. The programme consisted of Bach's Concerto in D minor, for two solo violins and string orchestra, played by Miss Susan Lushington and Mr. A. J. G. Slocombe; Schumann's Symphony in B flat—a very satisfactory performance; Dvorák's Romance and Polka from his Suite in D; Massenet's "Angelus"; and Overtures by Beethoven and Weber. The Society is doing admirable work, the tone and attack being decidedly good, and Mrs. Julian Marshall is to be congratulated upon the very satisfactory result attained. Mrs. Henschel sang "My mother bids me bind my hair" (Haydn), "Auf Flügeln des Gesanges" (Mendelssohn), and other pieces in a very charming manner. Mrs. Henschel had the advantage, as usual, of her husband's highly artistic accompaniment.

At an Evening Concert, given under distinguished patronage by Miss Advice Boxall, on the 22nd ult., at Steinway Hall, the lady Concert-giver appeared in the double capacity of harpist and pianist. There was an interesting programme, which included two harp duets by Mr. John Thomas, effectively played by Miss Boxall and the composer, as well as some solo performances by the lady on the harp, and a very efficient and spirited interpretation by her of Sterndale Bennett's "Rondo Piacerevole" on the pianoforte. Miss Boxall was ably assisted by Miss Hilda Meredith, who played a Ballade and Polonaise for violin by Vieuxtemps, and by Miss Hannah Jones, Miss Maud Cunninghame, Messrs. Maldwyn Humphreys, and David Hughes, whose vocal contributions met with the hearty appreciation of the audience. Mr. Learmont Drysdale was the accompanist.

MISS MARY TRAVERS had a very numerous audience at her Morning Concert, given at the Portman Rooms on the 20th ult., which opened with the Andante for two pianofortes by Schumann, in which Miss Travers was associated with Mr. Charles Gardner. The lady pianist also subsequently played with perfect technique and admirable *verve* Mendelssohn's "Variations Serieuses," and, in conjunction with M. Albert, two of the Salonstücke, for pianoforte and violoncello, by Rubinstein, in the performance of which both artists met with most well-deserved applause. Mr. W. H. Cummings delighted the audience with Purcell's "Knotting Song," as also with his own tuneful and impressive vocal Quartet, "Peace to the dreamer," which was, moreover, most effectively interpreted by Mdlle. Marie de Lido, Miss Marian McKenzie, Mr. C. Walker Morse, and the composer.

MR. ERNEST FOWLES gave an excellent Chamber Concert at the Princes' Hall on the 8th ult. The programme included a Pianoforte Trio in D from his own pen, which proved to be a carefully written, and, generally speaking, musician-like work, if not remarkable for originality. Another interesting number was Dr. Hubert Parry's very Brahms-like Pianoforte Quartet in A flat, the best portion of which is decidedly the slow movement. Mr. Fowles gave a fine reading of Beethoven's Sonata Appassionata, making allowance for a slip of memory in the last movement. He was assisted in the programme by Messrs. Ludwig, Gibson, and Whitehouse, and Madame Bertha Moore.

A PLEASANT Chamber Concert was given by Mr. René Payne at the Steinway Hall on the 3rd ult. Mr. Payne is a capable violinist, and his execution of solos by Franz Ries and Wieniawski was very praiseworthy. He was assisted in the programme by Mr. Leo Stern, an excellent violoncellist, and by Mr. Charles Reddie, a good pianist. The audience did not seem to care much for Mr. Tito Mattei's showy but flimsy pianoforte solos, but much applause was

appears, is 1. That is so; otherwise we may go on, 8, 15, 2, *ad infinitum*. Another objection to the Septonate is its apparent limitation to three relationships, which looks very like a retrogression towards the "adjacent triads." Hence Mr. Klauser seems hampered in explaining the action of its mechanical device when the progression is from one chord to another, having between them no note in common. Mr. Klauser does not thoroughly carry out the dynamic principles from which he starts, and is naturally lost when he endeavours to explain an octave move, and calls the relative minor a modulation to the key of A \sharp when, in his examples—nothing more or less than Greek scales—he describes it as an "incident" in C \sharp . Exactly the same question occurs in his endeavour to abolish chord inversions. It is the notation of old figured bass he evidently wants to abolish, not the chords. To reinstate as he does the several positions of chords as so many "forms" of 1 "key-klang" is trifling with words.

It is not until he explains his "Melo-rhythmo-harmonic" principle of progression that Mr. Klauser falls loyally into the ranks of what he calls "musico-psychologists." The principle is partly founded upon "the line of least resistance" and on "accent," which, as he says, "determines harmony." The bit of science about "resistance" has already been utilised and has the same meaning as "contiguity," an old musical principle. With his principle of progression Mr. Klauser has discovered that much of what we are still taught concerning "leading notes" is erroneous, and that unless the No. 7 of the scale—the u 2 of the Septonate—resolves on the tonic, it is not a leading note at all. His melo-rhythmic devices enable him to explain "bye-tones"—that is, auxiliaries—more clearly and fully than we have ever seen the subject explained in any treatise, although he has nothing absolutely new to tell us. He makes a feature of what he calls the "Prominent voice"—the *cantus*—which he seems to think does more than suggest, and, as we understand him, "determines the concomitant harmony." When Mr. Klauser arrives at the subject of modulation, we feel quite at home, in spite of the septonal undertones and overtones, that are rather a nuisance. When, in changing the key, Mr. Klauser says

	I	O \sharp	O \sharp
	C	C	B
Keys ..	C	to	G

Spnola would have said simply 1, 4, 3, and the Galin-Chévé and Tonic Sol-fa methods say the same thing in their own way. "*Plus ça change, plus c'est la même chose*." We acknowledge that in musical theory small distinctions make large differences. Mr. Klauser's new work is a veritable bazaar of musical curios collected from all quarters and periods. We can pay him as a theorist the high compliment of saying that in the arrangement of his wares he is not a good "window dresser." No true theorist ever was. The critical and philosophic essays on Higher Education and Voice Culture the volume contains will, to the general reader, prove the most entertaining portion of his book. We are inclined to think it is the most valuable portion. The essays should nevertheless have been published separately. They only interfere with the author's confessed object—the explanation of "a new view of the fundamental relations of tones, and a simplification of the theory and practice of music."

Grundzüge der Theorie der Tonkunst. Ein Lehrbuch auf wissenschaftlicher Grundlage verfasst. Von Anton Huber und Josef Pressl. [Hanoover: J. Barmeister.]

It has been the praiseworthy endeavour of the joint authors of this handy volume to combine therein whatever has appeared to them most essential in the various subjects constituting the science of music, in an abridgment sufficiently concise to arrest the attention and impress the memory of the student, and yet exhaustive enough to establish, in a measure, the "scientific basis" claimed for the work on its title-page. Thus the elements of musical instruction proper, of harmony, of acoustics, of musical history, are treated and their inner relationship is shown with sufficient clearness to enable the tyro musician to pursue the further study of the several branches of the science in a profitable way. The plan here adopted is

no doubt a novel one, and as such it certainly commands our interest, albeit the strictly scientific basis claimed for the volume may be here and there lost sight of. Some polemical discussions in connection with our enharmonic system would have been better omitted, as tending to bewilder rather than instruct the student. On the other hand, we gladly welcome the admission of the historical element into the curriculum of studies embodied in the work; a subject the value of which as an adjunct to a sound musical education cannot be too earnestly insisted upon. Not that we on our part have any special reason to thank the authors for their historical survey of the development of musical art, seeing that the share allotted to this country in the progress of the art, "since the days of Palestrina," is summed up, with epigrammatic succinctness, it is true, but scarcely with accuracy, in the following "representative" names of British composers and instrumentalists—viz., "Charles Burney, John Field, Henry Bertini, E. Parish-Alvars, Henry Litolff, and others!" The "and others," though convenient for safety, is, however, hardly sufficient to cover the absence of any knowledge whatever on the subject involved in this remarkable summary. However, the authors are not the only foreign writers who come to grief when touching upon the subject of English music, and the above quotation should not be accepted as a criterion of the value of the information generally conveyed in this volume, which, as a whole, forms a useful and interesting addition to the existing hand-books for the study of the scientific elements of our art.

(1.) *Vier Lieder für eine Singstimme mit Clavier-Begleitung* (Op. 46). (2.) *Albumblätter für Pianoforte* (Op. 48). Von Algernon Ashton.

[Berlin: Ries und Erler.]

THESE four songs are published with the original German words by Emanuel Geibel, and a very good singable English version by D. V. Ashton. They are all thoughtful and well-written songs, designed to please the artistic mind rather than to minister to popular fancy. The first, "Ich lieg' im tiefen Schachte," is a quiet expressive melody; the second, "Wohl flog mit rothen Wimpeln ein," is more passionate in style as is necessary to suit the character of the words; the third, "Durch die wolkige Maiennacht," is a charming idea well carried out for voice and accompaniment; and the fourth, "Wenn es rothe Rosen schneit," is a song which could be made most effective by a clever and sympathetic vocalist.

The Albumblätter are ably written pieces such as would delight players who do not fear to make themselves acquainted with the peculiarities of a composer who strives to be original.

Psalm xlii. (Deus noster refugium). Set to music by Albert E. Wilshire. [Novello, Ewer and Co.]

AT no very distant period the number of Cantatas available for Church use was very limited. With praiseworthy readiness several rising composers have turned their attention to remedy the deficiency, and there is now a prospect of a plentiful supply. One of the latest works of this kind is Mr. Wilshire's Setting of the 46th Psalm. It contains many points of excellence which will doubtless commend it for use in those places where it will help to satisfy a need. It is arranged in eight numbers: a boldly designed instrumental introduction, an opening chorus, "God is our hope"; a soprano solo, "The rivers of the flood," in which ingenious use is made of the themes employed; an excellent duet, "The heathen make much ado," for tenor and bass; a chorale for five-part chorus, founded on Croft's "St. Anne's" tune; a tenor solo, "O come hither," with a graceful accompaniment; a quartet, "Be still then," for voices alone; and a "Gloria Patri," the chief feature of which is a boldly designed and effective fugue, which brings this noticeable work to an impressive end.

Scottish Church Music: its Composers and Sources. By James Love. [William Blackwood and Son.]

THE author of this excellent book has taken the Hymnals and Psalters in Common use in Scotland by the congregations of various denominations of worshippers, and has compiled a most interesting account of the several composers living

and dead, British and foreign. The amount of painstaking research which the work suggests is highly creditable, and the number of facts brought together shows an amount of perseverance and industry rarely found in works of this kind. The composers whose music is found in the several books are of all shades of theological opinion, for many of the tunes in the well-known books in use in Scottish Churches are popular with religious communities of all grades. The biographical notices exhibit no bias of opinion, therefore the book will be acceptable to all interested in the subject of Hymnology. There is an Appendix containing a list of the chief books of Psalmody published in Scotland, from the early part of the eighteenth century, which adds largely to the value of the book.

The Silver Star. A Cantata for Female Voices. Music composed by N. Kilburn. [Novello, Ewer and Co.]

THE story and the words of this Cantata, furnished by Mr. E. Oxenford, are well fitted for musical purposes, even though the legend has escaped the notice of those who find places in the records for such things. The music itself—for soprano and contralto soli voices, with two-part chorus—is most attractive, and is withal most cleverly constructed. The melodies are full of those engaging qualities which help the attractiveness of a work to singers and to hearers, and the art of the musician is displayed to the best advantage in the treatment. Altogether it may be confidently recommended to those female voice choirs which are desirous of adding to their *répertoires* music which is pleasing and interesting, and well worth the trouble of studying.

Vier Clavierstücke. Von Nicolai von Wilm. No. 1, Sarabande; No. 2, Courante; No. 3, Gavotte; No. 4, Ländler. [Forsyth Brothers.]

NO. 1 in this collection is, perhaps, scarcely sufficiently stately to satisfy us as a model Sarabande; but, apart from this objection, it may be recommended as a well-written piece, and as a fair specimen of the composer's facile style. No. 2, a melodious and flowing Courante, in C minor, should become a favourite with nimble pianists, if only as a good exercise. No. 3 stands out as a genuine Gavotte—not only in the form, but in the spirit, of this old dance—and No. 4 has all the grace of a true Styrian melody. The composer of these unpretentious sketches may very probably win success in more important pieces, but what he has done he has done well.

The Return of Israel to Palestine. A Sacred Cantata. By John M. W. Young, Organist of Lincoln Cathedral.

[Novello, Ewer and Co.]

IN an ingenious compilation of Scriptural texts and portions of the Prayer Book, the author of Mr. Young's libretto has foreshadowed the effect of the realisation of the dream of the Children of Israel. The music associated with these words is ably written, and is indicative of much reverent feeling. The voice parts, as might be expected from one who has had a long experience, are well laid out for effect. The solos are fully expressive, and the choruses are excellent. The lovers of the old English school of Church music will find much to admire in the Cantata, and will doubtless commend the composer for adherence to a style which has many merits.

Short Settings of the Holy Communion. No. 17, by Alfred Redhead; and No. 18, by Hugh Blair.

[Novello, Ewer and Co.]

SIMPLICITY has obviously been carefully studied by the composers of these Communion Services. The setting in D of Mr. Redhead is in unison throughout, and it may therefore be sung by trebles only or by all the voices in octaves. That of Mr. Hugh Blair, in F, is partly in unison and partly in four-part harmony of the easiest character. The style of both is uniformly chaste and unpretentious. It need scarcely be added that the settings include the Benedictus and the Agnus Dei.

The Office of the Holy Communion, set to music in the key of E flat, and Anthem, "Give peace in our time, O Lord." By C. E. Miller. [Novello, Ewer and Co.]

MR. MILLER has in this composition added to the store of thoughtful yet straightforward settings of the Service. The student of composition will admire the ingenuity shown in the construction of the numbers, and choirs and

congregations will be pleased with the melodious and reverent character of the music. There are two settings of the Benedictus and Agnus Dei which may with propriety be sung as anthems or introits. Attention may also be directed to a devotional setting of the words "Give peace in our time, O Lord," by the same composer, who has introduced an example of quadruple counterpoint without in any way sacrificing the melodiousness of the music.

Une noce Villageoise. Six morceaux de genre. Composée par Graham P. Moore. [Pitt and Hatsfeld.]

UNDER the title of a village wedding the composer has arranged six tolerably easy and attractive little piano-forte pieces each complete in itself, and the whole making an interesting series. They are written in modern style and display much musicianlike ability, which will commend them to the taste of those who would use them as an introduction to more elaborate works. These the composer has supplied in his artistically written "Fünf Klavierstücke." Op. 22 (Breitkopf und Härtel). These are admirable concert pieces, bright and original in style, and effective in their several themes. They are inscribed to Herr Paderewski.

The Boy's Voice. By J. Spencer Curwen.

[Curwen and Sons.]

THIS is a pretty printed book of the opinions of those who have had some experience in dealing with the voices of boys "in choirs and places where they sing." The compiler, in his preface, acknowledges the help he has obtained, and states that "some of the most useful suggestions for ordinary Church Choir work will be found to proceed from writers holding no great appointment, but seeking quietly and unostentatiously to produce good results from poor material."

The Musical Year Book of the United States. By G. H. Wilson, of Boston. [Hamilton, Worcester, U.S.A.]

THE eighth volume of this useful and valuable little publication has appeared. It gives details of the new and important musical works presented in America, either for the first time or otherwise, during the course of the year 1890-91, and a quantity of interesting particulars concerning the progress of music in the States. The present volume, with the seven which have preceded it, forms an epitome of musical history in the cities whose doings are there recorded, told in a brief yet lucid form.

FOREIGN NOTES.

THE programme of the celebration of the centenary of Mozart's death, to be held in Salzburg on the 15th, 16th, and 17th inst., has now been definitely arranged. On the first day the Master's Requiem will be performed in the Dom, the Archbishop celebrating Mass. In the evening there will be a torchlight procession to Mozart's monument. A poem by Grillparzer will be recited on the occasion. On Thursday, the 16th inst., the first Concert takes place in the Aula Academica, when the Overture and other numbers from the "Zauberflöte," and the Symphony in G minor, will be performed, and Madame Essipoff will play the Pianoforte Concerto in D minor. In the afternoon a visit will be paid to the little summer house in which Mozart composed the "Magic Flute," situated on the Mount of the Capucines, with a beautiful view over the city. On the third day the second great Concert will be given, comprising a string quartet, airs from "Cosi fan tutte" and "Die Entführung aus dem Serail," a number of songs, and the "Jupiter" Symphony. The day will end with a performance of "Le Nozze di Figaro" in the theatre, with an epilogue written and spoken by Baron Berger. There will be an excursion to the Königsee, on the following day, by those who take part in the Festival, and who are expected to include Mesdames Marie Wilt, Bianca Bianchi, Herr Gustav Walter, and other prominent members of the Vienna Opera; the members of the Vienna Philharmonic Society, the Cathedral Choir and Choral Societies of Salzburg, and the Helmesberger Quartet.

After the termination of the eleventh Silesian Musical Festival last month, a Concert was given at the Gröbter Festhalle, before a crowded audience, in memory of Ludwig Deppe, the former Conductor of these annual gatherings. The programme included several compositions

a deceased musician, notably a Symphony in F major, met with an excellent interpretation under the direction of Herr Felix Weingartner, of Berlin.

Mascagni's "Cavalleria Rusticana" was performed last month, for the first time in Berlin, by the Operatic Company of Angelo Neumann, who are giving a series of performances just now at the Lessing Theatre. The reception of the work was, as elsewhere, an enthusiastic one, and its performance has already been several times repeated. Lessmann, of the Berlin *Allgemeine Musik Zeitung*, writes: "Predilection for Wagner's works is well known, and the young Italian Maestro to be 'a born dramatist.' He says: 'Let us rejoice at the discovery, at last, and in the sphere of the Wagnerian art-work, of a composer of fine and powerful originality, who is, moreover, likely to find his own path in the development of his gifts.'"

The mortal remains of Johann Herbeck, the Viennese pianist and Musical Director of the Opera, have just been transferred from their previous resting-place to the Imperial Cemetery of the Austrian capital, where they have been finally consigned to a grave in the vicinity of that of Franz Liszt, and where a handsome monument has been erected to him by his numerous admirers. Herbeck died in 1887.

Several new operas by native composers were brought out last month by the Dutch Opera Company, at Amsterdam, with some success—viz., "Albert Beijlingh," by M. Brandts and "Fleur d'Islande," by M. Vant Kruis.

Baroness von Korff, one of the daughters of Meyerbeer, just presented to the Berlin Museum an interesting oil-portrait of the composer when only seven years of age; as well as the small pianoforte (which used to belong to the master on his travels), specially constructed for him by Pleyel, and considered a marvel of mechanical construction.

Blumner, the able Conductor of the Berlin Singing Society, has been appointed to the professorship of Music in the musical department of the Berlin Royal Academy of Arts.

The director of the Berlin Royal Opera has acquired the first performance in Germany of Mascagni's new work, founded upon Erkmann-Chatrian's novel, "Fritz." The performance is expected to take place next month.

Several highly successful performances of Léo Delibes's "Lakmé" took place last month, at the Krollische Oper of Berlin, with Madame Marcella Sembrich in the title-part. At the same theatre Flotow's almost forgotten "Indra," was revived on the 15th ult. The subject of the libretto is an incident in the career of Camoens, the Portuguese poet, and the revival of the work met with much appreciation on the part of the Berlin public.

The first scenic representation, at the Munich Hof-Oper, of Liszt's "Saint Elizabeth," took place on the 10th ult., under Capellmeister Levi's direction, and produced a very favourable impression.

The performance of the "Nibelungen" Tetralogy, at the Hof-Theater last month, has attracted such enormous audiences from all parts of Germany and elsewhere that it has been decided to repeat it in the course of next year, when Herr Gudehus will sing the part of Siegfried. A concert given recently at Düsseldorf, in honour of Max Bruch, Dr. Joachim played, for the first time, a Violin Concerto in D minor, the third in number from that composer, which is described as in every way worthy of its predecessors.

Beethoven's Ninth Symphony met with an excellent reception, under the conductorship of Herr Herfurth, on the occasion of the recent inauguration festivities of the newly founded University of Lausanne.

At a concert given from Neu-Brandenburg of a very successful performance of Handel's "Joshua," under the direction of A. Naubert; additional or "revised" instrumentation by the pen of Herr Richard Scheffer being introduced on the occasion.

An important musical library of the late music-historian, W. Ambros, hitherto in private possession, has been purchased by the Imperial Library of Vienna. It includes a number of highly interesting and valuable manuscripts, of which may be instanced an Opera, "Cyrus," by Gluck; twelve Cantatas by Porpora, said to be in the

composer's own handwriting; and the Operas "Iphigenia," by Leonardo da Vinci, and "Alcibiades," by Ziani.

According to the annually published statistics of the Berlin Opera, there have been 278 performances of operatic works at that Institution during the past year, out of which sixty-seven were devoted to Wagner, thirty-five to Verdi, twenty-five to Weber, eighteen to Mozart, and seventeen to Meyerbeer. Beethoven's "Fidelio" met with five representations. Three novelties only were introduced during the period in question—viz., Verdi's "Otello," Rheinthal's "Käthchen von Heilbronn," and Marschner's "Der Vampyr," the latter being a "novelty" only at the institution referred to.

Herr Alexander Strakosch has been appointed to a professorship at the Royal Musical and Dramatic Academy of Munich.

Anton Rubinstein, whose official title is now that of an Imperial Russian Councillor of State, has been decorated with the high Prussian Order *pour le mérite*. The eminent pianist-composer is expected at Berlin during the present month.

We are informed that the preliminaries for the projected important International Musical and Dramatic Exhibition, to be held next year at Vienna, have been satisfactorily concluded, a sufficient Guarantee Fund having been subscribed for, and an influential committee been formed to carry out the scheme on a truly representative scale.

On the occasion of the Berlin meeting, last month, of the Society of German Musicians, the *Allgemeine Musik Zeitung* published, by way of a new departure, some very interesting analytical notices of the principal works (many of them novelties) performed in connection with the gathering.

On the occasion of the recent anniversary of the birth of Richard Wagner, a performance of "Lohengrin" was given at the Royal Opera of Berlin, without any curtailment whatever, under the direction of the newly appointed Conductor, Herr Felix Weingartner.

The demand for tickets for the forthcoming Bayreuth Festspiele is said to exceed that of previous years. The proceedings of the Festival were announced to begin on the 28th ult., with a full rehearsal of "Tannhäuser," to be followed by "Tristan und Isolde." The interval between the 1st inst. and the 6th will be devoted to the rehearsals of "Parsifal." From the 7th to the 13th inst. there will be rehearsals of the principal acts, and on the 14th, 16th, and 17th inst. the whole of the three works will be finally gone through. There are to be, we may remind our readers, twenty public representations, commencing on the 19th inst. and ending on August 19. Ten performances are to be given of "Parsifal"—viz., on the 19th, 23rd, 26th, and 29th inst., and on August 2, 6, 9, 12, 16, and 19; seven performances of "Tannhäuser"—viz., on the 22nd, 27th, and 30th inst., and on August 3, 10, 13, and 18; and three of "Tristan und Isolde," on the 20th inst. and August 5 and 15.

Liszt's Oratorio "Saint Elizabeth" was performed last month at Leipzig, under the auspices of the Liszt-Verein, by the Singakademie of Halle, under the direction of Herr Reubke.

Herr Nicolaus Oesterlein, the director of the unique Richard Wagner Museum at Vienna, has just completed the third and concluding volume of his interesting and exhaustive "Katalog einer Richard Wagner Bibliothek." The new volume contains much additional information concerning the master's sojourn in Paris, and of the Zurich and Munich period of his career, besides numerous interesting particulars respecting a still earlier date.

Alexander Ritter's comic operas "Der faule Hans" and "Wem die Krone?" highly commended by competent German critics, are to be performed during the coming season at the Dresden Hof-Theater, under the direction of Herr Schuch.

A very successful performance is reported from Erfurt of a new choral work entitled "Winfred," the poem by Professor Herbst, the music by Herr A. Lorenz. The work had been recently performed both at Stettin and at Cassel, where it had attracted considerable attention.

In the new Goethe "Jahrbuch," just published at Berlin, there are a number of hitherto unpublished letters written

to the great Weimar poet by Mendelssohn, Schubert, and other musicians of note. In one from Mendelssohn, written in 1831, he speaks of some paintings in the Art Exhibition of the year, in Rome, as an idealist might speak of modern realism. "There is much rubbish here. One artist has painted an anecdote, the point of which one has to seek in the notice in the catalogue. Another has painted a murder; a third, a pestilence; a fourth, a couple of lepers! All possible crimes and maladies are vividly represented, as if we had not enough in reality."

At a "monster Concert" given last month in the Sängersaal, in the Prater, Vienna, a new Valse by Johann Strauss, entitled "Gross Wien," was performed for the first time by the united military bands of the Austrian capital, under the direction of the composer. The enthusiasm displayed by the vast audience on the occasion is described as enormous, and the performance had, of course, to be repeated. Amongst those who most heartily applauded the genial "Walzer-König" was Johannes Brahms.

An interesting performance took place last month, at Berlin, of Max Bruch's Cantata "Frithjof," by the Choral Society of the Berlin Teachers' Association, under the direction of Dr. Joachim, and in the presence of the composer. The Concert was for the benefit of the orphan fund of the Association in question.

The Vienna Männergesang-Verein has just returned from a most successful visit to Constantinople, where its performances were greatly appreciated. The Society also performed before the Sultan, who was highly pleased, conferring special decorations upon the members of the committee, and presenting to all the singers, one hundred and sixty in number, the medal for arts and sciences.

The authorities of the Munich Hof-Theater have issued an official notification to the artists of that establishment, prohibiting their acknowledgment, in future, of the applause of the audience, either during a performance, or even at the end thereof. This rule, perfectly justifiable from a purely artistic point of view, is, however, to be relaxed on certain special occasions, such as an artist's jubilee, the first production of a new work, when artists, authors, &c., are conceded the privilege to bow their thanks to the public at the conclusion of the performance.

The performances at the Munich Hof-Theater of Cornelius's Opera "Der Cid" have continued to attract much attention during the past month, and the work of a composer who met with such scant encouragement during his lifetime appears to have secured a permanent place in the *répertoire* of the leading operatic stage of Southern Germany.

The Municipal Council of Naples having just reduced the subvention hitherto granted to the San Carlo Theatre of that town to an almost nominal amount, it is doubtful whether an *impresario* will be forthcoming to carry on the performances of one of the principal operatic establishments of Italy during the present season.

The recent performance by the Société des Grandes Auditions Musicales, at the Paris Trocadéro, of Handel's "Israel in Egypt," although very well attended, met with but a qualified success, chiefly on account of the inefficient training of the choir, which, moreover, consisted of some one hundred and twenty voices only. Madame Krauss and M. Auguez were the soloists.

M. Destrée, the Charleroi advocate, has lost his case against the directors of the Brussels Théâtre de la Monnaie for giving a somewhat abridged performance of Wagner's "Siegfried." The redoubtable lawyer has, however, appealed to a higher tribunal, by whom the matter is being tried over again.

The centenary of the birth of Meyerbeer is to be celebrated in a special manner, on September 5, at the Paris Grand Opéra, where the composer achieved his most brilliant successes. The performances on this occasion will comprise an act from "Le Prophète," the cloister scene from "Robert le Diable," the last act from "L'Africaine," and the fourth from "Les Huguenots." Invitations have been issued to all the artists still living who have taken leading parts in the *premieres* of Meyerbeer's works, and it is stated that Madame Viardot-Garcia has undertaken to sing the part of *Fides* in the fragment from "Le Prophète." A festival cantata, sung by the entire *personnel* of the Opéra, is to terminate the proceedings. At Berlin, where Meyerbeer occupied for many years the post of Musical Director

of the Royal Opera, in succession to Spontini, a complete cycle of his operas will be given in commemoration of the centenary.

The preparations for the forthcoming performance of "Lohengrin" at the Paris Opéra are being most actively pursued, and there is no longer any doubt as to the interesting event taking place in the course of September. M. Van Dyck has been definitely engaged in the title part.

The fourth and last Organ Concert of the present season, given by M. Alexandre Guilman took place at the Palais Trocadéro, on the 4th ult., the programme including the works of composers ranging from the sixteenth to the nineteenth century. The eminent Organist was assisted on this occasion by a gifted pupil, Herr C. L. Werau, of Baden-Baden, who, notwithstanding his Teutonic nationality, met with a very flattering reception.

M. Philippe Flon, the Conductor of the Rouen opera, has accepted a favourable offer for giving a series of performances, with the *personnel* of his theatre, of "Lohengrin" in the principal towns of Spain.

A correspondent writes to us from Karlsruhe: "The highly interesting experiment of a performance of *Les Troyens* was repeated at the Hof-Theater, under the direction of Felix Mottl, on May 31, and with complete success. The stupendous work, this time given entirely in the one day, the 'Siege of Troy' being presented at mid-day, and the second, or Carthage portion, in the evening. The performance deserves a record in the columns as a noteworthy achievement of disinterested artistic zeal."

Among the works to be performed during the present season at the Château d'Eau Theatre, of Paris, this season are Gluck's "Le Cadi dupé" and Mozart's "Così fan tutte." M. Rosenlecker's "La Légende d'Orndine" will be the principal novelty.

A *drame lyrique*, entitled "Le Rêve," founded upon M. Zola's well-known romance of the same name, was produced at the Paris Opéra Comique on the 12th ult., where it attracted some favourable attention. The author of the libretto is M. Louis Gallet, and the music, constructed on Wagnerian lines, is from the pen of M. Bruneau, a young musician of undoubted talent, who made his debut as a dramatic composer some time since at the Château d'Eau. Mesdames Simonnet and Deschamps-Jehan, Messrs. Lorrain and Engel were the principal performers.

A new operetta is being performed, with great success just now, at the Coliseo dos Recreios, of Lisbon, the title being "Tin-Ko-Ka," and the composer Senhor Sousa.

M. Camille Saint-Saëns has completed a new opera, entitled "Proserpine," which is to be first brought out at the Paris Grand Opéra.

A new opera, "Gennarello," the joint work of two brothers, Antonio and Gaetano Cipollini, the former being the author of the libretto and the latter that of the music, was brought out last month at the Manzoni Theatre, Milan, and met with a fairly good success. The performance, in which Mmes. Leone and Ceresoli and the tenor Quiroli took part, is described as an excellent one.

A new opera, entitled "Manon Lescart," by the Maître Puccini, is in course of preparation at the Teatro Regio of Turin.

Auber, whose works are much neglected by the present generation of his native France, meets with increasing favour with Italian audiences. At the National Theatre of Rome, the ever-green "Domino Noir" is to be revived at the opening performance of the forthcoming season.

The principal works to be performed next season at the La Scala, of Milan, are "Tannhäuser," "Hamlet," "Carmen," and "Les Huguenots." A new opera by Alfredo Catalano, entitled "Vally," will also be brought out. It was hoped that Arrigo Boito's much talked of "Nerone" would also be produced here during the season, but the work is said to be still far from complete, if, indeed, it ever will be.

A second edition has already been issued of M. Anton Pougin's interesting volume, entitled "L'Opéra Comique pendant la Révolution de 1788 à 1801" (Paris: Savine).

Under the title of "Le Crépuscule des Dieux," M. W. Wilder has just published, at Messrs. Schott's, his translation of the final portion of the "Nibelungen" Tetralogy.

ere only now remains "Parsifal" to complete the entire series of Wagner's recognised music-dramas in the French version.

The seventh edition has just been published at Leipzig, by late Dr. Franz Brendel's "Geschichte der Musik," the author of this important work was the successor of Robert Schumann in the editorship of the *Neue Zeitschrift für Musik*, and died in 1868.

A Mass in C minor, written by the German Ambassador in Vienna, Prince Reuss, was performed last month at the Chapel of the Vienna Hofburg. Dr. Hanslick, the well-known critic of the *Neue Freie Presse*, speaks of the work as being thoroughly musician-like, and a worthy example of musical music.

An excellent performance is reported from Gotha of a Cantata by Theodor Gerlach, entitled "Luther's Lob Musik." The work was given by the Gotha Musikverein, under the direction of Professor Tietz, and is characterised in the local press as a very valuable addition to the repertory of Protestant church music.

Pauline Maria Reinecke, sister of Dr. C. Reinecke, of the Leipzig Conservatorium, has established an Academy of Music at Hanover.

I. Hlawatsch, the eminent orchestral conductor at St. Petersburg, has, at the instance of the Government, started on a tour of inspection in the Russian provinces concerning the status of musical instruction in the elementary schools of the various districts.

A charitable performance given last month at the Théâtre de la Tréport, in Versailles, and in which the artists of the Opéra Comique took part, the programme included Rousseau's now seldom heard opera "Le Devin Village," and a ballet, while selections from the last two composers Lulli, Gluck, Grétry, Rameau, Marais, Noverre were arranged by M. Hansen.

Some extremely rare volumes on musical subjects by Spanish authors, forming part of the magnificent library of M. Ricardo Heredia, were placed under the hammer recently at the Hôtel Drouot, of Paris. The most important of the number, in point of scarcity—viz., the "Laración de instrumentos musicales," by Fray Juan Mudo, dated 1555, and treating of the condition of music in Spain anterior to that period—was knocked down to the Paris Conservatoire for the sum of 2,150 francs. There was some keen competition for this precious folio, and, it is said, the Royal Library of Madrid itself does not possess a copy.

TO CORRESPONDENTS.

Voices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such late notice can be taken of the performance.

Correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

Correspondents cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

It is sent to all subscribers whose payment (in advance) is enclosed. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C.—1. Certainly. It was originally sung by Santley. 2. Certainly not. 3. Consult Novello's Catalogue of Songs.

S.—It is not possible always for a bass singer to acquire a tenor voice, although in a few rare and notable instances this result has been accomplished.

W.—The Adagio is from Spohr's (Op. 31) Notturmo for Wind instruments. It has been arranged for Organ by W. T. Best (No. 25).

BRIEF SUMMARY OF COUNTRY NEWS.

I do not hold ourselves responsible for any opinions expressed in summary, as all the notices are either collated from the local press or supplied to us by correspondents.

LEAST.—The report of the Philharmonic Society for the season 1890 shows that the season's work was, upon the whole, and in spite of several adverse circumstances, very successful, viewed from a local standpoint. Gounod's *Redemption* and Mendelssohn's *Elijah*, some miscellaneous Concerts, at which several of the most

prominent artists of the day—vocal and instrumental—appeared, including the Misses Ella Russell and Emily Spada, Mesdames Antoinette Sterling, Belle Cole, and De Pachmann, and Messrs. Robertson, Plunket Greene, Marsh, Tivadar Nachéz, and De Munck. There was an extra Concert at Christmas, in accordance with the custom now fairly established by the Society, when a performance of Handel's *Messiah* was given. The Society has been instituted many years, and there is reason to believe that it has exercised considerable influence over musical taste in the North of Ireland.

BIGGLESWADE.—On the 11th ult. a Choral Festival, in connection with the Church Music Society of the Archdeaconry of Bedford, was held at the Parish Church. Seven choirs were represented and numbered about 160 voices. Tallis's Responses were used, the Magnificat and Nunc dimittis being sung to Dr. C. H. Lloyd's setting in F. The Anthem was "What are these" (Stainer). Mrs. Kempe presided at the organ, and Mr. J. G. Cooper, the Organist and Choirmaster of the Church, conducted.

BRIGHOUSE.—On the 11th ult. an Organ Recital was given by Mr. J. H. Pearson in the Parish Church. The programme, which also included some vocal pieces, was made up of excerpts from the writings of Theodor Dubois, Mendelssohn, Widor, Fauré, Handel, Mozart, Lemmens, Couperin, Smith, Morandi, and Wagner.

CHELMSFORD.—The annual Festival Service of the Association of Church Chords was held at the Parish Church on Tuesday, the 16th ult. Twenty choirs took part in the Service, the number of voices being about 500. The Processional Hymn was Dr. Barnby's setting of the beautiful words of the Rev. J. Ellerion, from "Church Hymns," the final hymn being Barnby's tune to G. Duffield's words, "Stand up! from 'Hymns Ancient and Modern.'" The other hymns were "Exalt to-day" (Rev. J. B. Booth), by Rev. Dr. Rogers; "How lowly all Thy dwellings are" (Rev. J. P. Metcalfe's paraphrase of Psalm lxxviii), by Dr. P. Armes; and "Come Thou, O come" (from the Latin, by Rev. G. Moultrie), by E. Prout. The Special Psalms were ii., lviii. (to single chants by F. R. Frye), cx. (third tone, second ending), and cxi. (J. Barnby in D flat). The Magnificat and Nunc dimittis were W. S. Vinning's very interesting and suitable setting in E flat. Tallis's Festival Responses occupied their usual position, and the "Amen" after the Blessing was by Dr. P. Armes. The Anthem was Dr. Chipp's "As I live, saith the Lord," admirably adapted for such an occasion. The Conductor was Mr. F. R. Frye, Organist of the Parish Church; Mr. W. G. Wood was the Organist. Four instrumentalists (two cornets and two trombones, from the Royal Artillery Band) gave valuable assistance.

CHELTONHAM.—In honour of the College Jubilee, on the 22nd ult., a Greek play was selected, *The Birds*, of Aristophanes. The first performance was given under the direction of Mr. G. Hawtree, by whom the scenery was designed. The dramatist persona were G. Hibbert Ware (Peithetaurus), H. C. Mornton (Euplides), and C. H. Croker King (Hoopoe), who displayed considerable histrionic ability. The music of the comedy, by Dr. C. Hubert Parry, and that of the parables, by Dr. A. E. Dyer, who conducted the orchestra, was excellent, and highly appreciated.

DARTFORD.—On Tuesday, the 9th ult., a performance of Stainer's *Daughter of Jairus* took place in aid of the Restoration Fund of the Church. The Cantata was preceded by a short introductory service consisting of a few collects, with part of the evening prayer. A small professional orchestra accompanied the choir, together with the organ. The choir numbered nearly eighty voices. The Conductor, Mr. Mugrove Tufnall, had well drilled his forces, and was ably assisted by Mr. F. H. Squires, the Church Organist.

LYTTELTON, N.Z.—The Christchurch Musical Society gave, on April 16, at the Theatre Royal, the second Concert of the season. The chief portion of the programme was Mr. Luscombe Searell's secular Cantata, *Australia*, which was performed for the first time. The Cantata was preceded by a "musical mélange," which Mr. F. M. Wallace conducted. The Introductory Symphony, a remarkably dainty composition, was very crisply and tastily played, with much delicacy of expression, showing that it had been most carefully rehearsed. Mr. Luscombe Searell took the rôle to enable Mr. Wallace to give a violin solo, Beethoven's Romanza in F, which he gave with the purity of tone, power of expression and facile execution which are so completely inseparable from his playing. The second part of the Concert consisted of *Australia*, a work of undoubted merit, which was performed in a manner that reflected credit on composer, vocalists, and instrumentalists. Mr. Luscombe Searell has every reason to be gratified by its reception at the hands of those who heard it.

NASHVILLE, TENNESSEE, U.S.A.—A grand Concert by Miss Hollinshead's Vocal Society, assisted by Professor Eisenman, Mr. Alfred Howell, and an Orchestra, gave a very successful performance of Gade's Cantata *The Erl-King's Daughter* in the Theatre Vendome, on Friday, May 8.

NEWTON ABBOT.—The annual Festival of the Moreton Choral Association of Church Chords was held on Thursday, the 15th ult., in St. Leonard's Church. Choirs from Woborough (the Parish Church of Newton Abbot), St. Leonard's, St. Paul's, and the College (Newton Abbot), Highweek, Kingsteignton, Ashburton, Ideford, Chudleigh, North Bovey, and Bickington (all but the two last being supplied) took part. The Conductor was Mr. W. Brown, Organist of St. Paul's, Newton Abbot; and the choir of more than two hundred voices was accompanied by a small string band, led by Mr. Sparke, the organ being played by Mr. Lewia Beare, Organist of Highweek. The Magnificat and Nunc dimittis were by Dr. Bridge. Stainer's Anthem, "O clap your hands, all ye people," was sung.

ONTARIO.—The annual closing Concert and Entertainment given by the pupils attending the Ontario Institution for the Blind took place in the Lecture Room of the Institute on the 5th ult. The Concert was an unequalled success. The choruses showed careful training, and were remarkable for excellent time and for purity of tone and volume. The pianoforte pieces showed in every instance a mastery

acquaintance with that instrument. Albert Kaiser, at the organ, and S. W. Coppin, C. Henry, and W. C. Campbell, on the violin, deserve a special word of mention.

PENRITH.—On Thursday afternoon, the 11th ult., the twenty-fourth annual Festival of the Association for the Improvement of Church Music in Cumberland and Westmoreland was held at Penrith. The number of surplined choirs was the largest ever present. The clergy and choir robed at a private mansion, and, headed by the Conductor (Mr. Metcalfe, Lay Clerk of Carlisle Cathedral), sang a Processional Hymn; "Hark! ten thousand harps and voices" (Sir R. P. Stewart) was then taken up by all the choirs. The Psalms were sung to chants by Jones and Camidge; the Evening Canticles were to Tour's setting in F; the Anthem was Stainer's "Sing a song of praise"; the hymn before the sermon was Barnby's "For all the saints who from their labours rest." The sermon was preached by the Rev. Dr. Troutbeck, of Westminster Abbey. The Offertory Hymn, "St. Anne," and concluding Te Deum were Sir Arthur Sullivan's arrangement. Mr. Edward Reddrop, the Organist to the Association, presided at the organ.

READING.—The last of the Saturday evening Popular Concerts was given on May 30, by the Temperance Choral Society, when Bennett's *May Queen* was performed. The Society was assisted by Miss Edith Kema, Miss Lizzie Neal, Mr. N. Foxon, and Mr. A. Tucker. Songs were given by the above-named in the miscellaneous selection. Mr. Howard Moss played Baisie's Offertoire in D as an organ solo. Part-songs were given by the Society. The pianoforte accompaniments were played by Mr. Percy Scrivenor, and Mr. Howard Moss presided at the organ. Mr. A. W. Moss conducted.

WELLINGTON, N.Z.—The members of the Wellington Orchestral Society gave the second Subscription Concert of the second season in the Opera House on April 6. The C minor Symphony of Beethoven was given for the first time in this city. No fewer than six of the immortal master's famous nine Symphonies have now been produced in Wellington. The work was most creditably performed by the Society, under the skilful direction of Mr. J. B. Connolly. The second special novelty was Goldmark's Concert-Overture "Im Frühling." It was admirably played by the orchestra, who also gave a very spirited and effective interpretation of two of Brahms's Hungarian Dances and of Nicolai's Overture, to *The Merry Wives of Windsor*, while the "Love Song" from Schubert's incidental music to *The Traviata*, a movement from Delibes's Ballet *Naxos*, and Kéler Béla's "Butterfly Hunt" were performed with appropriate delicacy. The vocal numbers were contributed by Mrs. Russell and Mr. E. J. Hill. Mr. Robert Parker was an able and sympathetic accompanist. Mr. Connolly proved himself a skilful and judicious conductor, and the band, which numbered 39 instrumentalists, was efficiently led by Mr. A. Hotop.

WESTON-SUPER-MARE.—The Amateur Orchestral Society's second "open night" of the season took place in the Victoria Hall, on the 9th ult., before a large, fashionable, and enthusiastic audience. The orchestra of forty performers, conducted by Mr. C. Windcutt, gave very able interpretations of Boieldieu's Overture to *La Dame Blanche*, a selection from Gounod's *Faust*, Mendelssohn's "War March," "Le Thier's" "Danse Fantastique," and other excerpts. Oboe, violin, and cornet solos were contributed, and songs were admirably sung by Mdlle. Marie-Louise Becue and Messrs. J. F. Miller and A. E. Masters.

ORGAN APPOINTMENTS.—Mr. J. Herbert Olding, Organist and Choirmaster to St. Saviour's, Brixton Hill.—Mr. T. H. Goodwin, Organist and Choirmaster to the Leytonstone Congregational Church.—Mr. Henry G. Welby, Organist and Choirmaster to the American Episcopal Church, Buenos Ayres.—Mr. William J. Mawby, to St. John the Evangelist's, Brownswood Park.—Mr. Arthur Self Fowles, Organist and Choirmaster to the Parish Church, Hendon.—Mr. Lorenzo A. J. Faulk, Organist and Choirmaster to St. James's, Kensington.—Mr. Herbert Thorne, to the Parish Church, Clapham.—Mr. A. A. Yeatman, Organist and Choirmaster to St. Mary's, Whitechapel.

CHOIR APPOINTMENTS.—Mr. William Cook (Alto), to St. Botolph's, Bishopsgate.—Mr. Thomas Sweeney (Solo Bass), to Marylebone Parish Church.—Mr. Maskell Hardy (Solo Tenor), to St. Paul's, Knightsbridge.—Mr. W. H. Cradock (Bass), to Southwell Cathedral.

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 7.—"O grant it, Heaven" (Judas Maccabæus).
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 10.—"From mighty kings he took the spoil" (Judas Maccabæus).
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 6.—"Father of Heaven" (Judas Maccabæus).
 7.—"Return, O God of Hosts" (Samson).
 8.—"Their land brought forth frogs" (Israel in Egypt).
 9.—"Thou shalt bring them in" (Israel in Egypt).
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 11.—"Lord, to Thee each night and day" (Theodora).
 12.—"Great prophetess, my soul's on fire" (Deborah).
 13.—"In the battle fame pursuing" (Jephtha).
 14.—"I will be a painful separation" (Jephtha).
 15.—"In gentle murmurs will I mourn" (Jephtha).
 16.—"See, she blushing turns her eyes" (Semele).
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 5.—"He was cut off out of the land of the living" (Messiah).
 6.—"But Thou didst not leave his soul in hell" (Messiah).
 7.—"He that dwelleth in Heaven" (Messiah).
 8.—"Thou shalt break them" (Messiah).
 9.—"Tis well, my friends" (Judas Maccabæus).
 10.—"Call forth thy powers" (Judas Maccabæus).
 11.—"Thanks to my brethren" (Judas Maccabæus).
 12.—"How vain is man who boasts in fight" (Judas Maccabæus).
 13.—"My arms! against this Gorgias will I go" (Judas Maccabæus).
 14.—"Sound an alarm" (Judas Maccabæus).
 15.—"O loss of sight" (Samson).
 16.—"Total eclipse" (Samson).
 17.—"Deeper and deeper still" (Jephtha).
 18.—"Waft her, angels" (Jephtha).
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 5.—"Why do the nations so furiously rage together" (Messiah).
 6.—"Behold, I tell you a mystery" (Messiah).
 7.—"The trumpet shall sound" (Messiah).
 8.—"I feel the Deity within" (Judas Maccabæus).
 9.—"Arm, arm, ye brave" (Judas Maccabæus).
 10.—"Be comforted" (Judas Maccabæus).
 11.—"The Lord worketh wonders" (Judas Maccabæus).
 12.—"The good we wish for" (Samson).
 13.—"Thy glorious deeds inspir'd my tongue" (Samson).
 14.—"Honour and arms" (Samson).
 15.—"How willing my paternal love" (Samson).
 16.—"It must be so" (Jephtha).
 17.—"Pour forth no more unheeded prayers" (Alexander's Feast).
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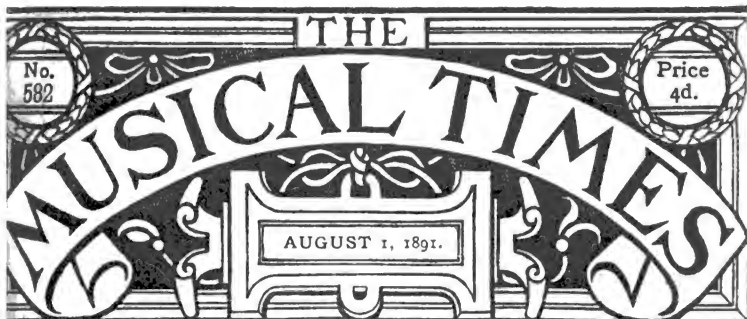
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(For further particulars see page 350.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1891.

THE LONDON MUSICAL SEASON.

MUSICAL activity during the past season has displayed itself in various ways, some of which may be considered as exhibiting progress, while others tend to show that the belief in the safety of old paths has yet many adherents in the artistic world. It would be difficult to say whether there is reason for congratulation in the work which has been accomplished, as far as it has any bearing upon the advance of art. The effect of all the labour that has been done cannot be fully estimated at present, but it may be safely said that if the past year has not been prolific of things new, it has not been barren in extending and solidifying the love for things old. In this latter respect the condition of music in London has not been retrogressive, for it is out of the knowledge of the productions of those who have assisted in framing the present condition of musical culture that a fair estimate can be formed of the value of the work done by our living musicians. The educational musical institutions—the Royal Academy, the Royal College, the Guildhall School of Music, and the various "Conservatoires" in the suburbs—have all been doing good, not only in training students, but also in extending the advantages of musical culture among those who do not in every case intend to follow music as a profession, but who desire to carry its humanising effects into their own households. The Royal Academy and the Royal College are each fortunate in the Principals who preside over their establishments. Dr. Mackenzie received a great part of his musical training in the Royal Academy, and has made himself extremely popular and respected by his endeavours to promote the well-being of the students under his charge. He has surrounded himself with a strong phalanx of professors, many of whom are as earnest in their labours for the general good of the Institution as the Principal himself, and all are seemingly anxious that the Institution, whose courses they help to guide, shall "flourish root and branch for ever."

The Royal College of Music, with Sir George Grove at the head, is accomplishing good, steady, and honest work, biding the time when the completion of the new buildings shall spur it to still greater exertions in the future. The harmonious principles which govern the two bodies is shown in the labours of the associated board, under whose auspices a series of practical examinations in music are carried on all over the country. The result of this step will doubtless be to make the study of music more serious in places within touch, if not wholly within the complete grasp, of the bodies under whose charge the examinations are conducted, as well as to give a *cachet* to those whose studies have been solidly conducted.

The students of the Royal Academy gave a notable performance of Gounod's "Mock Doctor" at the Avenue Theatre, with conspicuous success, more than one of the exponents of the parts displaying histrionic talent of no mean order. The several Concerts given during the season by the students of the Royal Academy and of the Royal College offer the highest hopes for the future career of the pupils of each institution. Not the least interesting feature is found in the operatic class at the former Institution, which is now under the experienced direction of Mr. G. H. Betjemann. The performance of selections from

the "Water Carrier" of Cherubini, the "Faust" of Gounod, the "Aida" of Verdi, and the "Fidelio" of Beethoven was a remarkable proof of the value of the teaching and great interest in the work taken by the students who intend to devote themselves to the dramatic side of music. The awards of bronze and silver medals, for their exertions in this direction, were highly appreciated.

The Society of Arts, who were the pioneers of musical examinations, and who still grant certificates to candidates of moderate pretensions, have entered farther into the spirit which encourages well directed efforts, by awarding to those who obtain full marks in their practical examinations their bronze medal—a distinction not without a special artistic value. Other institutions are also doing commendable work, and musical rewards of various kinds are attainable by those who work well according to their capacities. Many of the Concerts which have been given during the past year have been designed in a great measure to further this vast educational movement, and there is ample reason for believing that the exertions made in several directions have not been without their reward.

The thirty-fifth season of the Crystal Palace Concerts opened in October, and the programmes of the Concerts before Christmas contain important evidence not only of this fact, but of the cosmopolitan taste in the selection of standard works, as well as of the encouragement given to native art and artists at these important gatherings. A new Concert Overture, "Antony and Cleopatra," by Miss E. M. Smyth, was presented with success for the first time. At the same Concert a young pianist, Mr. Leonard Borwick, also English by birth, exhibited his exceptional talents in the performance of pieces by Liszt, Chopin, and Saint-Saëns, and deepened the impression he had made upon the occasion of his recent *début* at the Philharmonic Concerts. At a later Concert in the same month, a Romance from a Suite for orchestra, composed by Mr. C. H. Couldery, was favourably received. A "Tone-picture," by Mr. F. Cliffe, was given in November, Hamish MacCunn's "Cameronian's Dream," Dr. Parry's "L'Allegro ed il Penseroso," and a Symphony by Mr. Edward German were among the compositions selected for honourable place in the programmes before Christmas. On the resumption of the Concerts after the pantomime season, the "Dramatic" Overture, written by Miss Rosalind Frances Ellicott for the Gloucester Festival, occupied a conspicuous position. Dr. Mackenzie's artistic efforts, always welcome here, were not forgotten, and more than one of his productions were performed and heartily received, especial heartiness being accorded to his "Dream of Jubal," the band, chorus, soloists, and reciter doing their work right well. The whole season, which ended, as usual, with a complimentary benefit to Mr. Manns, the Conductor, was thoroughly successful. The performance of several orchestral works produced was such as to prove that the high artistic position which the band has attained was fully maintained.

The Handel Festival, held in June, was one of the most brilliant on record. Not only were the performances of the well-known Oratorios "The Messiah" and "Israel in Egypt," despite certain defects, equal to the standard formerly attained, but in some respects they exhibited a superior knowledge and an improved culture on the part of the vast army of chorus-singers. There were some interesting pieces brought forward which had not been previously given, all of which have been so recently commented upon that it is unnecessary to speak further on the matter here.

The chief of the bodies which delight in the study and performance of works of the oratorio form—

the Royal Choral Society—still maintains its high position under Mr. Barnby. The Oratorios of "Elijah," "The Messiah," "Israel in Egypt," Gounod's "Redemption" and "Mors et Vita," Mendelssohn's "St. Paul," and Sullivan's "Golden Legend," a portion of which was repeated at the Concert given by Royal Command in presence of the German Emperor, have all been splendidly performed and have proved greatly attractive.

The Symphony Concerts conducted by Mr. Henschel have been fairly well supported by the public, who now begin to appreciate the value of the efforts of the promoter.

Some Concerts conducted by Sir Charles Hallé, who presided over his band brought from Manchester, although offering excellent programmes, did not suffice to secure proper support, and their number was reduced. Concerts, with and without orchestra, given by Sarasate and Albeniz, have at different times offered to English audiences the opportunity of becoming acquainted with music by Spanish composers. So that these Concerts may also be reckoned among those of educational tendency.

The Monday and Saturday Popular Concerts have been well supported, and some of the programmes have possessed interest as showing a desire to depart from well-worn grooves.

The premier Orchestral Society of England, the Philharmonic Society, has had a most successful season, both artistically and financially. The guarantee fund will not be drawn upon, and there is every reason for the belief that the body which was the first to initiate performances of music of the highest class will hold the lead and remain the pattern for all to follow.

The Richter Concerts were most attractive by the excellence of the performance of the several works presented. Due prominence has been given to the works of Wagner and Beethoven, but new compositions have also found attentive hearing. One of the most satisfactory and interesting of the novelties was that produced at the final Concert, a setting of Campbell's ballad "The Battle of the Baltic," by Professor Stanford. There is every likelihood of its sharing the popularity which his famous setting of "The Revenge" has attained.

The Handel Society, under the direction of Mr. F. A. W. Docker, is doing quiet and unobtrusive work, and the Bach Choir, conducted by Professor Stanford, brought forward several interesting compositions, both old and new, among the latter a well-written Mass by Mr. A. Somervell, whose further works are awaited with attention.

The Wind Instrument Chamber Music Society has continued its Concerts and has added considerably to the public knowledge of music by composers of eminence. The purposes of the Society are in every way commendable and are worthy of support and approval.

The cultivation of orchestral music is greatly on the increase, and several amateur musical societies continue to devote their time to the study and performance of the works of the great masters. The Stock Exchange Orchestral Society, the Amateur Orchestral Society, the Westminster Orchestral Society, the Strolling Players Musical Society, the Post Office Musical Society, and like bodies, one and all bear testimony to the great advance made in the study of music by those who are busy with other and often important occupations. In some cases the manipulation of difficult orchestral compositions was in the highest degree creditable. The work done by Choral Societies was undoubtedly on the high road towards perfection, and the Borough of Hackney Choral Association, the Hampstead Conservatoire Subscription

Concerts, and the Finsbury Choral Association, and like bodies, have done good suit and service in extending a knowledge of important musical works in their several localities.

Mr. Lago opened Covent Garden Theatre for a short season of Opera in Italian in the autumn. He reduced the prices for admission and produced one or two operas which had not been heard for some time. The success which attended his enterprise was great enough to encourage the repetition of the scheme. The operas "Tannhäuser," "Roberto il Diavolo," "La Gioconda," and "Orfeo" not only helped to fill the treasury, but also, in the latter work, served to introduce to the public a new singer, Giulia Ravogli, who, with comparatively small vocal means, has the extraordinary power of using them so effectively as to make herself equal with many great singers. She also proved to be a fine actress, and in both capacities won the favour of the public, especially by her impersonation of *Orfeo* in Gluck's opera, which had not been performed in London for thirty years. In "Tannhäuser" Madame Albani repeated her fine impersonation as *Elizabeth*, and in "Les Huguenots" the same gifted artist appeared for the first time as *Valentina*.

The regular season of Opera at Covent Garden Theatre, under the management of Mr. Augustus Harris, opened with "Orfeo" on April 6, with Giulia Ravogli as the chief attraction. Performances were given for six nights a week with varying success. With the exception of "Otello" nothing new was given; a curious work entitled "La luce dell'Asia" by Mr. Isidore de Lara, founded upon Sir Edgar Arnold's poem, was announced, but was not produced. "Otello" had been heard before in London, at the Lyceum Theatre, in 1889, and its revival performance at Covent Garden enabled the friends of M. Jean de Reszke to see him in a part which gave scope for the display of his dramatic as well as his lyrical abilities. Madame Albani had appeared in America in the part of *Desdemona*, and had won great honours and approval, which distinctions were confirmed on the occasion of her London performance. There is no artist on the lyric stage capable of giving so perfect a representation of the part. An American lady, Miss Eames, made a successful *début*; Madame Melba, a vocalist born in Australia, increased her reputation by her excellent performances. Miss Sybil Sanderson did not realise all that was expected by her representation of *Manon Lescaut*, but Mr. Van Dyck, the new tenor from Holland, was of great success. Not a few of the operas were sung in French, some in a delightful mixture of Italian, French, and a little English. In days gone by this peculiarity would have given rise to much indignant remonstrance or good humoured comment, but although the Press has protested against the practice, the audiences have complacently endured it. The prophecies concerning the decadence of Italian Opera which have been uttered from time to time and nearing fulfilment. The art of Italian vocalisation is fast losing ground; out of the whole number of operas presented only six were by Italian composers—Verdi was represented by five works and Donizetti by one. The rest were the productions of musicians of French or German nationality. The singers also belonged to various countries, the majority being American, Australian, Canadian, Belgian, French, English, Spanish, Roumanian, Polish, German, Swedish, Russian, and Italian in a very small proportion. There is no longer either Italian Opera or is there too great prominence given to Opera in Italian. Even this state of things form the prelude to Opera in English, for which many have long been looking. The English patrons of the Opera evidently view these

matters with placidity, if not with apathy. Perhaps it is a matter of indifference what tongue is employed so long as the Opera is a fashionable resort. That there is some want of interest in musical matters, and other influences predominating, may be gathered from the fact that the manager, Mr. Augustus Harris, has discontinued issuing a preliminary prospectus, and that the subscribers pay their money and have no choice but to take what they can get. It is quite true that great care has been taken with the mounting of the operas, and that some of the best artists in the world have been engaged in interpreting them; but the *entrepreneur* is under no pledge and is exposed to no blame for the production or non-production of any particular work. The subscribers may complain, but their grounds of complaint are on no firm basis as far as unfulfilled expectations from promises are concerned. The patrons of Opera in Italian have made the thing fashionable, and if they are not absolutely dormant concerning the interests of art, they are certainly in a state of coma. The season, which has been perhaps the longest on record, ended with the last days of July, dying and leaving scarcely a sign of its artistic existence, the most notable event in the course of its progress being the State performance on the 8th ult., when the German Emperor and Empress, accompanied by members of the English Royal Family, honoured the theatre with their presence. The glory of the decorations, the splendour of the uniforms worn by the gentlemen, and the costliness of the diamonds which decorated the ladies present having apparently far greater claims to notice than the performance of the several operatic extracts on the stage.

The Oratorios given at Covent Garden Theatre attracted large and attentive audiences. There was a band and chorus numbering some 600 performers, and, under the direction of Mr. Randegger, "Elijah," Rossini's "Stabat Mater," "The Hymn of Praise," "The Messiah," and the "Golden Legend" were well presented.

The new theatre built expressly as an English Opera Theatre is a splendid building and a worthy shrine for native art. The house opened, under the most favourable auspices, with the opera "Ivanhoe," written for the occasion by Sir Arthur Sullivan, and the excellence of the performances, the picturesque character of the mounting, and, above all, the beauty of the music, secured a "run" of over 150 nights, the representations ceasing only when the season came to an end. It is hoped that Sir Arthur Sullivan's pattern in "Ivanhoe" may be followed by like earnest efforts on the part of other native composers.

The "dumb play" at the Prince of Wales' Theatre, "L'Enfant prodigue," with its admirably written, appropriate, and effective music, has drawn crowds nightly to the theatre, and at the present time still continues its attractive career. The high dramatic skill exhibited has been greatly aided by the clever music which accompanies the action. Those who have heard Mackenzie's "Dream of Jubal" could not fail to remember how greatly the music helps to intensify the dramatic character of the story. Although the two works are not on parallel lines, except as regards the particular value of the part music plays in each, yet they serve to illustrate a new phase of art working in different directions, each of which points to a potentiality in music which will doubtless become developed to a further extent.

The prodigy mania has not completely died out, and although one or two eager parents or guardians have failed to induce the public to accept their own estimate of their little charges, the musical world has accepted without hesitation the marvellously gifted

boy Jean Géard, whose performances upon the violoncello have excited the admiration of the greatest experts.

One of the noteworthy matters connected with music has been the number of interesting and able Lectures on music delivered in various places before certain scientific Societies by Dr. Mackenzie, Dr. Parry, Dr. Bridge, Mr. A. J. Hopkins, Sir John Stainer, and Dr. Barrett. The literature of music suffered some loss by the discontinuance of the periodical the *Musical World*, which was established in 1836, and died with the year 1890. The musical library, however, has not been enlarged by many contributions, but there have been a few works by writers who have earned the confidence of the public in their respective walks. Among the more luxurious literary productions, the "Idyl" of Professor Herkomer stands foremost. The catalogue of Musical Instruments at the Royal Military Exhibition may also be mentioned with praise.

The passing of the American copyright law during the past season may be mentioned as a matter of considerable importance in connection with musical events. Its bearing upon English publications may be seen on reference to the article on the subject which appears in another page of the present number.

Now while there is much comfort in the contemplation of the activity in musical matters during the past year, there is also ground for sorrow at the departure of those whose efforts have borne good fruit in their time, and have left their impress in one way or another upon their own generation, and may be not without a witness in the time to come. Death—*omne capax movet urna nomen*—has removed Prosper Sainton, but his memory will be perpetuated by the Scholarship to be founded in his name at the Royal Academy. Dr. Havergal, some time Minor Canon of Hereford, has gone, so also has William E. Ransford, singer and music publisher; Mr. James Lamborn Cock, music publisher; George Carter and Montem Smith, of Westminster Abbey; Dr. J. E. Cox, a well-known clergyman who wrote on musical matters; Dr. A. J. Ellis, whose works on the mathematical side of musical science show the depth of his thoughts; Mr. Osborne Williams, a pianist and teacher; Mr. J. P. Goldberg, Mr. F. R. Cox, and Mr. F. B. Jewson, Professors at the Royal Academy of Music; John Kinross, a promising composer; Joseph Proudman, teacher and conductor; Mr. E. A. Sydenham, organist and composer; Mr. Thomas Molyneux, a liberal supporter of the Royal Society of Musicians; Mrs. Mounsey Bartholomew, Dr. W. H. Stone, and others.

At this period of the year, when a temporary lull in the ceaseless motion gives a little time for reflection and comment upon what has been done, we may well pause and congratulate ourselves upon the fact that music in London during the past year may not only compare favourably with the records of the past, but may serve as an incentive to continued, if not to greater efforts in the future, and thus bear evidence that we are not worse, even if we are not "better than our fathers."

THE NEW AMERICAN COPYRIGHT ACT.— STAGE II.

IN America, as in most other countries, the fundamental theory of government is that it rests upon three distinct, yet mutually interdependent, elements—there is the Legislative which makes the Law, the Judicial which interprets it, and the Executive which enforces it. In the majority of cases these processes take effect in the order above indicated, but in a great many instances the order of the last two is

reversed, and to some extent the Executive controls the Judicial. Especially is this the case where the Protective proclivities of the country come into play. Where Custom House interests are involved there is no time to wait for the delays of the Law, and the Executive is by force of circumstances obliged to enter upon its duties as soon as the Legislature has completed its task. The Judiciary can only at some later period interpret what is doubtful. The New American Copyright Act, an avowedly protective measure—protective, that is, in the interests of the American printing and the allied trades—has now entered upon its second stage, and has made an early call upon the Executive department; and it is satisfactory to note that the call has been responded to in a manner which does credit to the common sense of that branch of the American administration.

The following article from the *Boston Journal*, of the 9th ult., sufficiently explains itself, and it is to be hoped that, if the same points come hereafter into the American Law Courts for decision, the Judiciary will make good and confirm the *prima facie* title which the Executive has conferred upon the foreign proprietor of musical compositions:—

“WASHINGTON, July 8.—Mr. A. R. Spofford, Librarian of Congress, sat in one of the alcoves of the Congressional Library this afternoon—a little nook six feet square, which is the only place this great Government can spare him just now for a private office—and detailed the circumstances in which the first important decision under the International Copyright law was made. That decision has been made, and it is one that will attract much attention in this country and in Europe. The decision is the result of a long investigation. That this investigation was made necessary, and that the new Act is so indefinite that at the very outset the most careful inquiry has been demanded to determine what it means, is another illustration of the haste and carelessness of national legislators. Lawyers who follow the legal investigation which preceded this decision will unquestionably be satisfied with its thoroughness. The decision, in effect, is this: That musical compositions, whenever [? wherever] or however printed, are entitled to copyright entry and need not be printed or manufactured in the United States. In other words, the Librarian of Congress decides, in substance, if not in language, that a musical composition is not a book, a lithograph, a photograph, or a chromo, and that the requirement of the new law as to manufacture in the United States is to be confined to four classes of publications only: 1, books; 2, lithographs; 3, photographs; 4, chromos.

“Librarian Spofford, in commenting upon his decision or construction of law in this regard, says: ‘The proper interpretation of the law respecting musical compositions is that they are not required to be of American manufacture. The fact, however, that wide differences of opinion appeared to exist, and that even some publishers of music were on record as holding to an interpretation of the law that would bar foreign manufacturers of music from protection in the United States, led to a thorough consideration of the language of the law in all of its parts. The more fully this was considered the more clear appeared to be the fact that the natural and obvious construction of the language used in the Act is that the requirement of manufacture in the United States is to be confined to four classes of publication only, viz.—(1) books, (2) lithographs, (3) photographs, (4) chromos. The conclusions of the Librarian, however, as to this and other points of construction of the new statute are not final, but are subject to revision. Under the law of Congress the Librarian is required to perform all

acts touching copyrights under the supervision of the Joint Committee of the Library of Congress. I have accordingly submitted this question, together with several others, involving the proper construction of the new law to Senator George F. Hoar, at present Chairman of the Library Committee, who has them under consideration:

“‘All entries of copyright convey what may be termed *prima facie* title only, the Librarian performing simply a ministerial act, the ultimate validity of every copyright entry being determined only by the decisions of the United States Judicial tribunals in analogous cases. No question concerning the validity of a copyright can be determined under our laws by any other authority than a United States Court. The Librarian of Congress has no discretion or authority to refuse any application for a copyright coming within the provisions of the law, and all questions as to priority or infringement are purely judicial questions, with which the Librarian has nothing to do. A certificate of copyright is *prima facie* evidence of an exclusive title, and is highly valuable as the foundation of a legal claim to the property involved in the publication, as no claim to exclusive property in the contents of a printed book or other article can be enforced under the common law. Congress has very properly provided the guarantees of such property, which are embodied in the Copyright Acts. Any person who obtains a copyright under the provisions of the Copyright law can claim damages from any person infringing his rights by printing or selling the same article, but upon all questions as to what constitutes an infringement or what measure of damages can be recovered, all parties are left to their proper remedies in the courts of the United States.’

“It will be seen that the Librarian regards his functions as wholly ministerial. If the Librarian should refuse to make the copyright entry the claimant could do nothing but apply for a mandamus on the Librarian. In the twenty-one years’ experience of Librarian Spofford since there has been a Copyright law in the United States, no action for a mandamus upon the Librarian of Congress to compel an entry has ever been instituted. After the Librarian has made the copyright entry the claimant’s remedies for infringement are, as above stated, to be obtained only through the United States Courts.

“The question as to which this decision regarding musical compositions has been made was raised from Boston in an elaborate brief submitted to the Librarian of Congress by Mr. Lauriston L. Scaife of Boston, as counsel for the noted firm of Novello, Ewer and Co. of London, and other English music publishers interested with them in the questions presented. Mr. Scaife made the broad claim that ‘musical compositions,’ however and whenever [? wherever] printed, may be copyrighted, and that ‘musical compositions,’ as known in the Act, do not come under the restrictions placed by the Act upon a ‘book, photograph, chromo, or lithograph.’ This claim has been admitted in the decision of Librarian Spofford to-day.”

While this is all very satisfactory to note, it is necessary to bear in mind that the ultimate decision still rests with the American Law Courts. At the same time, there is very strong authority for the statement that the practice of the Executive will at all times receive the very favourable consideration of the American Law Courts, and that a point will be strained to uphold it, unless that practice should conflict with some of the well-known canons of legal construction. That such a conflict is very improbable may be safely assumed, having regard to the very great care which Mr. L. L. Scaife has bestowed on the “elaborate brief” which he has submitted, with so much success, to the able Librarian of Congress.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 396).

WAGNER visited Munich a second time in the spring of 1867. Rehearsals of the "Mastersingers," under Hans von Bülow, were then proceeding, and it was desirable that he should be close at hand, whether the Munichers liked it or not. At first all went well, and a concert given by his partisans, at which only Wagner music was performed, passed off without trouble of any sort. But fair weather could not continue. It was the master's singular fate to carry with him wherever he went the exciting causes of a tempest; but in this case, we are bound to say, he was in no way to blame, the disturbance being due solely to a whim of his Royal friend, Ludwig. The principal parts in "Lohengrin" had been allotted to Madame Bertram-Meyer (*Elisa*) and Tichatschek (*Lohengrin*), of whose work at rehearsal the composer warmly approved. Suddenly a Royal order appeared, dismissing both artists, and calling Vogl and Therese Thomas (afterwards Madame Vogl) to fill their places. According to the official document signifying his eccentric Majesty's pleasure, this step was taken at the instance of some "faithful subjects" who regretted to see German artists passed over for the sake of foreigners. The wrath of Wagner blazed up at such high-handed interference with plans he had approved, and shaking the dust of Munich off his feet, he hastened homewards in disgust. It has been suggested that the whole business was "got up" by the King and the composer, to enable Wagner to quit the city with some sort of reason, and to shield Ludwig from popular discontent, but there is no evidence to support this conjecture. We must take the record as it stands, especially as nothing in it is at all improbable.

Meanwhile, preparations for the "Mastersingers" went on; Wagner, who had no permanent quarrel with Munich and its monarch, appearing on the scene from time to time. The performance having been fixed for June, the composer definitely arrived in May to see the matter out. May 22 was Wagner's fifty-fifth birthday, and the King invited his musical friend to spend the whole day with him. At this, as might have been foreseen, popular indignation broke forth anew. Among the high crimes and misdemeanours laid at the master's door was that of having the evil eye. He had killed Edmund Roche, the Parisian translator, and Schnorr, the "creator" of the part of *Tristan*; whom would he destroy in Munich? Such ridiculous hubbub had, of course, no effect at the theatre. Rehearsals proceeded as though the weather outside was "set fair," and, on June 21, 1868, the "Mastersingers" began its public career with brilliant and, under the circumstances, unexpected success.

About this time Wagner issued a pamphlet entitled "German Art and German Politics," directed against the predominance of France in art and literature. It is natural to suppose, especially in the light of after events, that this brochure was not unconnected with bitter memories of the fate of "Tannhäuser" in Paris; but let us hear a Frenchman (Mr. Jullien) on this point: "Did Wagner obey the instinct of racial aversion? did he yield to the hatred that then prevailed in Germany against us, and led on to disastrous war, or did he act by calculation in espousing that antipathy, so embodying it as that his own work and name should become a personification of the genius of Germany in revolt against French civilisation? . . . It is very possible that he never took stock of the secret and subtle motives which he obeyed, or seemed

to obey, on many an occasion." Wagner's argument was, in effect, this: French power rests upon the predominance of French civilisation. Germany should create a civilisation of her own destined to supersede that of the rival nation. Especially should this supercession be enforced in the theatre—"the great agent for educating the people." "Let us turn away from the French, among whom we find only pure, theatrical virtuosity, with a special gift of imitation of the mimic art, and who seek only a frivolous distraction in mere stage play. Let us raise the German theatre from the depths to which it twice descended in adopting 'Guillaume Tell,' parodied from Schiller by Rossini, and 'Faust,' parodied from Goethe by Gounod." Wagner called upon the German princes to accomplish this work of regeneration, adding significantly (the "Nibelungen" was in his desk), "A word from the victor of Sadowa and a new force would enter into history—a force before which French civilisation would vanish for ever." It was the shoemaker who said there was nothing like leather for the defence of the town.

Now, for the first time, we find the "Nibelungen Ring" entering into the practical politics of Wagnerism. King Ludwig had, of course, heard all about this portentous work, and his curiosity would not allow him to wait for its formal production in the fulness of time. He was in a mood to be grateful for the smallest fragment, and expressed his royal will accordingly. Nay, he would celebrate his birthday (August 25, 1869) by a feast of "Nibelungen" selections, wherefore the Court Theatre was closed at the end of June for necessary preparations. It is curious that public opinion anticipated some such step as this, the talk of Munich, early in 1868, being that the building known in the Bavarian capital as the Crystal Palace would be turned into a Wagner theatre, with the aquarium (this in heavy German humour) as a place of sport for the Rhine Daughters. The "Rheingold" was not ready by August 25, and September 1 was then named, but meanwhile Wagner's friends took alarm at the nature of the *mise-en-scène*, which, in their opinion, was ridiculous. These persons telegraphed to Wagner all their fears, and along came the master from Lucerne, called a general rehearsal, and, having seen, condemned. "There must be a new *mise-en-scène* somewhat less grotesque than this," said Wagner. "Not at all," replied the royal Intendant, "the King won't wait." But the official and his master reckoned without the devotion of the composer's adherents. Richter refused to rehearse; Hans von Bülow had a convenient attack of illness; the singer, Betz, ran away to Berlin. In vain the Intendant called for substitutes, and he was obliged to report to the King that there was no chance of "Rheingold" before the end of September.

His Majesty was not to be put off. He summoned the machinist, Brandt, from Darmstadt; placed the *bâton* in the hands of Wüllner, substituted Eberle for Richter, and Kindermann for Betz. "Now, work!" said the curious King, and work everybody did, till, on September 22, all was ready, and the performance of "Rheingold" took place. By that time many of the faithful assembled for the expected August production had gone home, and their places were taken by less enthusiastic partisans. This had a bad effect upon the reception of the piece, but the King heard "Rheingold," and that was enough—for him.

In 1870 the "Walküre" was brought out on the same stage, up to time and with greater success; due, no doubt, to stronger human interest. This production cost the King 50,000 florins. Ludwig, however, did not attend the first performance; preferring the third, and commanding that "Rheingold" should be played immediately before it, for the

sake of the sequence intended by the composer. Two months later (August 25, 1870) Wagner married Cosima, daughter of Liszt, and divorced wife of Hans von Bülow. This change in domestic conditions being considered as not necessarily involving artistic relations, the success of Wagnerism was not endangered by a rupture between master and disciple, leader and follower. With reference to this singular transaction we read in the pages of Jullien :—

"Hans von Bülow . . . a prodigious musician, who cherished a religious admiration for his idol (Wagner) . . . was wholly his slave and creature. It is not surprising that his wife, in contact with this burning adoration, herself conceived a passion from the performances of 'Tristan' in 1865, became more possessed by it when the 'Mastersingers' was produced, and at last ran from her husband to Lucerne. Her precipitate flight was a thunderstroke for the man and the artist . . . but the artist prevailed over the man. 'If this were one whom it is permissible to kill,' said Bülow, with heroic resignation, 'I should have struck him down before now.' He never again saw the master to whom he had given so much of his heart and life, but he bore no hostility to the genius, and, later, when his grief abated, he re-married, and exerted himself more than ever for the success of the Wagnerian cause." All this was very philosophical and as comfortable as could be under the circumstances.

The year 1870 is that of the publication of two literary works by Wagner—one, "Ueber das Dirigieren," a veritable polemic, which raised a storm of controversy; the other, "Beethoven," a valuable contribution to the study of its subject, but hardly adapted for popular reading. In 1871 Wagner composed his "Siegfried Idyll," under circumstances too well known for repetition here. At this time, also, he had shaped in his mind as a practical measure the building of a theatre which should be devoted to the proper performance of his works, the "Nibelungen" especially, since that colossal production was in a fair way to be regarded as four operas rather than one great lyric drama in four sections. Some years previously—that is to say, in 1867—steps were taken towards carrying out this project, but the vastness of the design prepared by the architect, Semper, and the consequent expense, so alarmed King Ludwig that the monarch, well aware of the impossibility of obtaining money from his Parliament for any such purpose, allowed the matter to drop. It is said that the master thereupon resolved upon an appeal to the German nation, whose patriotism and pride might secure for him the end in view if properly excited. In 1870 and the following year events played right into his hands. The re-union of Germany under an Emperor dazzled the public vision, and the special Germanic genius of Wagner, backed by his pretensions, made of him a national hero. It is hardly surprising that the composer dreamed of seeing his theatre built with the gold wrung from conquered France, or that he awaited with hope the reply of the German Emperor to the "Kaisermarsch," just then laid at the feet of the victorious monarch. Alas! Wilhelm simply forwarded to him, by way of acknowledgment, the paltry sum of 300 thalers. This was a sore disappointment, and the note of strong feeling is heard in the following extract from a pamphlet afterwards published :—

"Nothing like that which I had projected and, at last, thanks to the help of enthusiastic friends, entered upon with confidence, had ever been undertaken. It was essentially worthy the support of our young Imperial government, which could not more gloriously inaugurate its brilliant reign than by frankly giving help to a disinterested purpose founded on a motive

purely ideal. One could the more readily rely upon it, because the German people are poor and have not at their disposal resources wherewith to supply their intellectual needs, whereas the government, at that time, was rich to superfluity under the terms of the treaty with our vanquished neighbour. But the powers which reigned in Germany, negligent as usual of the true interests of art, saw in my efforts then, as they had seen before, only the expression of an extreme personal ambition, and, in the institution that I projected, nothing but an extravagant demand for an extraordinary representation of my own works, designed to gratify my self-love. The accomplishment of the enterprise was from that time left to me and my friends."

Wagner was exercised somewhat over the question where to build his special theatre. He desired to place it on Bavarian soil, for obvious reasons; but Munich, with its indifferent, not to say hostile inhabitants, was impossible. Besides, the master desired to lay the foundations of his temple outside the range of all controversies, artistic or political, where no conflicting elements should interfere with the new cult, and where no preconceived opinions could stand in its way. The idea was to find a little city of some 20,000 inhabitants, and on virgin and unappropriated soil to sow the seeds of the new art. Such a place was found in Bayreuth—a town already consecrated by the genius of Jean Paul Richter, and not without a history, though entirely non-committed on the questions which immediately interested Wagner. To Bayreuth the composer came in April, 1871, after having looked in upon Nuremberg and Bamberg, and there, on November 9 in the same year, he decided to make his venture. The little city was not at all unwilling. It saw possibilities in the scheme, and stretched out a helping hand, making to Wagner a present not only of a site for his theatre, but also of another for his dwelling house. In April, 1872, arrangements had so far progressed that the master bade farewell to Lucerne, where he had so long dwelt, and removed to Bayreuth. A letter of Madame Wagner to a friend is quoted *à propos* : "A last word from Triebtschen, my dear friend, which we leave with a full heart and an unquiet spirit. Wagner goes to Bayreuth to-morrow; I follow him with the children and Kus (a Newfoundland dog) in eight days. We would not leave without sending you our remembrances and affection." This, as all the world knows, was the composer's last move. He had got away from the wilderness into the promised land; from a stormy ocean into a comparatively quiet haven, and the remainder of his life, though not without its agitations, was a serene evening following a blustrous day.

The new theatre could not be built without money and a good deal of it, the estimated sum being 300,000 thalers, or, roughly, £45,000. This amount was raised by the issue of shares, conferring certain privileges, and by the establishment of Wagner Societies in various parts of Germany and abroad, which raised subscriptions and gave Concerts in aid of the funds. Wagner himself took a personal part in these appeals, by directing Concerts at which fragments of the "Nibelungen" were performed, and by the delivery of addresses at banquets, &c. His purpose was in every way to inflame the zeal of his partisans, and he certainly succeeded.

The first stone of the new theatre was laid by Wagner himself, on his fifty-ninth birthday (May 22, 1872). Great ceremony attended the proceedings, at which some 2,000 persons assisted. Performances of the "Kaisermarsch" and of Beethoven's Ninth Symphony (a new version by R. W. himself) were given in the old Margravian theatre, and King Ludwig

was represented by a telegram in which he said: "From the bottom of my heart, on this day of high significance for all Germany, I express to you, dear friend, my warmest and most sincere felicitations. Prosperity and blessing to the great enterprise of next year. To-day I am more than ever with you in spirit." The occasion was undoubtedly a marked success, and we need not be surprised to find Wagner bearing himself through it as more than a little "puffed up." He then saw the realisation of all his hopes, the reward of all his struggles; and whether we swear by his artistic creed or not, we cannot refuse our sympathy with the reward so strenuously fought for. Jullien likens to a royal proclamation the address with which he dismissed the Bayreuth gathering: "It has been impossible to shake hands with and personally take leave of each member of the superb assemblage of artists who, in these happy May days, have come from many distant countries, and are grouped around me to celebrate our great Beethoven. It is equally difficult for me to convey to them, even in writing, this farewell wish. I thank my friends, vocalists and instrumentalists, who, from north to south, from east to west, from Berlin to Vienna, from Pesth to Mannheim, have responded to my invitation for this noble artistic solemnity." The sympathetic French biographer waggishly adds: "Done, written, and published at Bayreuth, this 24th of May, 1872." He also sily reminds us that Wagner once wrote: "My nature as much as my destiny have vowed me to the concentration and solitude of work, and I regard as absolutely improper every exterior enterprise." The master knew many things but, apparently, not himself. Indeed, according to a Dr. Fuschmann, he was in these days absolutely mad. This Jewish practitioner founded his opinion on two symptoms, love of splendour and a belief that he was the victim of malicious persecution. The madness of Bayreuth had, however, a good deal of method.

Wagner hoped to have his theatre ready for the "Nibelungen" by 1874, but in this he showed himself too sanguine. All the money-raising machinery succeeded only in obtaining funds for erecting the shell of the building, and a large sum was required for the interior. In this emergency Wagner once more found how useful it is to have a friend and sympathiser in a king. Ludwig advanced the necessary 200,000 thalers, and the representations of the Tetralogy, now absolutely assured, were fixed for the spring of 1876. Meanwhile Wagner did not slacken his exertions to make assurance doubly sure as far as finance was concerned. In 1875 he and Liszt gave a Concert at Pesth on behalf of the funds. The Hungarians naturally made more fuss over their famous countryman than about Wagner or his project, whereupon, it is said, the composer of the "Nibelungen" hastened away in a huff, without waiting for a proposed banquet. Later in the year he was at Vienna, superintending a revival of "Tannhäuser," in which the Overture was cut down to a mere introduction of the Venusberg scene as written for Paris. This in itself was an offence to the Viennese, but Wagner made matters worse in the course of a speech which he must needs deliver from his box at the close of the performance. He then expressed a hope that success would continue, "at least in the measure of the talent which has been placed at my disposition." This characteristically ungracious remark gave great offence, and "Tannhäuser" had to be withdrawn after but two representations.

We here reach the first of the Bayreuth festival performances, but that must have a chapter to itself.

(To be continued.)

A REMEDY FOR RECITALS.

No one who has followed the course of musical events in London during the last few seasons can fail to have been struck with the preposterous inequality between the number of minor concerts—and especially of pianoforte recitals—which have been held and the number of persons who attend them. Unthinking people accept the fact in mild surprise without attempting to account for the anomaly, but to any one who is at all behind the scenes—any one, that is, who has the smallest practical experience of the expenses involved in giving a concert, the hire of halls, the outlay in advertisements and programmes, &c.—the unsatisfactoriness of the present state of affairs must inevitably be a chronic source of mingled irritation and pity. Work them out how one pleases, such concerts, in nineteen cases out of twenty, can only result in dead loss to the concert-giver. If every single person who attends pianoforte recitals were to pay for his ticket, even then they would in most cases fail to recoup the artists for their out-of-pocket expenses. As a matter of fact, there is always a large proportion of "paper" in the house. Apart from the representatives of the press there are the friends of the concert-giver, and in addition to that the free list is largely swelled by musicians. Somebody said last year, parodying the remark of an American humorist, that the tribe of pianists eked out a precarious livelihood by attending each other's concerts, and any one who has assiduously frequented this sort of entertainment of late years must admit that there is a considerable substratum of fact for the remark. Having arrived then at the conclusion—which few persons will venture to contest—that in the great majority of cases money is lost and not made by the givers of recitals, we are at once confronted by the very pertinent query: Why, in the name of common sense, do people continue to give them? Professional musicians are not as a rule overburdened with spare cash. It accordingly stands to reason that they must have some ulterior motive in spending their earnings without the prospect of any immediate return. The answer to this query is sufficiently obvious. Pianists give recitals in order that they may be heard by the critics and the *cognoscenti*. According as the estimates of their abilities formed and expressed by the experts is favourable or the reverse, so are agents, impresarios, and wealthy *dilettanti* more or less likely to give them engagements. They do not give concerts on their own account with a view to making money; they regard it in the light of an inevitable investment, without which they cannot hope to secure attention. Experience has taught them that at the outset it is hopeless to expect large audiences, no matter how great their gifts may be. They are content if they can secure the attendance of those whose judgment—if it cannot exactly make or mar their prospect—at any rate exerts a powerful leverage on the dead weight of public opinion. Until an authoritative opinion has been expressed as to their merits the agents are loth to give them engagements—public or private. We trust that we have now made it sufficiently clear that the giving of pianoforte recitals is simply an indispensable antecedent to the obtaining of lucrative engagements. The prime object of the performer is to be heard, and to this end he or she thinks it advisable to sacrifice what is often to them a large sum of money. Let us now see how the present system works and endeavour to indicate how, if possible, it could be reconstituted and rearranged on lines more in accordance with the requirements of those primarily interested—the artists themselves. If it be conceded, as we think it must, that the prime object of the artist in giving a recital is to be heard not by the

many but the few, the immense waste of money involved under the present *régime* is the first thing that strikes the unprejudiced observer. The artist is anxious to appeal to the judgment of, say, twenty experts. To secure this end he is condemned to hire a hall capable of seating several hundred persons. Here to begin with is a striking disproportion between the means and the end. And then, having taken these elaborate and costly precautions, he constantly fails to secure the attendance of just the very persons whom he chiefly desires to appeal to. This is not due to any fault on the part of his judges; it is simply a physical and geographical condition of the present system. At the same moment when A is giving a concert in Steinway Hall, B is performing at Princes' Hall, C at St. James's Hall, while D, E, and F may be similarly employed at Messrs. Collard's, the Portman Rooms, and the Marlborough Rooms. Thus it comes about that instead of only giving one recital the unlucky pianist is put to the expense of giving two or even three. It may be urged, of course, that this state of affairs is the inevitable result of the enormous output of professional performers from the chief musical schools of Europe; that it is a necessary evil, and so forth. Admitting all this, we think that some method of coping with the difficulties of the situation may yet be devised. The scheme which we venture to propound is sternly, almost grotesquely business-like; but we are firmly convinced that it is only on some such utilitarian basis that the anomalies and abuses of the present state of affairs can be overcome. We take our stand on the following propositions: (1), that the cost of recital-giving is excessive; (2), that the clashing of concerts is at once prejudicial to artists and vexatious to critics—assuming the latter to be conscientious. To combat these difficulties we propose that all givers of recitals should organise themselves into a sort of trade union. They should then engage whatever hall is admitted to be best suited for the purpose, for a sufficient number of days in the season to allow every intending "recitalist" to be heard for at least one hour each. Assuming that the experts and not the general public are being appealed to, we further suggest that the hours of concert-giving should commence much earlier—say twelve o'clock, with an interval for lunch. The clashing of performances would be thus done away with, for all the recitals would be held in the same room on certain fixed days every week, the order of the performers being decided by ballot. In this way, by reducing the length of the performances and holding them all in the same place, four or five concerts could be worked off in the same day without any more fatigue on the part of the hearers than is at present involved in the vain effort to emulate Sir Boyle Roche's bird. As to the composition of programmes, it might be found advisable for the artists—where the pieces set down were likely to take more time than the statutory hour—to submit the list of pieces, with the time occupied by each, to his audience for them to vote upon. In this way unnecessary matter could be eliminated and the truest test pieces retained. The only serious difficulty that we see in the plan is that connected with the pianofortes. Where six performers—each addicted to a different maker—were set down to perform on the same day, the platform would present a curious spectacle. Otherwise the present aim of the recital-giver would be obtained at a minimum expenditure of time, money, and fatigue.

EVERYONE interested in the progress of musical art will join the congratulations which should be offered to the authorities of the Victoria University

of Manchester in the decision they have made to inaugurate a course of study as a preparation for musical degrees under the able direction of Dr. Henry Hiles. The course will be commenced with the October term, and the results of the new scheme will be looked for with keen interest. Meanwhile all earnest musicians heartily wish the project every possible success. The following extract from a letter, written by Mr. G. Freemantle, to the *Manchester Guardian*, will be read with attention, as showing what has been done, and what it is hoped will be accomplished in time:—"In Manchester we are utilitarian in all our efforts; and the Victoria University is eminently practical in its aims. But that it should foster art as well as science is necessary to its completeness, and this should be carried out in the liberal spirit with which it cultivates other branches of learning. Its standard should be in all things the highest point yet attained. By the original charter, granted in 1880, the Victoria University has always had the power to include music amongst the subjects which it may especially foster. But though Dr. Bridge and the late Mr. Hecht conducted classes at Owens, the non-endowment of the faculty and the insufficiency of income arising from merely nominal class fees prevented the due recognition of music as one of the subjects of importance upon which full instruction was given and to success in which honour was accorded. Now, however, thanks to the liberal feeling of Dr. Ward and the Senate of the College, and to the spirit of enthusiasm and self-sacrifice with which Dr. Hiles has met their desire to complete the round of studies pursued at the College, music is to be raised to its fitting place in the University course. Some ninety lectures per session are to be given upon various branches of musical knowledge, and a three years' course has been carefully laid out, leading to the degree of Bachelor of Music. By availing themselves of this opportunity musical students may possess themselves of a systematic knowledge of their art such as has hardly been attainable hitherto, and of a distinction which must rank high amongst the rewards of artistic labour. The far-seeing liberality of former wealthy citizens has from time to time provided for the endowment at the College of other branches of learning, and it is said that a departed Manchester worthy had at one time an idea of endowing a Chair of Music, if not even of founding a complete school for the cultivation of the art in all its branches. Though nothing came of this, we have now reached a point where, for the carrying out of the highest instruction at Victoria University, all but the money is supplied. It would, indeed, be a lasting discredit to 'musical' Manchester if the readiness displayed by the authorities of the Owens College to honour art, and the zeal shown by Dr. Hiles in this matter, should be left without substantial help and encouragement, and I shall be greatly disappointed if there is not amongst the four or five millions who form the population of which Manchester is the centre some musical enthusiast who is at once able and willing to provide the funds for endowing the much-wanted Chair of Music."

THE town of Salzburg, where, in the year 1756, Wolfgang Amadeus Mozart was born, was *en fête* in the third week of the past month, anticipating, so to speak, the celebration of the centenary of his death. Mozart died in Vienna in December, 1791, and that city will duly honour the actual centenary at the proper time—December 5. Meanwhile, for the benefit of the summer tourists who visit the beautiful Alpine town, the most ancient in the Austrian Empire and the capital of an Archiepiscopal State, the

commemoration has been held in the place of the birth of one of the greatest musicians the world has seen. It has been said by one of our old English poets that—

Throughout the spacious isle
I think there is not one
That hath not heard of Robin Hood
And Little John.

In like manner it may be asserted that throughout the whole of Europe there can hardly be a single person who has had anything to do with music to whom the name of Mozart is not more or less familiar. His music, as well in its simplest as in its most complicated forms, reflects the loving spirit of him who created it, and possesses the power of appealing directly to the hearts of those who are not unwilling to submit to its softening influence. It is probably due to this fact that the present inhabitants of Salzburg have desired to show their interest in the great genius who drew his first breath on their soil. The winter season is not the most favourable for the comfort of those visitors that are likely to be attracted to an Alpine town. It was therefore thought best to select a period of the year when Nature is at her loveliest, and so the time has been anticipated. But Salzburg, which Mozart always loved, though he saw comparatively little of it in his later years, should not be altogether alone in celebrating the centenary of one whose music has delighted thousands all over the world. London was one of the first places to recognise the genius of the boy who at eight years of age had written four Sonatas for pianoforte and violin, and had already become famous as a prodigy player at the Courts of Versailles and Vienna. When Mozart, with his father and sister, arrived in London, they were welcomed by King George III., a great lover of music, and the public flocked to the "Concerts on the harpsichord by Master Mozart, who is a prodigy of nature; he is but seven years old, plays everything at first sight, and composes amazingly well." He was one of the few young people whose musical powers, prematurely developed, did not fade out with his growing years; but each successive production testified to the breadth of his mind and the extraordinary expansion of his musical powers, which remained fresh and vigorous to the last, even while his body was worn out and enfeebled by sickness. The commemoration of so great a musician should be observed, not only in his native country, but in every place where the benign influence of his genius has extended. In England his name is as much honoured and his music as dearly loved as in the land of his birth. The kindly interest taken in the "wonder child" on his first appearance in this country has never diminished in force. Englishmen would heartily join in raising a splendid monument over his remains could the place be determined or known. As it is, they will not fail to unite in recognising the spirit of his genius, and will endorse the words of Haydn when he addressed Leopold Mozart, the father, as follows:—"I declare to you before God, as a man of honour, that your son is the greatest composer I know, either personally or by reputation." We have no pilgrimages to the shrines of saints; our reverence for heroes takes other shapes. Mozart is one of our greatest musical heroes, and his memorial is worthy of the highest honour.

Our readers would hardly forgive us if, at this distance from the late Handel Festival, we took up space with, and challenged attention for, a detailed notice of the way in which "Israel in Egypt" was performed. It suffices to state that while the exertions of the giant orchestra and chorus on the closing day were, in some respects, magnificent, in others they

were open to criticism. All the more easy and straightforward choruses "went" splendidly; the elaborate and difficult ones, or some of them, left, on the other hand, a good deal to desire. The fault was one of intonation more than anything else, and this began with the opening choral number. Something like it has been noticed before; it is, therefore, not unimportant to consider if measures of a counter-acting nature cannot be adopted. At present, the chorus attacks "And the children of Israel" (in C minor) immediately after the organ has preluded (for orchestral tuning purposes) in D minor. It has been suggested that some Handel Overture, in a key related to that of C minor, should be played by way of preparation, and the proposal is certainly worth consideration. The Overture chosen should, of course, be given as an independent work. It appears from the returns of the Crystal Palace authorities that the aggregate attendance showed a considerable falling off from that of 1888. We must not attach too much importance to these unfavourable figures. If our information be correct, they are wholly, or in great part, due to the action of the authorities aforesaid in reducing the number of free admission tickets given to members of the chorus. It has, apparently, not been thought worth while officially to account for the falling off by reference to this fact. There is no reason, however, why it should not be mentioned here, as showing that the popularity of the Handel Festivals remains unaffected by lapse of time and fluctuations of taste.

"THE Rev. Dr. Mee, Precentor of Chichester Cathedral, in the address at the annual Festival of the Parochial Choirs, held at St. John's, Bognor, said some wise and weighty things upon church music, and his counsel should be scanned by all to whom divine worship is dear. With Dr. Mee, many would welcome stringed and wind instruments again in our parish churches. The substitution of a bad harmonium or indeed sometimes of that 'box of whistles,' as the organ was often irreverently called, is not, and has not been, all gain. Far from it. English music will never be what it ought to be, what it can be, till every town and village has its trained orchestra. To trained choirs chiefly must be left, as Dr. Mee suggests, the music wedded to prayer; but when the people are asked to 'sing praises with understanding,' familiar congregational tunes, hallowed by richest associations, are ample in number, and should be preferred. Dr. Mee's plea for manly, devout sentiment in hymns, for stately solemn settings in tunes, should and will attract attention. His words come with authority; there is, therefore, good reason to hope that they will be listened to." The above remarks, from the *West Sussex Gazette*, will commend themselves to the attention of many of our readers. The village church band was laughed out of existence, and now that it is gone the musical influence it exercised is greatly missed, and serious efforts are being made in many places to restore it, as a valuable nucleus of possible musical culture.

In connection with the late Covent Garden *imbroglio*, created by the meddlesome interference of a couple of irresponsible French journalists, the list of prize winners at the Paris Conservatoire is rather curious reading. Parisian journalists object to French artists singing before the German Emperor; it is rather strange that they issue no protest against the management of an institution at which so large a proportion of the pupils are of Teutonic extraction. The prize lists are full of German names—e.g., Hahn,

Ringsdorff, Schmitt, Jäger, Ruckert, Witzig, Grumbach, Inghelbrecht, Haas, Meyer, &c. Happily, the question of patriotism has not been lugged in here. Perhaps, on the contrary, the French look upon the presence of so many Germans at their Conservatoire as a tribute to the artistic superiority of the *ville lumière*. They may, indeed, be tempted to adapt Horace's famous line to the situation: *Gallia capta ferum victorem cepit*.

THE late Mr. W. H. Gladstone, the eldest son of the ex-Premier, was an excellent amateur musician. In his Undergraduate days at Oxford musical society possessed the greatest attraction for him. He not only could play the organ well—he often took the service at Hawarden Church—but he was a good singer, and a member of the Bach Choir and of one or two other like institutions. Mr. Gladstone wrote several anthems, hymn-tunes, and chants, some of which are in use in St. Paul's Cathedral, and he was well versed in musical history, especially in that side which treated of compositions for the Church. Mr. Gladstone read an admirable paper at the Church Congress at Carlisle in 1884, on "Music as an Aid to Worship and Work." He was a regular attendant at the Chapel Royal and at St. Paul's, and was present at one of the week-day services in the Cathedral only a few days before his death.

FACTS, RUMOURS, AND REMARKS.

IN the course of a Lecture on Hummel, recently given at Bristol, Mr. J. L. Roeckel made some observations which are well worth noting in these days of monotonous pianoforte recitals. He said "he trusted the time was come, or very soon would come, when they might look forward to a reaction in favour of Hummel's music, and that they might find his music more often represented in their programmes in the place of those unfortunate—compositions he could hardly call them—which they had to listen to now-a-days. He alluded to those Bach-Browns and Schubert-Jones and Weber-Robinsons, and all of that ilk (laughter). He thought he might venture to say that the monotony of our present pianoforte recital programmes—and all of them were alike, if they looked at them—might be very much broken if, instead of the compositions of the old harpsichord and organ writers—beautiful as these works were in their original form, but which, unfortunately, were arranged and tinkered up to date to suit the pianoforte, an instrument for which they were not written and upon which they were never intended to be played—they were given the compositions of more legitimate pianoforte writers, like Hummel, Moscheles, and Thalberg, and our own charming English writer, Sterndale Bennett."

THE *New York World* has had something to say concerning church singers, who, apparently, are not so well paid in America as we, on this side, imagine: "A prominent music teacher is authority for these facts: There are no less than 2,000 singers employed in the choirs of wealthy churches of New York who receive but one dollar a week for their services. About 1,000 are paid two dollars, and less than 200 receive four dollars a Sunday. This means attendance at morning and evening prayers, at least one rehearsal a week, and occasional work at the sociable or reunion, for which the chorister receives a plate of salad and a biscuit or a saucer of ice cream and a lady's finger. There is a great deal of money in religion, but it does not appear from the above facts that

the choir has a very large share of it. Mlle. de Vere, the Patti of church choirs, gets 100 dollars a Sunday, which is unprecedented in the church world of music."

THE German Emperor has decorated Mr. August Manns with the Prussian Order of the Crown, as a recognition of his services and as a memento of his recent visit to the Crystal Palace. All who know the valuable and earnest labours of Mr. Manns will join in congratulating him upon the honour. Perhaps one of the Universities of England may now be induced to confer the Degree of Doctor of Music upon him. Joseph Joachim and Hans Richter possess English Degrees, but Mr. Manns has done more to promote the cause of music in this country than either of them, valuable as their work may have been. The powers that be might also delight to honour other musicians whose labours in art are quite as worthy of recognition. Our natural politeness or some other reason suggests that the foreigner should have first consideration, but the modesty of the worthy Englishman probably forbids him to press his claim to consideration.

IT is said that Mr. Maurel "has addressed a letter to a Paris newspaper endorsing the statement . . . that the French artists had neither to accept nor to refuse to sing at the Opera before the German Emperor, inasmuch as Mr. Harris, with great tact, withdrew their names from the programme." But it does not appear that Mr. Maurel gave any reason for the manager's action, and we are left to conclude that the French artists were unwilling to appear. They need not be ashamed to own it. Had they sung before the detested Teuton a warm reception in Paris was assured, and there is no particular reason just now why a Frenchman should incur unpopularity in his native land for the sake of the German Kaiser. These matters should be regarded from a practical point of view, which is often the best to take up in cases of sentiment.

NON-MUSICAL journalists whose duties occasionally compel them to touch on musical matters have lately been having a "good time." The Vienna correspondent of the *Daily News*, writing *à propos* of the Mozart Festival at Salzburg, announced that Madame Essipoff would play the Pianoforte Concerto in D flat and the Symphony in G flat. Also that, at the Chamber Concert would be heard the Quartet in D flat and a movement from the Quintet in G flat. All but one of these errors arose, of course, from translating the technical term "moll" as "flat" instead of "minor." Another journalist, describing the recent wedding at Windsor, informed his readers that "Mendelssohn's 'Occasional' Oratorio" was performed, instead of the march from Handel's "Occasional" Overture, and that a "voluntary" by Schubert was also in the programme!

REFERRING to our July article on the Handel Festival, a correspondent makes the following remarks and suggestions:—"I quite agree with your remark that the 'wood' is not strong enough. Mr. Manns has greatly increased the band, but changes the wood numbers each time. Again, I would like to point out that the side drums are too few on Selection Day, one only, and two on the 'Israel' for the National Anthem. Surely three, at least, ought to be used in such pieces as 'See the Conquering Hero,' 'Sound an alarm,' &c., which latter ought not to be divorced (at a Handel Festival) from 'We hear.' The horns

and trumpets are also too few, ten and seven respectively. Another point for improvement is to have an Overture to 'Israel,' which would, as it were, 'tune' the ears of the choir and prevent the false intonation in the opening choral numbers."

We find in the preface to the Birmingham Festival programme a passage adapted—though, of course, not intentionally—to convey a false impression. "Since 1834—the period of re-organisation," says the writer, "the Festivals have obtained European celebrity, and have been frequently distinguished by the production of original works of the highest rank." The exact significance of the word "original" here we do not venture to guess, but first production must be meant because a list of works introduced to England at this Festival follows. The list is headed by "St. Paul," which has no business there, the credit of producing Mendelssohn's first oratorio belonging to Liverpool, where it was performed in 1836.

PROGRAMME of the forthcoming Birmingham Festival, October 6, 7, 8, 9:—Tuesday—Morning, "Elijah"; Evening, Mackenzie's "Veni, Creator"; Beethoven's Violin Concerto; Bennett's "Naiades" Overture; Brahms's Symphony, No. 3. Wednesday—Morning, Bach's St. Matthew "Passion"; Evening, Stanford's "Eden." Thursday—Morning, "Messiah"; Evening, Parry's "Blest Pair" and miscellaneous. Friday—Morning, Dvorák's "Requiem"; Beethoven's Symphony, No. 7, &c.; Evening, Berlioz's "Faust."

VOCALISTS at the Birmingham Festival:—Mesdames Albani, Williams, Brereton, Macintyre, Wilson, Glenn; Messrs. Lloyd, McKay, Santley, Mills, Brereton, Henschel. Solo violin, Joachim; organist, Perkins; chorusmaster, Stockley; Conductor, Richter. Chorus: sopranos, 100; altos, 90; tenors, 90; basses, 90—total, 360. Orchestra: strings, 26; wind, 34; harps, 2; drums, 3—total, 125. Grand total, 495.

HEREFORD Festival, September 8, 9, 10, 11. Programme: Tuesday—Morning, "St. Paul"; Evening, Stanford's "Battle of the Baltic" and miscellaneous. Wednesday—Morning, Mozart's "Requiem"; Beethoven's Symphony No. 3; Edwards's "Praise to the Holiest"; Prelude to "Parsifal" (!); Sullivan's "Te Deum"; Evening, Stainer's "St. Mary Magdalen"; the "Lobgesang." Thursday—Morning, Lloyd's "Song of Judgment," a Bach Motet, Mackenzie's Benedictus; Parry's "De Profundis," Spohr's "Calvary"; Evening, "Elijah." Friday—Morning, "Messiah"; Evening, Chamber Concert. Of the works above mentioned those by Edwards, Lloyd, and Parry are new.

VOCALISTS at the Hereford Festival:—Mesdames Albani, Brereton, Williams, Wilson, Morgan; Messrs. Lloyd, Fredericks, Houghton, Brereton, Santley. *Chef d'attaque*, Carrodus; organ, Done; pianoforte and organ (evenings), Lee Williams; Conductor, Sinclair. Chorus: sopranos, 67; contraltos, 51; tenors, 52; basses, 55—total, 225. Orchestra: strings, 37; wind, 20; harp, 1, drums, 2—total, 60. Grand total, 285.

RUBINSTEIN is credited with the following remarks: "Their works"—i.e., those of Wagner, Liszt, and Berlioz—"stand as obstacles in the way of the progress of music. . . . Let us take Wagner, if you will. In all his compositions Wagner has given the first place to the decorative element; music, properly so called, has only the second place. . . . I wish things were

in the state in which they were before the advent of these three composers. I wish we could go back to the time when the masters in the world of music were Beethoven, Gluck, Weber, Mendelssohn, Schubert, and Schumann." Rubinstein need not despair. There are many signs of reaction, which, in no sense, need mean retrogression.

At a general meeting of the Philharmonic Society, on the 13th ult., the following gentlemen were chosen as directors for the ensuing year: Messrs. F. Berger, Cummings, Gardner, Goldschmidt, Franklin Taylor, John Thomas, and C. E. Stephens. A vacancy in the list of members was filled by the election of Mr. W. H. Brereton, and two in that of female associates by the appointment of Miss Hilda Wilson and Mrs. Mudie-Bolingbroke. At the first meeting of the new directors it was unanimously resolved to invite Mr. Joseph Bennett to continue his services as annotator of the programmes during the next season.

AGAIN there will be no call upon the Philharmonic guarantors, the old Society still continuing to pay its way. We congratulate the directors upon the continued success of their management.

DR. NAYLOR, of York Minster, who left England in March on a voyage to Australia for the benefit of his health, accompanied by his wife and daughters and one of the daughters of the late Archbishop Thomson, gave during his short stay in New South Wales an Organ Recital at St. John's Church, Darlinghurst, Sydney. Dr. Naylor's health, which was seriously broken, is improved by his voyage, and he is expected back some time in the present month.

THE "Strad" violin which recently figured in a Glasgow law case has, it is stated, been sold to a foreign collector for £500. The instrument was made, as may be remembered, from the back and rims of one violin and the belly of another, these portions being undoubtedly the work of the famous Italian maker. Whether they originally belonged to each other is, of course, doubtful, but the foreign buyer seems to be content although the Glasgow purchaser repudiated his bargain.

QUEEN ANNE may be dead, but, according to a New York paper, some other illustrious people, generally understood also to have passed away, are alive and resident in the Empire City. The London *Musical News* had occasion lately to remark: "Does our American contemporary seek his inspiration from the German set who essay to rule in music in New York?" The answer comes back: "The 'German set' is good, considering that their names are Bach, Mozart, Beethoven, Wagner, and Brahms!"

PART copy of circular issued by Mr. C. A. Harris, the Canadian impresario, announcing his now famous solo boy, F. Williams: "Special engagement!—by permission of the Vicar Choral of Westminster Abbey—special engagement of the London Soprano Solo Boy, Master Frederic Williams, &c. This is ingenious, since the only asserted or implied connection of Williams with the Abbey rests upon the unmeaning clause, "by permission of the Vicar Choral of Westminster Abbey."

MR. W. L. TOMLINS, who, as everybody knows, is an Englishman, has been appointed Choral Director at the Chicago Exhibition of 1893. What were the Germans about when they allowed this?

THE choir of Grace Church, Chicago, held its fifth Encampment at the Oakland St. Clair Springs, Michigan, from the 20th ult. to the 1st inst. In anticipation of this an illustrated programme, with pictures of the choir, portraits of the leading members, the Choir-master, Mr. Henry B. Roney, and other interesting matters has been issued. The form of Camp meeting described, the sports and amusements indulged in, are peculiar to America, perhaps restricted to this particular body.

MANY amateurs, and, for that matter, professionals also, will be interested to hear of Madame Sherrington's proximate return to her native country as a Professor of Singing at the Royal Academy of Music. Madame Sherrington, since her retirement from the Concert-room, has held a similar appointment at the Brussels Conservatoire. She may depend upon a welcome back to England, especially by the friends of the R.A.M.

WE welcome a new contemporary and namesake in the *Musical Times of America*—a monthly journal published at Youngstown, Ohio. It is edited by the Rev. Dr. Jones and managed by Mr. D. O. Evans, and its appeal is, in the first place, to the numerous Welsh population of the States. The journal is neatly got up, its contents are varied, and much attention is paid to matters of practical value. The venture should succeed.

AMATEURS who take an interest in the history and literature of Musical Festivals should purchase a little sketch of the old Chester Festivals, just issued by Dr. J. C. Bridge. They may be surprised to discover that the first meeting took place 120 years ago, and that Chester was the first place to have a musical solemnity covering three days. The last of the old series took place in 1829, and just fifty years later the new series began.

THE *Chicago Indicator* is smart enough. Our London contemporary, the *Figaro*, having stated that English news could be obtained from it of which not the remotest idea existed here, was answered thus: "Thanks! It is occasional appreciation like this that makes smooth the rough places of journalism. London musical people desiring all the latest English news can be supplied with *The Indicator* at our regular subscription rates. Strictly in advance."

MISS ANNA WILLIAMS will sing at both the Hereford and the Birmingham Festivals Dr. Mackenzie's song "Young Lochinvar," written for the dramatic version of Scott's "Marmion," recently produced at Glasgow and Edinburgh with conspicuous success. The popular "Benedictus" from Dr. Mackenzie's Six Pieces for the Violin will be played at Hereford at one of the evening Concerts.

THEY do some queer things in America. At a recent reception Madame Alberti, described as "the Delsartean exponent," gave the hymn "Nearer, my God, to Thee" (while somebody played the accepted tune) "in the natural language which humanity might employ if word and sign symbols were unknown." Seeing that such symbols are known we do not see how the "natural language" profitably comes in.

PADEREWSKI is thus described in a New York paper: "His photograph shows a man of about thirty-five, with a mild, expressionless moustache, a round face, pleasant countenance, and a mop of frizzled hair which surrounds his head like an aureole,

or, which is perhaps a less poetic though better comparison, makes him look as 'mimsey as the borogroves' in 'Alice in the Looking-Glass.'"

"KISSING goes by favour" in Germany. The conductorship of the municipal orchestra at Baden-Baden being vacant, 122 German musicians applied for it, and the authorities appointed a Swede, one Handreas Hallen. Thereupon stepped in the Emperor, as Father of his People, and desired that the post should be given to F. Koch, of the Berlin Royal Orchestra. Poor Mr. Hallen is disappointed.

BUYERS of serial tickets for the Birmingham Festival who may elect to sit in the Great Gallery will be charmed to learn that they are assigned places "immediately behind the Vice-Presidents." Peris at the gate of Paradise! the "crystal bar" being represented by the silken rope which at the Festival of sometime democratic Birmingham divides the masses from the classes.

MADAME VALDA, an American soprano well known on the Italian stage, has joined the Carl Rosa Opera Company, and will make her first appearance at the Gaiety Theatre, Dublin, during the present month. In the first instance she will play *Valentina* ("Les Huguenots"). Other important engagements with the Company are pending.

THE Queen of the Sandwich Islands is a musical scholar and enthusiast, if it be true that at the funeral of the late King, among other music, a "Domine refugium," composed by her, was performed. The Queen, it seems, has presented the town of Honolulu with a band of trumpeters, and has started a choir, presided over by an English organist.

THE *Musical Courier*, which has a special vocabulary for use against everything English, talks now of our "mossbacked Philistinism." Of course we are crushed, even as was the Dublin fish-fag when O'Connell called her a parallelopipedon. And there is as much sense and truth in the one expression as in the other.

In a recent leading article of the *Daily Telegraph* it was stated that the remains of Schubert lie, like those of Mozart, in an unknown grave. Fortunately for the musical critic of our contemporary, he was away at Chester when this extraordinary mistake appeared, though, perhaps, few would suspect him of having made it.

At the final performance of the Royal Italian Opera a circular, issued to the subscribers, announced the fact that the experiment of opening in April and giving representations nightly had been given up. The season of 1892 will commence on May 16 and will last ten weeks; fifty performances only will be given.

WE have read the following with natural terror: "An Austrian has invented an instrument resembling a piano in appearance which contains two violins, two violas, and two violoncellos, and is manipulated by a keyboard." So do "horrors upon horrors" heap accumulate."

BIRMINGHAM amateurs are to be congratulated on the fact that Mr. Stockley no longer contemplates retiring from his post as Conductor of the Festival Choral Society. A meeting was held on the 13th ult. when the whole matter in dispute was discussed and an amicable understanding arrived at.

THERE is some talk of selling the Metropolitan Opera House in New York. The report may not be true, but the German and Wagnerian papers are doing their best to make it so by discrediting beforehand the season of French and Italian opera, which will open in the winter.

FROM the *Boston Transcript*: "Mr. Brown: 'I declare! Just hear that canary sing! It's always so; every time anybody begins to play on the piano that bird begins to chatter.' Mrs. White: 'Yes; one would almost think the bird to be human.'" Neat!

AMONG the late Archbishop Magee's "good things" the following is entitled to an honoured place: "He lamented that the law of progress in church ritual compelled him to walk in processions, and even sometimes to stand in a cold north wind, while the choir sang 'O Paradise, O Paradise.'"

THE *Musical Courier* tells its readers that the full name of the composer of "Ivanhoe" is Arthur Samuel Sullivan! Try again. From the same source we gather that the librettist of the "Nautch Girl" is a Mr. Danos!

ACCORDING to a journal of Toronto, that city boasts an "aggregation of local talent calling itself the Canadian Nightingales." Well, there is nothing like having a good conceit of one's self.

IT appears to be a fact that the Mozart-Costa version of "The Messiah" will be used at the Birmingham Festival, *vice* that of Robert Franz. Some day or other we hope to hear that of Handel.

AT a musical examination: Examiner: "What do you understand by *Tempo di minuetto*?"—Examinee: "Strict time; up to the minute." Fact!

AN American paper speaks of "the talented young Englishman, Hamish MacCunn." "Draw the sword, Scotland!"

AS to the controversy about Mr. Sims Reeves's age, the *Musical Record* says, "May he long live to enjoy it." And so say all of us.

SEPTEMBER 5 next is the centenary of Meyerbeer's birth.

CHESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE fifth celebration of the revived Triennial Festival at Chester began on Sunday, the 19th ult., and ended on Friday, the 24th ult. Its conditions differed in no essential respect from those of previous occasions, unless we take note of a fact, somewhat extraneous, but not unimportant.

Our readers may remember that the Festivals abandoned in 1829 were taken up again fifty years later in the face of considerable opposition from clerical and other influential quarters. The feeling in their favour proved too strong for resistance, but the fact that the proceedings gave umbrage to some estimable and conspicuous persons has always been felt as a drawback. Happily men and circumstances have now changed, and there is practical unanimity where formerly was division. The present Bishop, unlike his predecessor, is a decided friend of the Festival and would have preached the inaugural sermon but for an attack of influenza which kept him confined to the Palace. All authority and influence being now on the right side, the

prosperity of the institution seems assured, and its future need hardly be a matter of concern to those who love sacred music.

The executive resources at the disposal of the Conductor, Dr. J. C. Bridge, were adequate to the work undertaken. A very good orchestra, chosen mainly from Sir Charles Hallé's band and "led" by Mr. Willy Hess, was associated with a chorus made up of contingents from Leeds, Bradford, and Manchester, as well as Chester itself, the whole force numbering about 300 competent performers. Of the solo vocalists engaged, one—Miss Macintyre—was kept away by illness. The others, who did not disappoint, were Mesdames Anna Williams, Henschel, Margaret Hoare, Damian, and Marian McKenzie; Messrs. Lloyd, Iver McKay, Grice, Kinnell, Ditchburn, Black, and Bantock Pierpoint. It should here be added that the general effect of the performances was much heightened by a return to the old plan of erecting the orchestra under the West window, and so giving the volume of sound a clear course through the length of the building. The consequent gain proved to be immense.

With regard to the inaugural services which took place on the first day of the Festival week, only that of the evening need be noticed here. It was a special and immensely popular "function," thousands of persons being attracted to a free performance of the "Hymn of Praise," with Miss Anna Williams and Mr. Iver McKay as soloists. Nothing distinguished this gratuitous service from the proceedings of the Festival proper, and it is not surprising that the Cathedral was filled to repletion in every part. I had never before seen so dense a throng on an occasion of the kind, nor one, let me add, more attentive and well-behaved. The ordinary form of evening prayer was used, with its various sections made as brief as possible, the sermon, announced to be preached by the Bishop, making way for a short, practical address by the Dean. But the music was the thing, and very efficient chanting and impressive hymn-singing were followed and crowned by a performance of the "Lobgesang" that deserved everything said in its favour. The soloists were, of course, adequate, while the chorus and orchestra at once gave assurance of ability equal to the demands of the week. A few points in the performance lay open to adverse remark, but criticism of a religious service is never in good taste, and I pass them by, doing so the more readily because of an overwhelming balance of complete efficiency.

Monday and Tuesday were devoted to rehearsal, opportunity for which was ample and turned to excellent account by the Conductor, who showed himself properly inflexible on this important matter. As an example of Dr. J. C. Bridge's sturdy principle I may mention that when, for some reason or other, one of the artists absented herself from the rehearsal of Dvorák's "Stabat Mater," the part was promptly taken from her, nor would the Conductor restore it though the singer assured him she was familiar with the music. It would be a good thing if all preliminary stages at Festival times were regulated by an equal regard for discipline and assured efficiency as distinct from efficiency taken on trust.

On Wednesday morning, what time the old city looked its best under changeable skies, and while the Cathedral bells rang merrily, the Festival performances began, with "St. Paul" as the opening work. There was a large and encouraging attendance upon Mendelssohn's first oratorio, which seems now quite to have regained the place it held before, in 1846, the formidable rivalry of "Elijah" began. This is but justice to a beautiful creation, the solid merits of which cannot permanently be obscured. The performance was preceded by the "Venite," chanted in full chorus, with accompaniment of organ and orchestra, but there were no prayers, nor did the clergy appear in surplices, but, in fact, the "Venite" at the beginning, and "Laudate Dominum" at the end, alone distinguished the occasion from an ordinary concert performance. For myself, I prefer the practice at the Three Choir Festivals, which seems more fitting in its close approximation of the whole "function" to a grand musical Service. The performance of "St. Paul" was very good indeed; what it wanted in volume of tone as compared with some other displays being more than made up by precision, refinement, and an unusual measure of just

expression, in respect of which I have heard very little more deserving of praise. It may be imagined, under these circumstances, that the chorales and all such numbers as "How lovely are the Messengers" were quite satisfactory. On the other hand, the most conspicuous defects—unsteadiness, for example—were found in "Lo, this man ceaseth not" and "O great is the depth." There was, however, very little of which to complain; certainly not more than, in some form or other, inevitably acts as a drawback when a work like "St. Paul" is given. The solos were entrusted to Miss Anna Williams, Miss Marian McKenzie, Mr. Lloyd, and Mr. Bantock Pierpoint. I need not dwell upon their execution further than to say that Miss Williams's recent illness happily left her voice as it was before, and that her skill and experience once more stood her in good stead; to say further that Miss McKenzie was competent to her modest task; that Mr. Pierpoint made a decided "hit" in the more important of his solos, and that Mr. Lloyd was in all things *facile princeps*, as usual. His "Be thou faithful" made a deep impression. It follows from the foregoing remarks that the performance of "St. Paul" gave the Festival an auspicious send-off.

The evening Concert, which took place in the Music Hall, had as its leading feature Dr. J. C. Bridge's new dramatic Cantata "Rudel," the only novelty of the week. Mr. Weatherly, the author of the libretto, found his material partly in a legendary story, "Rudel and the Lady of Tripoli," which he has freely adapted. Subjoined is the official "Argument."

"*Rudel* in the midst of a great company, in England, sings the praises of *Felise* and shows her picture. *Sir Guy* claims *Felise* as his wife, and demands the picture; whereupon *Rudel* in combat slays him. Then, filled with remorse, and feeling that the blood of the husband is an eternal barrier to his wedding *Felise*, he joins a company of Templars. *Felise* is waiting at her home in Normandy for the return of *Rudel*. She sings to her maidens a song describing a dream, and in a measure foreshadowing his departure to Palestine. As she watches, the Templars pass, with *Rudel* in their company. *Felise* looks forth and recognises her lover. At first, in his excitement, he does not recognise her; but presently they are made known to each other. *Felise* is filled with joy at his return, but *Rudel* tells her of the barrier between them. His hands are stained with her husband's blood. *Felise* tells him *Sir Guy* never was her husband, but merely a wooer whom she rejected and who had vowed to part her from *Rudel*. All is now happiness between the lovers; but for his oath's sake, and in expiation of his slaying of *Sir Guy*, *Rudel* starts for the Holy Land, *Felise* promising to pray for him, and happy in the belief that he will in due time return to her. With the departure of the Templars, the action of the Cantata closes."

The only fault I have to find with the book set out on these lines is its indefinite ending. One would certainly like to know what becomes of *Rudel*, and, above all, whether he marries *Felise*; but more important than any objection of this kind is that invited by a sense of incompleteness in the drama. The book is like a play with the last act excised. Otherwise, it serves its purpose well enough, and the verses, if nowhere strong, are written with Mr. Weatherly's usual smoothness. The composer has done his work from a national point of view. Although the characters in the story are Normans and half the action takes place in Normandy, the close connection between England and the land of The Conqueror warrants, perhaps, the line he has taken in producing a Cantata thoroughly English as to style and treatment. It follows that none of the devices characteristic of modern German art are used, unless one or two recurring themes may be so considered. The scenes are treated in musical "numbers" after the old fashion, but the precise form of each number depends on dramatic requirements, none of which are sacrificed to the exigencies of mere artistic symmetry. With regard to the general character of the music, it may be said that the composer has aimed at vigorous expression and picturesque effect, through the medium of pure melody, directness, and simplicity of treatment, and strong orchestral suggestiveness. He gets all he wants within the limits which English musical faith and practice recognise as sufficient for every purpose. The

result is that nowhere do we find a repelling sense of oddity and no extravagance tending to estrange the Cantata from popular sympathies. Prophecy is proverbially rash, but I may assert my expectations, which are that "Rudel" will speedily find its way into the repertory of choral societies, and take not the lowest place in the list of favourites. A better opportunity than the present for a full description of the work will, doubtless, not be long in coming, but I cannot wait for that before calling attention to one or two prominent features. Among these is the particularly bright and telling treatment of the opening Revel scene, where a chorus (sung behind) comes in the middle of a series of orchestral movements. The chorus is no other than an adaptation of the ancient Round "Sumer is icumen in," the theme of which, moreover, is that of the leading orchestral movement. With this very antique melody Dr. Bridge has associated the "Carman's Whistle," the earliest known copy of which is found in Queen Elizabeth's Virginal Book, and a tune even older known as "Cheshire Rounds." These characteristic strains are turned to excellent account in the course of an introduction which makes a favourable impression at the outset and disposes the ear to hear what may follow. Mention should be made also of a charming tenor air, "O lovely are your ladies' eyes"; of the diverse characterisation noticeable in the music of *Rudel* and that of *Sir Guy*; of the stirring choruses of the *Templars*; and of many passages which, coming at specially important moments, show not only originality of thought, but power of expression. In short, this is a most creditable production; far and away the best from the composer's pen. It was performed in presence of a full house, with the following cast of characters: *Felise*, Miss Anna Williams; *Rudel*, Mr. Edward Lloyd; *Sir Guy*, Mr. Bantock Pierpoint. By these competent artists full justice was done to the solo music, while that for chorus and orchestra had no reason to complain of a rendering which was no less sympathetic than efficient. All the numbers were received with more or less applause, and the word success may be writ large in the record of the Cantata's first start upon its career. The balance of the programme contained the Overtures to "Tannhäuser" and "William Tell," and two violin solos, capably played by Mr. Willy Hess. Dr. Bridge conducted throughout most carefully and well.

The Cathedral selection of Thursday morning—when again a large attendance gave life and animation to the proceedings—was varied in character and liberal in quantity—too liberal but for the long "interval" allowed here in which to refresh mind and body. It began with Dvořák's "Stabat Mater" and continued thus:—Concertante in C (Handel); Psalm xix. (Saint-Saëns); "Childhood of Christ," Part II. (Berlioz); "Song of Miriam" (Schubert). The "Stabat Mater" opened this long and diverse procession with splendid effect. Indeed, a better performance has rarely, if ever, been given in England; so competent, and, not only that, but so earnest and sympathetic were all concerned. Miss Macintyre and Miss Damian were to have taken part, but did not, for reasons upon which we have no space to enter, the soprano and contralto solos being sung respectively by Miss Anna Williams and Miss Marian McKenzie. This change involved no loss of effect and a sufficient quartet was made up by Mr. Lloyd and Mr. Pierpoint. Again the chorus and orchestra distinguished themselves and assisted to convey an idea that the Festival could offer nothing better for admiration than its rendering of the Bohemian composer's masterful work. Handel's Concertante excited considerable interest among the musicians, not one of whom, probably, had heard it before. It was written in 1736 for two violins and violoncello (soli) with accompaniment for oboes and strings, and appears to have been performed chiefly in connection with "Alexander's Feast." There are four movements, beginning with the usual Allegro, which is followed by a brief slow movement; a Fugue, with free episodes for the soli, and a *Finale* in March rhythm. All the sections are pleasing and ingenious. Indeed, the Concertante is much too good for the neglect in which it has hitherto lain, and I trust that, as public attention has now been directed to the work, it will from time to time be heard at Orchestral Concerts. Nothing better represents Handel's skill in instrumental music. It was performed, as to the solo instruments, by Messrs. Willy Hess, Jacoby, and Vieuxtemps, who did it all needful

justice. Saint-Saëns's Psalm xix. fared rather badly by comparison with the other works. There were several slips; the organ entering in one place a bar too soon, and being "nowhere" while accompanying the recitative "In heaven hath He set." On the other hand, the quartet of baritones (Messrs. Black, Grice, Ditchburn, and Kinnell) and the quintet and chorus, "More to be desired" (Messrs. Williams, Hoare, McKenzie, Messrs. McKay and Pierpoint), were given with better effect than is usually attained. The selection from the "Childhood of Christ" calls for no remark, and it suffices to say of the "Song of Miriam" that the soloist (Miss Williams) and chorus found in Schubert's broad and effective music an opportunity which they turned to good account.

The evening was devoted to Berlioz's "Faust," a capital performance of that popular work giving the final Concert in the Music Hall a great distinction. Mrs. Henschel, as substitute for Miss Macintyre, sang the music of the heroine, and proved that those who go farther do not always fare worse. Mr. Lloyd was the best possible Faust, while Mr. Grice distinguished himself as Mephistopheles and Mr. Kinnell sang effectively as Brander. The Hungarian March, brilliantly played, had to be repeated, but the "Dance of Sylphs" was comparatively a failure. All praise should be given to the chorus for admirable singing.

On the last day of the Festival there were two performances in the Cathedral, but they were not of a nature to call for detailed description or criticism. In the morning the following well-known works were presented: Spohr's "Last Judgment," Mozart's Symphony in C, No. 49 (which, in connection with a Christian church, I will not style "Jupiter"), and Gounod's "Messe Solennelle"; the evening being wholly taken up with "Elijah." It is hard to find new terms by which to characterise these familiar masterpieces, but I would do my best if I thought the readers of THE MUSICAL TIMES called for them. I do not think so. This notice has run to so great a length that the amateur who has followed it so far will thank me to make an end as speedily as may be. Certain remarks, however, press for utterance—remarks of admiration deserved by an excellent all-round performance of the compositions just named, and especially for the work done in the "Last Judgment" by Miss Williams, Miss McKenzie, Mr. McKay, and Mr. Pierpoint; in the "Messe Solennelle" by the same soprano and tenor, with Mr. Robert Grice, and in "Elijah" by Miss Williams (again!), Miss Damian, Mr. Lloyd, and Mr. Andrew Black, who gave a striking impersonation of the Prophet. The Symphony was performed in recognition of the centenary of its great composer's death. Both Concerts were well attended, that of the evening having an audience in numbers second only to the great crowd who heard the "Lobgesang" on Sunday night. It only remains to congratulate Dr. J. C. Bridge upon the happy results of his arduous labours as joint Secretary and sole Conductor, and to hope that Chester properly appreciates the advantage of having a triennial Festival so well managed and valuable.

ROYAL ITALIAN OPERA.

THE revival of Flotow's "Marta," which took place on Friday, June 26, attracted but a moderate audience, in spite of the fact that an admirable quartet of vocalists had been retained in Mdles. Mravina and Giulia Ravogli, Signor Ravelli, and M. Edouard de Reszke. The favourable impression created by the first-named artist as the Queen in the "Huguenots," was heightened by her wholly delightful performance in the title-role. Mdle. Mravina not only appealed irresistibly to the eye by her graceful and fascinating impersonation of the part, but sang alike in the concerted and solo numbers with rare charm of voice and unflinching tunefulness. She deserves an especially good mark, moreover, for the artistic restraint which she displayed in singing "Qui sola vergin rosa" ("The last rose of summer") without adding a single embellishment. This act is all the more worthy of eulogy because Mdle. Mravina happens to be an exceptionally clever *bravura* singer. The part of Nancy was sustained with great spirit by Mdle. Giulia Ravogli, who played the part in regular *oubrette* fashion. Signor Ravelli sang, as he always does, vigorously, effectively, and correctly, but without any

tenderness or subtlety. His acting was as gesticulatory and undistinguished as it always is. M. Edouard de Reszke revelled in the humours of the part of *Plunketto*, which he sang in his own incomparable style. The remaining rôles of *Sir Tristan* and *Il Sceriffo* were filled by Signori Ciampi and De Vascetti. Signor Beviniani directed what was a thoroughly enjoyable performance of an unduly neglected opera.

The representation of "Fidelio," given on the 3rd ult., without being memorable was at least adequate and pleasing. Only in one instance, however, was a higher level reached, the exception being M. Plançon, who filled the part of *Rocco*, in which he had not appeared before, with rare excellence of method, fidelity to the text, and beauty of voice. Madame Tavyar has everything to recommend her but the indefinable quality of charm. She was thoroughly at home in her part, and sang with consistent intelligence and considerable dramatic power, notably in the great aria, "Abscheulicher." Of the remaining members of the cast, Signor Ravelli and Mdle. Bauermeister were thoroughly efficient as *Forestan* and *Marcellina* respectively; M. Devoyod, as *Pizarro*, displayed a *vibrato* comparable to that generated by the screw of a torpedo boat; and the remaining rôles of *Jaquino* and *Il Ministro* were filled by Signor Rinaldini and Mr. Alec Marsh. Mr. Randegger secured very good results from the orchestra, but the chorus sang very flat at times, notably in the famous prisoners' chorus. The "Leonora" Overture (No. 3) was played between the Acts. "Carmen" was given with a brilliant cast on the 4th ult., but with casts, as with cabinets, the presence of "all the talents" sometimes fails in practical results. Madame Melba's impersonation of the rôle of *Michaëla* lacked simplicity both in bearing and in dress, and the attention which she attracted by her brilliant singing tended to throw the principal part somewhat in the shade. Miss Zélie de Lussan is a clever singer and actress, but she was somewhat dwarfed by proximity to such luminaries as Madame Melba, and MM. Jean de Reszke and Lassalle, the *Don José* and *Escamillo* of the cast, both of whom sang and acted with the utmost effect. The performance was of a bi-lingual character, French being used until the entrance of Signor Ciampi, the *Dancario* of the cast, who stuck to Italian, in which language the quintet and the greater part of Act ii. was sung. The confusion of tongues in the third Act was quite inextricable.

Of the State performance at the Opera which took place on the night of the 8th ult., on the occasion of the visit of the German Emperor and Empress, it is not necessary to speak from the critical standpoint. A curious historical interest was lent to the occasion, however, by the withdrawal from the performance of the French artists and the consequent remodelling of the programme. The selection performed consisted of the first Act of "Lohengrin," with Miss Eames as *Elsa*, Mdle. Giulia Ravogli as *Ortrud*, M. Edouard de Reszke as the King, Mr. Alec Marsh as *Telramund*, and Signor Perotti in the title-rôle. Then followed the chamber scene from "Roméo et Juliette," sung by Madame Melba and M. Jean de Reszke; then the final Act of "Orfeo," in which the Mdles. Ravogli sustained their usual rôles; and, finally, the fourth Act of the "Huguenots," with the following cast: *Valentina*, Madame Albani; *Raoul*, Signor Ravelli; *St. Bris*, M. Edouard de Reszke; and *Nevers*, Signor Franceschetti.

After many delays "Otello" was produced on the evening of Wednesday, the 15th ult. The chief interest in the performance centred in the assumption of the title-rôle by M. Jean de Reszke, for with M. Maurel's *Iago* the public was already familiar, and Madame Albani's *Desdemona* had already met with striking success in America. It is pleasing, therefore, to be able to say that the famous Polish tenor was highly successful in his new rôle. From the point of view of mere vocalisation it is needless to say that his performance was a vast improvement on that of Signor Tamagno, whose high notes were often like the scream of a brass nine-pounder. Again, on its chivalric and romantic side, M. de Reszke's impersonation was preferable. It was only in the great outbursts of animal fury that he fell short of the memorable and impressive acting of his predecessor. M. Maurel's *Iago* remains a supremely picturesque and elaborate study, possibly according with the conception of Verdi and Boito, but certainly very far removed

from the *Iago* of Shakespeare's tragedy. So long as he did not force his voice his singing was admirable—his delivery of the lines in which he relates *Cassio's* imaginary dream being quite wonderfully fine—but the performance as a whole was somewhat more palpably addressed to the gallery than it was two years ago. Madame Albani's *Desdemona* fully came up to all anticipations of its vocal and histrionic excellence. Her delivery of the "Willow" song and the "Ave Maria" was quite irreproachable in feeling and vocalisation. The grace and charm of her acting were in every respect equal to her beautiful singing. The tenderness of the "gentle *Desdemona's*" spirit was brought out by her in such wise as to command the entire sympathy of the house. The minor parts of *Emilia*, *Cassio*, *Ludovico*, *Roderigo*, and *Montano* were filled more or less adequately by Mdle. Passama and Signori Guetary, Abramoff, Corsi, and Miranda. The performance of the chorus (including the choir of boys directed by Mr. Stedman) and orchestra was, on the whole, highly creditable, though here the falling off from the extraordinary perfection attained by the Scala troupe, under Signor Faccio, was occasionally painfully prominent.

Mdlle. Teleki, a Hungarian soprano who has achieved distinction on the Continent, made her *début* on the evening of the 24th ult. as the consumptive heroine in Verdi's "Traviata." The new-comer has a light soprano of pure quality and high range, her method is excellent, her stage presence prepossessing, and her dramatic capacity of a high order of excellence. Unfortunately the merit of her performance was seriously impaired by a consistent tendency to sing sharp. This may have been the result of nervousness; in any case, Mdlle. Teleki fully deserves another trial. M. Lubert acted well and sang with much vigour as *Affredo*, but as usual habitually forced his voice. Whenever he used the *mezza voce* he was pleasant to listen to, but that was seldom. M. Maurel being *hors de combat*, the part of the elder *Germont* was taken at very short notice by Signor Franceschetti. Minor parts were filled by Mdle. Florenza and Signori Corsi, Bieleto, Cernusco, Miranda, and Conti. Mdle. Palladino's gymnastics were so much to the taste of a certain section of the audience that they endeavoured to encore her *pas seul* in the ball-room scene; but the *première danseuse* considerably refrained from repeating it.

M. Maurel's withdrawal from the cast of "Otello" proved the opportunity of M. Dufriche, who, in the performances of that opera on the 23rd and 25th ult., quite surpassed himself by the excellence of his acting as *Iago*. His singing also, though much disfigured by the *vibrato*, was always artistic and often extremely effective. At the last performance Miss Eames assumed the rôle of *Desdemona* with conspicuous success. In the earlier scenes her intonation was occasionally faulty, but in Acts iii. and iv. her performance left little scope for cavil. M. Jean de Reszke's rendering of the title-rôle of his part compared very favourably with his performance on the opening night, and the representation, taken all round, was decidedly the most impressive of the three. The season closed on the night of the 27th ult. with a performance of "Lohengrin," the cast including Madame Melba (*Elsa*), Mdle. Giulia Ravogli (*Ortruda*), M. Edouard de Reszke (the *King*), M. Dufriche (*Telramund*), Signor Abramoff (the *Herald*), and M. Jean de Reszke (*Lohengrin*).

STATE CONCERT AT THE ROYAL ALBERT HALL.

In a decorative sense the "Command Concert" organised by Mr. Barnby on Thursday evening, the 9th ult., for the visit of the German Emperor and Empress and several members of our Royal Family, could not compare with the fine display made by Mr. Augustus Harris at the Royal Italian Opera the preceding night. A few flags, a little drapery, and some flowers at the entrance alone gave token that the Royal Choral Society was about to entertain remarkably distinguished visitors. Notwithstanding, the hosts were more ready to give than were their guests to receive. There was a preliminary miscellaneous programme for such of the audience as were determined to avail themselves of

all that was offered, but in consequence of the multiplicity of his engagements it was known to be impossible for the Emperor to reach the hall before ten o'clock, and, therefore, three of the scenes of "The Golden Legend" were omitted. The book and the music of this Cantata are so well put together, and agree with each other so perfectly, that anything like interference with the score as originally submitted is the reverse of desirable. Curtailment has a positively beneficial influence upon some works, but among these the "Golden Legend" cannot be included. The scene between *Prince Henry* and *Lusign*, the arrival at the Medical School at Salerno, and the reception by *Dame Ursula* of the news of her daughter's safety, may not be the strongest sections of the Cantata, but they are vital to the comprehension of the story and to the just proportion of the musical setting. For another reason—namely, that Madame Albani, Madame Belle Cole, Mr. Edward Lloyd, and Mr. Henschel were the soloists; and that Mr. Barnby's choir formed the choral force—it was a great pity that the Emperor and Empress, who were accompanied by the Prince of Wales, the Duke and Duchess of Anhalt, the Duke and Duchess of Edinburgh, the Duke of Clarence, and others, did not hear the work in its entirety. Under no other conditions could they hear it better—nay, so well—performed. Madame Albani and Mr. Edward Lloyd, who were the original *Elsie* and *Prince Henry* respectively at Leeds in 1886, were at their very best, and Madame Belle Cole and Mr. Henschel once more demonstrated their qualifications for *Ursula* and the mocking Fiend. The Royal Choral Society sang the "Evening Hymn"—listened to by the composer—irreproachably, and the band was quite equal to its task, whilst Mr. Barnby conducted with his wonted decision and discretion. The first part of the Concert consisted of the "Ruy Blas" Overture of Mendelssohn, *Wolfram's* Fantasy from the second Act of "Tannhäuser," sung by Mr. Henschel; the scena "O mio Fernando" ("La Favorita"), for Madame Belle Cole; Mr. Barnby's refined part-song "Sweet and low," splendidly given by his choir; the Polacca "Io son Tiziana" ("Mignon"), with which Madame Nordica joined the company; *Walther's* "Preislied" ("Die Meistersinger"), sung by Mr. Edward Lloyd as faultlessly as ever; and "Mio caro bene" (Handel's "Rodelinda"), contributed by Madame Albani. When the Imperial and Royal party entered, "God save the Queen" and Wagner's "Kaiser-marsch" were played; the spectacle when the choruses took to take their share in the latter being very impressive.

PHILHARMONIC SOCIETY.

ON June 27, too late for notice in our July issue, the seventh and final Concert of this Society's season took place. It was an afternoon performance, and had an attractive rival in an Opera Concert at the Albert Hall; but there was a large attendance, and the wind-up passed off as successfully as the warmest friends of the Institution could desire. The programme was one of general rather than particular interest, by which we mean that no one work or artist had a virtual monopoly of attention. Quite familiar, for example, were all the orchestral selections, beginning with Grieg's Overture, "In Autumn," and ending with Beethoven's Symphony in F (No. 8), a capital performance of which was given under Mr. Cowen's direction. Here let it be said that the *bâton* was not taken out of Mr. Cowen's hand during the entire Concert. We recognise this as an advantage. The policy of the directors in securing the presence and services, as *chef d'orchestre*, of composers may have much to recommend it; but there can be no question of the fact that a change of conductors at any given Concert is, from an executive point of view, a drawback. This is recognised and acted upon at the Richter Concerts, and the directors of the Philharmonic should give the matter all the consideration it deserves. There were two Concertos in the programme of which we now speak—the Violin Concerto of Beethoven, played by Mr. Ondricek, and Chopin's in E minor for pianoforte, with Madame de Pachmann as soloist. Both were performed in a fashion marked by distinction and individuality, the last-named in particular. It must not be understood, however, that the artists concerned indulged in

manifestations the least eccentric, since neither offended the canons of good taste. A duet from Mr. Cowen's "Thorgrim" was to have been sung by Miss de Lussan and Mr. McGuckin. Illness kept the lady away, and the gentleman substituted Gounod's "Lend me your aid." At the close of the Concert Mr. Cowen was called back more than once amid applause that had in view his careful and meritorious services during a season successful not only artistically, but, as recorded elsewhere, in a financial sense likewise.

RICHTER CONCERTS.

AT the seventh Concert of the season, on Monday evening, the 6th ult., at St. James's Hall, Wagner was represented by the not particularly interesting scene from the second Act of "Götterdämmerung," in which *Hagen* so noisily summons the vassals to welcome *Günther* and his bride, and by the imposing concluding passages of "Die Meistersinger." In the former, Mr. Max Heinrich did all that on the platform seemed possible for the music of the two prominent characters, and in the latter gave an appropriately dignified interpretation of the strains of that estimable cobbler, *Hans Sachs*. The choral parts were firmly sung, with ready attention to Dr. Richter's wishes, and nothing was wanting in the execution of the vigorous orchestration. To many, however, there was "metal more attractive" in Cherubini's Overture to "Medea" and the peerless C minor Symphony of Beethoven. The operatic Prelude can never be heard under such advantageous circumstances without evoking regret that for such a noble composition as that to which it belongs there is not sufficient demand to make a revival remunerative, even if a dramatic singer capable of playing the heroine could be indicated. Dr. Richter's reading of the Symphony is happily now too familiar to make details necessary. The points usually emphasized by him were again brought out with telling effect, and once more the impression made upon the listeners was unmistakable. The scena "Gli angeli d'inferno," from "Il Flauto Magico," and the air "O grant me in the dust to fall," from Dvořák's Oratorio "St. Ludmila," introduced to a London concert-room Miss Clementine de Vere, an American vocalist whose extensive compass is not her only claim to musical favour. Of natural taste and cultivated expressiveness, convincing proof was afforded by the *débütante* in the more modern of the two selections, and the reception obtained from a large audience accorded with the merit of the performance.

An attractive feature of the programme on the 13th ult. was the Suite arranged by Grieg from some of the numbers he composed for Ibsen's drama "Peer Gynt." For two or three years the work has been a great favourite in Metropolitan concert-rooms, but as it had not previously been adopted by Dr. Richter, some curiosity was manifested respecting the treatment it would receive. Piquancy is requisite for *Anitra's* dance, as well as for the exciting movement labelled "In the hall of the mountain King." The pace taken for the last-named seemed a trifle faster than is customary in this country, but not to the slightest extent did this militate against effectiveness. The result of the performance was, indeed, so satisfactory that the audience asked for a repetition of the stirring *Finale*; but to this the Conductor declined to accede. The Wagner excerpt was the beautiful "Charfreitagsszauber," from "Parsifal," one of those compositions in which the admirable balance of this band and the understanding between the players and their chief are particularly observable. It was worth coming some distance to hear music so elevated in style delivered with such unwavering smoothness and delicacy. The Symphony was Schumann's in E flat (the "Rhenish"), always acceptable here as elsewhere, and never played with clearer reflection of the spirit of the composer. The other orchestral piece was Beethoven's "Coriolan" Overture. The same composer's aria, "Ah, Perfido," which most sopranos are laudably anxious to master, was given with dramatic energy by Madame Katherine van Arnhem.

The final Concert of the season (20th ult.) was signalled by the first performance of Professor Villiers Stanford's setting of Thomas Campbell's ballad "The Battle of the Baltic."

The composer has constructed the work on similar lines to his stirring musical illustration of Tennyson's "The Revenge," which was so speedily adopted by choral societies throughout the kingdom after its introduction at Leeds, five years ago. Towards a poem that in equal degree breathes patriotism, determination, and manly generosity to a vanquished foe, Professor Stanford once more displays a sympathy that enables him to graphically realise to the ear the victory of the British Fleet off Copenhagen, at the beginning of the present century. The prevailing characteristics of the music are breeziness and vigour that never degenerate into boisterousness or vulgarity. In his desire to vividly depict the dramatic situation the composer does not disdain to imitate the chimes that "at ten of April morn" disturbed the "silence deep as death" prefacing the conflict, nor the subsequent sullen booming of the cannon; but these effects serve a legitimate purpose, inasmuch as they assist the imagination. The composition at once seizes attention by the bold nautical swing of the opening phrases, which are so appropriate and telling as to be immediately recognised on recurrence. A striking point is made in the *fortissimo* shout of the British captains, "Hearts of Oak," just prior to the terrible contest represented by the orchestra with all the suitable resources at command. There is no mistaking when the battle commences, and excitement is well maintained alike in the choral and instrumental sections until the Danes confess themselves beaten. The composer then discards the strident tone, and, after joyful strains marking victory, ends in a dignified and elevated style according with the poet's apostrophe to the fallen brave. A national ring combined with singular picturesqueness of orchestration pervades the whole. The comparative brevity of the composition has not precluded Professor Stanford exhibiting the higher qualities of his art in divers places, and, as the choral portion is generally straightforward and of a grateful nature, there can be little doubt that during the winter we shall frequently hear of "The Battle of the Baltic." Its success under the baton of Dr. Richter, who was able to secure a fair, though not altogether blameless, performance, was decided, and the composer was warmly congratulated at the close. The ballad is to be given in September at the Hereford meeting of the Three Choirs, with Professor Stanford conducting. The programme on the 20th ult. was further made up of the Overture to "Euryanthe," *Lohengrin's* declaration of his mission (effectively sung by Mr. Barton McGuckin), Wagner's "Kaisermarsch," and Beethoven's colossal Ninth Symphony. The vocal quartet in the final movement of the latter consisted of Miss Alice Esty, Miss Damian, Mr. Barton McGuckin, and Mr. Watkin Mills, and, of course, there was the Richter Chorus. Instrumentally the execution of this masterpiece—and specially of the *Scherzo* and *Adagio*—sustained the prestige of these Concerts. An enthusiastic leave-taking awaited Dr. Richter.

ROYAL COLLEGE OF MUSIC.

THE Concert of Chamber Music given by the students on the 2nd ult. had, as its chief feature, Schumann's Quintet, the pianoforte part being played with accuracy and spirit by Miss Edith Green, while the string parts received a very fair interpretation from Misses Jessie Grimson, Beatrice Chattock, Maud Fletcher, and Mr. Leonard Fowles. The performance of Brahms's fine and too little known Sonata in E minor, for pianoforte and violoncello, by Misses Mary Cracroft and Maud Fletcher, was correct and refined, but somewhat timid. The first movement of a Suite in C minor, by Rheinberger, for organ, violin, and violoncello, was very well played by Misses Agnes Dobree, I. Donkersley, and M. Fletcher; and Miss Maud Brannell played short pieces by Liszt and Rubinstein with considerable fluency. Thomé's song "Les Perles d'Or" exhibited to advantage the bright pure voice of Miss Annie Lawson; but Mr. Stanley Cooke's voice is, as yet, hardly powerful enough for Handel's "Honour and Arms."

The following Concert, on the 16th ult., was orchestral, and once more justified the praise which we have often had occasion to bestow on these performances. The admirable qualities of the strings were shown to the utmost advantage in the vigorous parts of Beethoven's Eighth Symphony

in F, such as the first and last movements; in the exquisite *Allegretto* more lightness and grace might have been desired, but it was a highly creditable rendering for all that. We must regret that Professor H. Holmes took the *tempo di menuetto* so fast that the horn player was quite incapable of doing justice to his part. This was emphatically an occasion on which the slow *tempo* advocated by Dr. von Bülow would have been justified. Quite as good, if not better, was the execution of Schubert's "Unfinished" Symphony in B minor, more particularly of the first movement, in which the strings were heard at their best; the *Andante*, being more calculated to exhibit the wind instruments, was not quite so perfectly rendered; and here, too, we think Professor Holmes took the *tempo* a little too fast. The third orchestral piece was Mendelssohn's "Melusine" Overture, which requires a more delicate lightness of execution than the string players, as a body, have yet acquired. Mr. Alfred Wall showed a great improvement in his performance of Dvorák's somewhat lengthy Romance for violin and orchestra (Op. 11); and two vocal pieces were contributed in highly satisfactory fashion by Miss Jeannie Rankin and Mr. John Sandbrook.

The eighth annual meeting of the Corporation of the Royal College of Music was held at Marlborough House on the 20th ult. The Prince of Wales (President) took the chair. The meeting was very numerous attended, and among the members of the Corporation and Council present were Lord Charles Bruce, Lord Aberdare, Lord Thring, Sir John Stainer, Sir J. C. Lawrence, Sir Donald Smith, Sir J. Whittaker Ellis, Mr. Henry Irving, Mr. Samson Fox, Sir George Grove (Director), Mr. Charles Morley (Hon. Secretary), and Mr. George Watson (Registrar).

The Hon. Secretary read the report of the Council, which stated that the progress of the College was steadily continuing, and at the end of April there were 295 pupils on the books. There remained an available balance on capital account of £5,447, and this year the excess of receipts over expenditure had amounted to £1,213.

The Prince of Wales moved the adoption of the report; after which Sir J. Whittaker Ellis, M.P., Sir Donald Smith, Alderman Thompson, Mr. Samson Fox, and Mr. Henry Irving spoke.

The Prince of Wales acknowledged a vote of thanks and then presented the Hopkinson gold medal for pianoforte playing to Augusta W. Spiller, and certificates of proficiency to those who were successful at the recent examination.

The second annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music was also held at Marlborough House on the same day, the Prince of Wales, President, in the chair. Amongst those present were Lord Charles Bruce, Dr. Mackenzie, Sir George Grove, Sir John Stainer, Dr. C. H. H. Parry, Messrs. Franklin Taylor, E. Pauer, Thomas Threlfall, F. H. Cowen, F. Meadows White, Q.C., C. Morley, Professor J. Dewar, and Mr. George Watson (Secretary). A large number of the honorary local representatives of the Board were present.

Lord Charles Bruce read the annual report, which stated that the Board's expectations of a steady development of their scheme of local examinations had been fully realised. The total number of candidates entered in 1891 for the various subjects at the local centre and the local school examinations amounted to 3,612.

The Prince of Wales moved that the report and balance-sheet be received and adopted.

Mr. Thomas Threlfall seconded the resolution, which was carried, and the proceedings closed with a vote of thanks to His Royal Highness, proposed by Dr. A. C. Mackenzie and seconded by Sir George Grove.

The second annual banquet of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music was held in the evening at the Hôtel Métropole. Lord Charles Bruce (Chairman of the Associated Board) presided, and among those present were Mr. Justice Romer, Sir C. Ryan, Sir F. Abel, Sir J. Whittaker Ellis, M.P., Mr. J. W. Sidebotham, M.P., Mr. Otto Goldschmidt, Sir John Stainer, Mr. Bancroft, Mr. Santley, Mr. Thomas Threlfall, Mr. Alfred Littleton, Sir George Grove, Dr. Mackenzie, and Mr. G. Watson (Secretary).

ROYAL ACADEMY OF MUSIC.

THE competition for the Charles Lucas Medal was decided on the 11th ult. The examiners were Messrs. W. G. Cousins, A. Somerville, and Dr. J. F. Bridge. There were eight competitors, and the medal was awarded to G. F. Wrigley.

The Committee of the Royal Academy of Music have adopted the suggestion of the Principal, and have arranged for a series of Lectures on certain periods of musical history. The Lectures will be given each Wednesday afternoon during the ensuing term by Mr. W. S. Rockstro, Mr. F. Corder, Mr. W. H. Cummings, Dr. W. A. Barrett, and Dr. Mackenzie, the Principal.

The students of the Operatic Class at the Royal Academy of Music gave two performances on the 18th and 20th ult., as an exhibition of their powers and in competition for medals of distinction. The pieces performed were the first act of Cherubini's "Water Carrier," a selection from the first act of "Fidelio," the opening scene of the second act of "Aida," and the garden scene from "Faust." Miss Lavinia Powell and Mr. H. Stanley Hawley accompanied skilfully on the pianoforte, and Mr. G. H. Betjemann, who had most ably trained the class, conducted the performances, which were given in the presence of judges, Mr. E. F. Jacques, Mr. F. Joyce Barrett, Mr. F. Corder, and Dr. Barrett. Bronze medals were awarded to Miss Thorpe-Davies, Miss Jessie Strathearn, Miss Elizabeth Mackenzie, Miss Kate Lewis, Miss Isabella J. Muat, Miss Annie J. Cullum, Miss Lina Pocock, Miss Leila Barry, Miss Lilian Redfern, Miss Virginie Chéron; Messrs. Bert Mayne, G. Combe-Williams, C. Leslie Walker, and C. M. J. Edwards. Silver medals were won by Miss Violet Robinson, Miss Annette Trotman, Miss Margaret Ormerod, and Mr. Auguste Pelletier. A certificate—the highest honour attainable—was awarded to Mr. E. Allen Taussig. A new proscenium and act-drop representing the entrance to the Temple of Fame, painted by Mr. Caney, of Covent Garden Theatre, was used for the first time. The scenery and properties lent by Mr. Augustus Harris greatly augmented the effect of the work done by the students.

PIANOFORTE RECITALS.

THE Handel Festival did not deter pianists from giving Recitals during the same week, and on Thursday, June 25, there were two, Mr. Schönberger's, at St. James's Hall, and the second of Mr. Dawson's series at the Steinway Hall. The German executant began badly with Tausig's derangement of Bach's Organ Prelude and Fugue in D minor, but almost everything else in the programme was worthy alike in selection and interpretation. Special praise is due to Mr. Schönberger for his masterly performance of Weber's neglected but very beautiful Sonata in A flat. Beethoven's Thirty-two Variations in C minor, Mozart's Rondo in A minor, which was played with welcome refinement and grace, and Schumann's very difficult Toccata in C. An encore was demanded for the last-named piece, and the pianist responded by giving Chopin's Etude in C minor (Op. 10, No. 12).

Mr. Frederick Dawson's programme included another of Weber's rarely heard Sonatas—namely, that in C (Op. 24), which concludes with the celebrated "Perpetuum Mobile." Schumann's "Carnaval," and Sterndale Bennett's three sketches, the "Lake," "Millstream," and "Fountain." The whole of these were played in a manner which tended to confirm the good opinion previously formed of the young English pianist.

It is impossible to speak in very high terms of the pieces played by M. Wieniawski, which formed the programme of his Recital on the following afternoon, at St. James's Hall, or of their interpretation. Under the circumstances a sense of monotony was inevitable, and it was not lessened by the pianist's hard and unsympathetic style of execution. In point of length the most important pieces were a Sonata for pianoforte and violoncello (Op. 26), and a Fantaisie for two pianofortes (Op. 42); but some of the smaller and lighter pieces proved more to the taste of the audience. Mr. Hollman, in the Sonata, and Mr. Paderewski in the Fantaisie gave valuable assistance.

St. James's Hall was well filled at Mr. Paderewski's Recital on June 30, and the Polish pianist was in excellent form, his best effort being in Beethoven's "Sonata Appassionata," of which we have rarely heard a more brilliant or a more intellectual and expressive interpretation. His performance of Schumann's "Carnaval" was more open to question, being at times exaggerated and fantastic, and one of the most important sections, the "Promenade," was, for some unexplained reason, omitted. Chopin's Nocturne in B major and the Polonaise in A flat were of course beautifully played, and we have little but praise for the reading of some of Schubert's minor pieces.

Great things had been whispered concerning Mr. Stojowski, another Polish executant, who made his first appearance in London on the following afternoon at the Princes' Hall. He had won the "Prix de Rome" at the Paris Conservatoire, and is now only twenty-one years of age. It can scarcely be said that expectations were fully realised, for the most that can be said at present is that Mr. Stojowski has been well taught and has first-rate technical capacity. More than this, however, is required in such a work as Schumann's *Etudes Symphoniques*, which nearly all pianists attempt, but which very few interpret satisfactorily. The young performer was more commendable in Beethoven's Sonata in F (Op. 54), a rarely heard work, requiring little more than nimble fingers. The reading of some Chopin pieces lacked distinction, but Mr. Stojowski made a favourable impression in some trifles from his own pen, one of which, a pretty Serenade, was encored.

On the 4th ult. the annual performance of the pupils of Mr. Oscar Beringer's Academy for the Higher Development of Pianoforte Playing took place at the Marlborough Rooms. Some excellent manipulation was displayed, the young players testifying to the soundness of Mr. Beringer's system of instruction. It is in some respects invidious to particularise on such occasions; but we are impelled to call attention to the exceptional promise displayed by Miss Sybil Palliser, in two movements of Chopin's Concerto in E minor, the orchestral accompaniments to which were played on a second pianoforte by Mr. Beringer.

A fairly large audience attended Madame de Pachmann's last Recital this season on the 7th ult. That the young English pianist has greatly benefited by the tuition of her gifted husband is unquestionable, and though she seemed scarcely at her ease in Beethoven's Sonata in A flat, with the Funeral March (Op. 26), she displayed a crisp, pearly touch and much refinement of style in Chopin's Ballade in G minor and two of the *Etudes*; and was also heard to much advantage in Mendelssohn's "Variations Sérieuses." We might have been spared Tausig's distorted version of Weber's "Invitation à la Valse," given "by desire" of some person or persons with singular tastes.

The next to appear, on the following afternoon, at the Princes' Hall, was Mr. Michael Esposito, an Italian artist, resident in Dublin, where we believe he is highly esteemed both as a performer and a teacher. His technique is perfectly sound, but it cannot be said that there was much of interest in his execution of Beethoven's Sonata in C minor (Op. 11), or Schumann's inevitable *Etudes Symphoniques*. The notes were correctly played but the spirit of the music was wanting. A Sonata in G, for pianoforte and violin, from the pianist's own pen, proved him to be a pleasing composer. The construction of the work is not remarkable for elaboration, but the themes are elegant and purely Italian in manner, and the three movements are symmetrical in form.

The Recital season came to a brilliant termination on the 11th ult., when Mr. Paderewski gave a performance consisting entirely of Chopin's music. This announcement had the effect of drawing an audience such as had not been witnessed in St. James's Hall at a Pianoforte Recital since Rubinstein paid us his last visit in 1886. Not less remarkable than the size of the assemblage was its abounding enthusiasm. It was no mere *succès d'estime*. The fellow countryman of Chopin proved again and again that he had thoroughly mastered the spirit of his music, and to many present his playing doubtless came in the light of a revelation. Perhaps the most noteworthy performance was that of the Sonata in B flat minor. The sentimentality of the Marche Funèbre may have been exaggerated, but the first movement and the *Scherzo* were magnificently

played, and the *Finale*—that strange bizarre *presto* which has proved such an enigma to many critics—was taken at a pace which made it sound more like the rushing of the wind than notes from a pianoforte. Exquisite in every sense of the term was the performance of the Ballade in F, the Fantasia in F minor, the Berceuse, three of the *Préludes*, and various other selections. At the end of the Recital there was an extraordinary demonstration. The audience would not rest content with the usual encore exacted from a favourite artist. Again and again was Mr. Paderewski summoned to the platform, and three times did he reseat himself at the instrument to oblige his fervid admirers.

TONIC SOL-FA JUBILEE MEETINGS.

THERE is no need in this place to wax eloquent on the merits of the Tonic Sol-fa system of notation. The late John Curwen encountered a great deal of opposition in his efforts to spread a love of vocal music among the masses by means of the system he adapted from that used by Miss Elizabeth Glover, of Norwich; but he overcame it, and musicians are now practically agreed that Tonic Sol-fa is of immense value either as a stepping-stone to the Staff system or in itself as affording knowledge and capacity for vocal art to thousands—we might almost say millions—to whom music might otherwise be a sealed book. The present promoters of the movement had therefore every right to celebrate the jubilee of its existence in a fittingly imposing manner, and the meetings held during the last month have been on the whole highly successful, at any rate, so far as London is concerned.

In the early days of the movement the nexus that bound the great majority of adherents was the profound and stimulating hope that a general advancement of musical skill amongst the masses of the people would tend to beneficially aid the cause of religion and social improvement. It was the congregation, the Sunday School, the reformatory that were thought of rather than the concert-platform. With this in mind, it is easy to understand the serene opacity with which the early pioneers ignored the adverse criticisms of musicians. The Festival Service at St. Paul's Cathedral, on the 7th ult., inaugurated the Jubilee meetings, and again bore witness to the deep underlying motives that have all along fired the zeal of Tonic Sol-fa advocates. Probably, to many of the congregation, highly representative as it was of social and religious workers from all parts of the world, the St. Paul's Service was by far the most satisfying of all the meetings arranged for. There was a select choir, but the entire congregation, numbering several thousands, was expected to join in most of the music. The Canticles were sung to King's old-fashioned setting in F, and the first Anthem was Boyce's "O where shall wisdom be found," which was well sung by the special choir. The portions of the music in which all joined, with imposing effect, were the "Old Hundredth Psalm," Sir John Stainer's spirited Anthem "O clap your hands," and Handel's "Hallelujah" Chorus. Dr. G. C. Martin conducted, Mr. William Hodge was announced to preside at the organ, the sermon was preached by Bishop Mit-chinson, and the lessons were read by two well known Tonic Sol-fa clergymen, the Rev. C. Livermore and the Rev. E. P. Cachemaille.

It was thoroughly in keeping with the sentiment that their method is not merely a way of teaching the elements of music, but a powerful social force, that the next gathering of the leaders was at Ilford Cemetery, on the 11th ult., at the grave of the founder of the movement, who died in 1880. Here, once more, the intense conviction that Curwen was the originator, not only of a musical system, but of a great cause, was manifested in the fervent eloquence of the addresses delivered by advocates from various parts of the world and in the devotional singing of appropriately chosen hymns. After these full tributes to the serious side of the Tonic Sol-fa propaganda, the time of feasting and rejoicing commenced. First, the Curwen Club, an association of Tonic Sol-faists bent on mutual improvement, held an invitation *Conversazione* in Exeter Hall on the 14th ult. Mr. Birch presided, and between the performance of an interesting programme short

speeches were delivered by leading Tonic Sol-faists. On the 15th ult. Exeter Hall was again occupied by the members and friends of the Association of Tonic Sol-fa Chorus and the Tonic Sol-fa Composition Club. The musical part of the programme was composed entirely by members of the Club. We are not disposed to cavil at this, especially as the programme of the previous evening did not contain a single piece by a Tonic Sol-faist. During the evening a number of speeches were delivered by representatives from the United States, Japan, and other parts, and served to show the unity of aim which characterises the advocates of the system. The most important social function of the Jubilee took place on the 16th ult., when some three or four hundred guests assembled at the Galleries of the Royal Society of British Artists, in Pall Mall, in response to the invitation of Mr. J. S. Curwen, the President of the Tonic Sol-fa College. The reception was chiefly notable because of the number of well-known English professors who attended, and showed that if they did not advocate Tonic Sol-fa, they at least desired by their presence to proclaim their recognition of the work Tonic Sol-faists have accomplished, and their sympathy with the general aims of the movement. It is certainly good for all that artists like Dr. Mackenzie and Signor Randegger, who attend to the higher rungs of the ladder, should occasionally exchange greetings with those who work fully as hard, but more obscurely, at the lower rungs. The proceedings at this gathering were pleasantly diversified by some capital singing by Mr. Holmes, a new American bass of considerable promise; Miss Hands, Parepa Rosa Scholar at the Royal Academy of Music, and Mr. Durward Lely. Another meeting on a larger scale was held in Exeter Hall on the 17th ult. This was open to the public, but there was not a large attendance, the preparations for the next day's Festival at the Crystal Palace keeping many persons interested away. The chief business of this meeting was the presentation of his portrait and an illuminated address to Mr. R. Griffiths, the veteran Secretary of the Tonic Sol-fa College. His Honour, Judge Lushington, Q.C., occupied the chair. The presentation was made with great enthusiasm. It is very evident that Mr. Griffiths has not only done his work well, but has managed to greatly endear himself to a vast number of those with whom he has had to deal. Mr. Philips's Choir contributed some part-songs, but the most striking feature of the music performed was the admirable singing of Mr. Samuel's Choir, from Swansea. In tone and delicate expression it would be difficult to beat this excellent body of singers. Another feature of the evening was the performance, at sight, by audience and choirs, of a new four-part song, composed for the occasion by Dr. S. McBurney. This was sung with great fluency.

The Celebration culminated with a "Jubilee Festival" at the Crystal Palace, on Saturday, the 18th ult. Early in the day a Choir Competition was held, with Sir John Stainer as adjudicator, the results being that the first prize was awarded to the City of London Temperance Choir, conducted by Mr. J. A. Birch, and the second to a body of singers from Nottingham, high commendation being bestowed on choirs from Peckham and Chesterfield. Three monster Concerts were given on the Handel orchestra, the first, at mid-day, consisting of performances by 5,000 children, whose bright clear voices rang out with beautiful effect in their simple sacred and secular pieces. The action song, "The Japanese Fan," by the Conductor, Mr. A. L. Cowley, for which all the children were supplied with brilliantly coloured fans, was greatly enjoyed by the audience. The singing at sight in two parts from hand signs also proved highly interesting. The gigantic arena was next occupied by 4,000 provincial Sol-faists, under the direction of Mr. L. C. Venables. The principal feature of the programme was Hiller's "Song of Victory," which was sung with much spirit, the sopranos especially distinguishing themselves. Unfortunately the contraltos were so weak that the balance of the parts was frequently incorrect. The solos were effectively sung by Miss Emily Spada. The results of the prize competition were then displayed amid loud applause, and the remainder of the programme included several glees, part-songs, &c., which were powerfully interpreted, and a prize Jubilee Ode, "The Spirit of Song," composed by Mr. A. L. Cowley, who had conducted the juvenile Concert. This is a vigorous, straightforward

chorus, remarkable for the prevalence of diatonic harmony. A sight-singing test, not included in the programme, deserves mention. The piece chosen was an Anthem, "Make a joyful noise," by Mr. Charles Nixon, which was first Sol-faed and then sung to the words, in both instances with a surprising amount of confidence and accuracy. In the evening the orchestra was occupied by Metropolitan Sol-faists to the number of 3,000, and a full orchestra of 200 performers, the Conductor being Mr. W. G. McNaught, and the singing was for the most part surprisingly fine: comparable, indeed, to that of the Handel Festival Choir. The performance commenced with Schubert's "Song of Miriam," which went splendidly. The soprano solos were sung by sixty select voices with perfect unity of style and expression. An "ear test," in which the several parts of a hymn tune were played on the organ, noted down by the choir, and then sung in harmony, unaccompanied, proved completely successful. Other numbers in the programme were Gounod's beautiful setting of the 137th Psalm, Edwards's Madrigal "In going to my lonely bed," and the March with chorus from "Tannhäuser." Everybody concerned had reason to be gratified with the results of the day's proceedings.

It should be recorded that all the choirs at the competition and all the singers at the three great Concerts were certificated by the Tonic Sol-fa College, and that all the choral music was performed from Tonic Sol-fa copies. The Organists during the day were Mr. Frank Proudman, Mr. Henry Weston, Mr. Wilson Parish, and Mr. Alfred Rhodes.

"YE MASKE OF FLOWERS."

THE difficulty regarding licensing which stood in the way of the performance of "Ye Maske of Flowers" in the Inner Temple Hall on June 24, having been satisfactorily adjusted, a duly authorised representation took place on Monday evening, the 6th ult. On the previous occasion it was discovered at the last moment that payment for admission would be illegal, so the odd spectacle was presented of money being returned, instead of received, for tickets at the doors, and the entertainment assumed the nature of private theatricals. Matters were put right a few days later, and it is quite possible that the second performance gained by the *contretemps* connected with the first. "Ye Maske of Flowers" was originally played on Twelfth Night, 1613-14, by the gentlemen of Gray's Inn, before James I. and his Court on the occasion of the marriage of the Earl of Somerset with Lady Frances, daughter of the Earl of Suffolk, Lord Chamberlain at that time; and it was reproduced at the Hall in Gray's Inn, under the direction of Mr. Arthur A'Beckett (as Master of the Revels) on July 7, 1887, in commemoration of the Queen's Jubilee. It was now given in aid of St. Michael's Convalescent Home at Westgate-on-Sea, and the Inner Temple Hall was filled with a fashionable assemblage. The Masque is as fanciful a trifle as can be conceived. Winter personified organises carnival sports consisting of matches in song, dance, and fence between Wine and Tobacco as cheerers of the heart of man. In a second scene Spring brings back to their former shape a party of handsome youths, who had been transformed into flowers, and who, finding fitting partners, engage in courtly dances, the whole terminating with the National Anthem. The music had been composed and prepared by Messrs. A. H. D. Prendergast and H. F. Birch-Reynardson, who may be complimented upon having caught the old-world spirit alike in the vocal pieces, the instrumentation, and the dance measures. The catches respectively sung by the followers of *Silenus*, as advocates of Wine, and by the friends of *Kawasha*, the Tobacco-loving Red Indian, are consistent with the sentiments enunciated, and there is a very graceful song for *Primavera*. The Morisco and the Minuet danced in the illuminated garden by the young gentlemen who were previously flowers are bright and piquant, whilst the Pavan is delightfully quaint. The music throughout proved quite in touch with the action and costumes. The Masque was briskly gone through by all engaged, and Mr. Prendergast (as in 1887) conducted an orchestra of antiquated instruments, which included a couple of harpsichords.

ANTHEM FOR HARVEST.

Words from *Hymns A. & M.*, No. 331.Composed by Rev. E. V. HALL, M.A.,
Late Precentor of Worcester Cathedral.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

ORGAN. *Marcato.*

SOPRANO.

ALTO.

TENOR.

BASS.

Praise, O praise our God and King, praise, O praise our God and King; Hymns of a - dor -

Praise, O praise our God and King, praise, O praise our God and King; Hymns of a - dor -

Praise, O praise our God and King, praise, O praise our God and King; Hymns of a - dor -

Praise, O praise our God and King, praise, O praise our God and King; Hymns of a - dor -

Ped.

ff

- a - tion sing, hymns of a - dor - a - tion sing, hymns of a - dor - a - tion sing;

ff

- a - tion sing, hymns of a - dor - a - tion sing, hymns of a - dor - a - tion sing;

ff

- a - tion sing, hymns of a - dor - a - tion sing, hymns of a - dor - a - tion sing;

ff

- a - tion sing, hymns of a - dor - a - tion sing, hymns of a - dor - a - tion sing;

Ped.

SOPRANOS (IN UNISON).

mf

Praise, O praise our God and King; Hymns of a - dor - a - tion sing; For His mer - cies still en - dure,

p *cres.*

cres.

Ev - er faith - ful, ev - er sure; For His mer - cies still en - dure, Ev - er faith - ful, ev - er sure;

p

FULL.
Animato.

f

For His mer - cies still en - dure, Ev - er faith - ful, ev - er sure.

f

For His mer - cies still en - dure, Ev - er faith - ful, ev - er sure.

f

For His mer - cies still en - dure, Ev - er faith - ful, ev - er sure.

f

For His mer - cies still en - dure, Ev - er faith - ful ev - er sure.

Animato.

f *rall.* *p*

TENOR SOLO.
Slower.

mf

Praise Him that He made the sun, Day by day his course to run, day by day He

Slower. ♩ = 92.

mf

course to run, day by day his course to . . run ; And the sil - ver moon by night,

dim.

dim.

Shin - ing with her gen - tle light, And the sil - ver moon by night, Shin - ing with her gen - tle light.

(no pause.)

FULL.
Faster. *ff* *rit.*

Praise, O praise our God and King ; Hymns of a - dor - a - tion sing.

ff *rit.*

Praise, O praise our God and King ; Hymns of a - dor - a - tion sing.

ff *rit.*

Praise, O praise our God and King ; Hymns of a - dor - a - tion sing.

ff *rit.*

Praise, O praise our God and King ; Hymns of a - dor - a - tion sing.

Faster. $\text{♩} = 104.$ *rit.*

BASS SOLO.
Slower. *mf*

Praise Him that He gave the rain To ma - ture the swell - ing grain ; And hath bid the

Slower. $\text{♩} = 92.$ *p*

fruit - ful field . . Crops of pre - cious in - crease yield, crops of pre - cious in - crease yield.

Faster.
FULL. Animato.

Praise, O praise our God and King; Hymns of a - dor - a - tion sing.

Praise, O praise our God and King; Hymns of a - dor - a - tion sing.

Praise, O praise our God and King; Hymns of a - dor - a - tion sing.

Praise, O praise our God and King; Hymns of a - dor - a - tion sing.

Faster. $\text{♩} = 104.$

ff Animato.

Slower.
QUARTET, OR SEMI-CHORUS.

mf Praise Him for our har-vest-store, He hath filled the gar - ner-floor; Praise Him for our har-vest-store,

mf Praise Him for our har-vest-store, He hath filled the gar - ner-floor; Praise Him for our har-vest-store,

mf Praise Him for our har-vest-store, He hath filled the gar - ner-floor; Praise Him for our har-vest-store,

mf Praise Him for our har-vest-store, He hath filled the gar - ner-floor; Praise Him for our har-vest-store,

Slower. $\text{♩} = 92.$

He hath filled the gar-ner-floor; And for rich-er Food than this Pledge of ev-er-last-ing bliss,

He hath filled the gar-ner-floor; And for rich-er Food than this Pledge of ev-er-last-ing bliss,

He hath filled the gar-ner-floor; And for rich-er Food than this Pledge of ev-er-last-ing bliss,

He hath filled the gar-ner-floor; And for rich-er Food than this Pledge of ev-er-last-ing bliss,

pledge of ev-er-last-ing bliss,

pledge of ev-er-last-ing bliss,

pledge of ev-er-last-ing bliss, pledge of ev-er-last-ing bliss,

pledge of ev-er-last-ing bliss,

pledge of ev-er-last-ing bliss,

Glo-ry to our Bounteous King; Glo-ry let Cre-a-tion sing; Glo-ry to the Fa-ther, Son,

Glo-ry to our Bounteous King; Glo-ry let Cre-a-tion sing; Glo-ry to the Fa-ther, Son,

Glo-ry to our Bounteous King; Glo-ry let Cre-a-tion sing; Glo-ry to the Fa-ther, Son,

Glo-ry to our Bounteous King; Glo-ry let Cre-a-tion sing; Glo-ry to the Fa-ther, Son,

And Blest Spi - rit, Three in One. Hal - le - lu - jah,

And Blest Spi - rit, Three in One. Hal - le - lu - jah,

And Blest Spi - rit, Three in One. Hal - le - lu - jah,

And Blest Spi - rit, Three in One. Hal - le - lu - jah,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time, with a tempo marking of *ff* (fortissimo). The lyrics are 'And Blest Spi - rit, Three in One. Hal - le - lu - jah,'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,

A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,

The second system continues the vocal and piano parts. The vocal parts have a tempo marking of *ff* and the piano accompaniment has a tempo marking of *f* (forte). The lyrics are 'A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah,'. The piano accompaniment features a more active right hand with chords and a left hand with a simple bass line.

Hal - le - lu - jah, A - men, A - men, A - men, A - men,

Hal - le - lu - jah, A - men, A - men, A - men, A - men,

Hal - le - lu - jah, A - men, A - men, A - men, A - men,

Hal - le - lu - jah, A - men, A - men, A - men, A - men,

The third system concludes the piece. The vocal parts have a tempo marking of *rall.* (rallentando) and the piano accompaniment has a tempo marking of *p* (piano). The lyrics are 'Hal - le - lu - jah, A - men, A - men, A - men, A - men,'. The piano accompaniment features a more active right hand with chords and a left hand with a simple bass line.

Also published in Novello's Tonic Sol-fa Series, No 731, price 1d.

THE AFRICAN CHOIR.

THE musical capabilities displayed by the African native choir, which during the last month has claimed attention in London, must have been a surprise to many. Hitherto the African has been deemed so undeveloped as to be thought scarcely worthy of association with music, but, as in many other instances, this supposition has apparently arisen from ignorance rather than knowledge. From a conversation with one of these natives it would seem that music enters largely into their ordinary daily life. They have their songs which they sing on the march from kraal to kraal and round the camp fire; their festive and wedding songs, often on such occasions passing the whole night in alternately singing and dancing; and the specimens given in Princes' Hall were sung with a gusto and strong rhythmical accent which showed a keen enjoyment in their participation. A very interesting fact elicited by a question concerning tonality is that, until taught our European system, they have no idea of a keynote; in other words, the notes, to their minds, have no relation to each other as with us. Hence they avoid our mi, fa, and sing the fa sharp; and having no perception of a tonic, do not crave for the sharpened seventh or leading note. From these peculiarities their native songs or rather chants have the convenient capacity of being concluded whenever and wherever the performer pleases. The only apparent rules observable in the composition of these songs are that the accented or most important words should be uttered on notes of higher pitch than the majority, and that power should be expressed by low pitched tones. As in the early stages of musical art in other nations they have a keen sense of rhythm, which in their most elaborate sub-divisions by hand clappings and extemporaneous vocal variations, is steadily maintained. Only the earliest developments of form are observable—namely, simple repetition in chorus of a phrase sung by a soloist, and the recurrence at irregular intervals of a certain figure taken up in unison or harmony by the listeners. Their harmony would seem also to rest on a similar basis—*i.e.*, their imitation, resulting in consecutive fifths, the only interval which enables the lower pitched voices to sing the same series of intervals simultaneously with those sung by the higher. Their adoption of other intervals, such as the third and sixth, apparently result more from a desire to vary the figure of the chant than to secure softer harmonic effects. It was noticeable that the thirds sung were mostly flatter than ours. Their chants, however, are distinctly diatonic, and, for the most part, include the intervals of the fourth and fifth. They possess wind and string instruments, the former as noisy as the latter are weak, and both so imperfect in construction that they prefer to accompany a vocalist by other voices. This they frequently do by merely humming a kind of ground bass, often with excellent effect.

In these days of research it seems strange that no effort should have been made to note down these songs. Some of them are highly suggestive, and from them a very good idea might be formed of the cradle of music.

THE VICTORIA UNIVERSITY.

THE Colleges of the University are the Owens College, Manchester; University College, Liverpool; and Yorkshire College, Leeds.

Statute and Regulations regarding Degrees, Examinations, and Courses of Study in the Faculty of Music.—*Statute*—1. The Degrees in the Faculty of Music are Bachelor of Music (Mus. B.) and Doctor of Music (Mus. D.).

2. All candidates for the Degree of Bachelor of Music are required to have satisfied the Examiners in the several subjects of an Entrance Examination in Arts, or to have passed such other examination as may from time to time be recognised for this purpose by the Council. They are further required to have satisfied the Examiners in the several subjects of three examinations, entitled respectively: the First Examination, the Second Examination, and the Third Examination; and subsequently to their passing the Third Examination to have presented an original exercise, to be approved by the Examiners.

First Examination for the Degree of Bachelor of Music.—3. Candidates, before presenting themselves for the First Examination, are required to have passed the Entrance

Examination, or such other examination as may have been recognised for this purpose by the Council.

4. The subjects of the First Examination are:—(1) Harmony, (2) History of Music, and (3) Principles of Sound.

5. The names of candidates who have satisfied the Examiners are published in alphabetical order.

Second Examination for the Degree of Bachelor of Music.—

6. Candidates, before presenting themselves for the Second Examination, are required to furnish certificates of having attended in a College of the University, during at least one year, in each of the subjects of examination, courses of instruction approved by the University, and to have passed the First Examination.

7. The subjects for the Second Examination are:—(1) Harmony, (2) Counterpoint, (3) History of Music, and (4) Musical Forms.

8. The names of candidates who have satisfied the Examiners are published in alphabetical order.

Third Examination for the Degree of Bachelor of Music.—

9. Candidates, before presenting themselves for the Third Examination, are required to furnish certificates of having attended in a College of the University, during at least one year, in each of the subjects of examination, courses of instruction approved by the University, and to have passed the Second Examination.

10. The subjects for the Third Examination are:—(1) Counterpoint, (2) Composition, and (3) Orchestration.

11. The names of candidates who have satisfied the Examiners are published in two divisions, the names in each being in alphabetical order.

12. Candidates for the Degree of Bachelor of Music are required, after passing the Third Examination, to present an original exercise, such as would occupy not less than a quarter of an hour in performance, accompanied by a written declaration in each case that it is the candidate's unaided composition. No candidate will be admitted to the Degree of Bachelor of Music unless the Examiners shall have certified to the General Board of Studies that his exercise has been approved by them.

Regulations as to Matriculation and as to fees for the First, Second, and Third Examinations, and for the Exercise will be published in October.

THE REID CHAIR OF MUSIC.

Nor only has the election of the Reid Professor been postponed (as was intimated in our last month's issue), but the patrons of the Chair have taken the very unusual step of re-opening the list of candidates. Great dissatisfaction was expressed with what seemed to be unusual, until a very good reason appeared in the Draft Ordinance issued by the Universities' Commission, and published on the 20th ult. This statute ordains: (1) The Institution of a Faculty of Music, consisting of the Principal, the Reid Professor, and not more than three Professors appointed by the Senatus; (2) that the degrees of Mus. Bac. and Mus. Doc. shall be conferred; (3) that the Reid Professor shall give instruction in the subjects of the graduation curriculum during the Winter Session (*i.e.*, November to April), and shall before the end of each session submit a scheme to the consideration of the Musical Faculty and the approval of the Senatus; (4) that the annual salary of the Reid Professor shall be £420, together with either the whole or a proportion of the class fees as the University Court may fix at the date of appointment; (5) that the annual sums of £100 for instruments, &c., £200 for assistants, and £300 for the Reid Concert, which sums were allotted by the Court of Session in 1855, shall be employed by the University Court in—(a) equipping the Class-room, (b) providing assistance to the Professor, (c) subsidising such orchestral or other Concerts, organised and conducted by the Professor, which the University Court and Faculty shall consider useful to the students of the class, (d) granting prizes for compositions (open to all students of the University). It shall be arranged so far as possible that one of the Concerts mentioned in sub-section c shall take place on General Reid's birthday (February 13), and that the programme on that occasion include the music which is directed by the will to be played. Lastly, the final adjustment of this Ordinance is to be delayed until the newly-elected Professor can be consulted.

It will be seen from this short summary that an earnest endeavour is to be made to put the Chair of Music on a better footing. The hands of the Professor are to be strengthened, and his work is to lead to the definite result of a degree. Regular and systematic courses of lectures will give the Chair a new importance, and the direct encouragement to the Professor to take an active part in organising Orchestral Concerts will surely result in a scheme which will supplement the good work begun in the past by the arrangers of the Reid Concert and (for the last twenty-six years) by Sir Charles Hallé's band and the educational programmes.

The large share which the University Court and the newly constituted Faculty of Music are to have in the administration of the Reid Bequest is a pleasant guarantee that the best interests of the University will be interpreted in the light of the efficiency and importance of the Chair.

MUSIC IN SCHOOLS.

On the 16th ult. the annual vocal music competition, instituted by the School Board for London, was held in Exeter Hall. The prize consists of a handsome copper challenge medallion mounted on an iron grid. The names of the winners are inscribed on the medallion, and it remains in the possession of a school until it is wrested from them by a better choir. The interest shown in this competition has been very great. Some thirty odd schools desired to compete, and as this number could not be heard in one day a series of preliminary contests were arranged, by which the number of competing choirs was reduced to nine. The competition is open to Voluntary Schools as well as to the Board Schools. On this occasion one Church School entered, and would have been allowed to sing at the final competition without being called upon to face the preliminary ordeal, but at the last moment was withdrawn, presumably because it was felt to be hopeless to contend against the highly trained choirs selected to compete against them. The contest was therefore confined to eight selected Board Schools. Each choir was required to sing the Trio "Fair Flora decks," by Danby; a sight-test in three parts, written for the occasion; and a piece of its own selection. The most striking features of the performances were the astonishing excellence of the sight-reading (some of the choirs singing the test, which consisted of about forty bars of not particularly simple music, with all the effect of a prepared piece), the beautiful expression of some of the prepared pieces, and the excellence of the voice training. The faults of the least efficient choirs were in the sinking of the pitch (all the music was unaccompanied), in the pronunciation of the words, and the absence of voice development. In our opinion the best performance of the day was the four-part song "Flow'rets are fading" (Hatton), by the holders of the medallion, the Beresford Street School, conducted and trained by Mr. Nimmo. But on the whole performance we think that the verdict of the judges assigning the prize to the Fleet Road (Hampstead) School met with general approval from the large audience, comprising an unusual gathering of skilled singing teachers from all parts. The choir from this school, conducted by Mr. J. Harris, sang with wonderful beauty of tone and precision. In their selected piece, "O happy fair" (Shield, arranged by Leslie), they were not so successful as in their other pieces, the pitch sinking a little, and the words being somewhat over distinctly pronounced; but the delivery of voice and the general expression showed great intelligence and skilful training. The Beresford Street School and the Bellenden Road School were very justly commended by the judges, Sir John Stainer and Mr. W. G. McNaught. The medallion was formally presented to the Fleet Road School by Lady George Hamilton. The proceedings, which lasted nearly five hours, were greatly enlivened by a beautiful performance of Schubert's "The Lord is my Shepherd," by the Marylebone Pupil Teachers' Choir, under Mr. C. Tantram, and of other equally well rendered selections by the Hackney Pupil Teachers, under Mr. Litt, and the Lyric Vocal Union, a capital male voice quartet.

On the 17th ult., in Exeter Lower Hall, a Conference and discussion on the ways and means of carrying on the musical education of young people after school life

was held, under the auspices of the Tonic Sol-fa Jubilee Committee, Mr. J. S. Curwen occupying the chair. Mr. McNaught opened the discussion. He said that the facts with which they had to deal were that whereas millions of children are taught the elements of vocal music in our day schools, singing classes and choirs are dwindling. It was clear that the musical education of most children began and ended with the school life. The great majority of children leave school before the age of thirteen. At this age they are no good for ordinary choral societies; the girls are immature, the boys are about to lose their child's voice. The problem then is, how to fill up the chasm between the school and the choral society. Probably the greatest difficulty to overcome is the disinclination of young people in their teens to attend singing societies. He thought that the only way to attract this class was to associate the practice of singing with other social recreations, and aims, and as a separately established singing society is not often likely to offer this attraction, the aim should be to promote in every way possible the formation of classes in girls' clubs and institutes, and to work generally with the numerous philanthropic schemes now being set on foot with the desire to influence the youth of both sexes during the most critical part of their lives. He would like to see sanguine that the Science and Art Department would place music teaching on a level with the exhaustive list of subjects for which they pay grants. If they could be induced to pay for singing classes it would be easy to secure skilled direction. But he feared it was of no use to look to this quarter and that they must in the main depend upon the voluntary efforts of unpaid teachers. Mr. Evans, Superintendent of Singing to the London Board, recounted his experiences of the Recreative School Association. The ideas of this Association would rather crush than assist musical education. They preferred ear singing. The Rev. E. Cacheraille thought that the boys in the great public schools should be taught more singing because in after life they became the founders and governors of philanthropic institutions. Other speakers from various parts of the country proposed divers more or less practicable schemes for reaching young people, the power of the churches, chapels, and Sunday schools in this direction being frequently alluded to. Mr. Miller, of Glasgow, thought that much might be done by adding tenors and basses to day-school choirs. But this did not touch the question of how to attract children after school life. The meeting separated without endeavouring to formulate any definite scheme, but all present were impressed with the importance of the points discussed to the interests of popular musical progress.

OBITUARY.

THE death of Mrs. BARTHOLOMEW, in her eighty-first year, took place on June 24, after an illness of long duration. The deceased lady, who was the widow of William Bartholomew, who adapted Mendelssohn's "Elijah" and other works to English words, was herself a musician of no ordinary capacity. As Ann Sheppard Mounsey, when in her ninth year, she attracted the notice of Spohr, who spoke of her in his diary as evincing remarkable precocity. She began her musical studies on the Logerian system in her sixth year, and continued them under Samuel Wesley and Attwood. She was appointed Organist at Clapton in 1828, and in the following year was Organist at St. Michael's, Wood Street. She occupied a like position at the Church of St. Vedast, Foster Lane, for nearly fifty years. She gave a series of Concerts at Crosby Hall, for one of which Mendelssohn composed the Psalm, "Hear my prayer." She married Mr. Bartholomew in 1853. One of her earliest compositions, a canon, entitled "Love," was set to words by her future husband, and published in 1834 in a work entitled "The Musical Keepsake." In the same book is a short biographical account of Miss Mounsey, accompanied by her portrait, which shows her to have been as beautiful as a girl as she was handsome in her advanced years. Reference is made to her sister Elizabeth (who survives her), whose musical education was entirely in her charge. Mrs. Bartholomew's industry and versatility as a musician were alike remarkable. Her amiability of disposition endeared her to many friends, among whom may be counted all the most eminent musicians of the present century.

HENRY SCHALLEHN, who was the predecessor of Mr. August Manns, as director of the music at the Crystal Palace, died on June 27, aged seventy-six. The Palace band, under Mr. Schallehn, was a wind band only, and as teacher of wind instruments he was engaged at the opening of the Kneller Hall, 1857. His later days were occupied in bringing before the notice of the musical world a talent transposing pianoforte.

We regret to have to record the death of Dr. WILLIAM FRANKLYN STONE, M.A., F.R.C.P., consulting physician to St. Thomas's Hospital, which occurred on the 8th ult., his sixty-ninth birthday. He was the only son of Canon Stone of Northbury, and was educated at Oxford. To musicians he was known as a scientific writer on theoretical subjects, as well as an expert performer upon and a clever improver of wind instruments. He was the author of "Sound and Music" (1876), "Elementary Lessons on Sound" (1879), "The Scientific Basis of Music," one of Novello's series, as well as of a number of articles in Grove's Dictionary of Music and Musicians.

SWILYN GWENT, an eminent Welsh composer, died suddenly, on the 3rd ult., at Plymouth, Pennsylvania. He resided in the United States for thirty years.

JOHN COX, who died on the 19th ult., aged 66, and was buried at Abney Park Cemetery, was one of the founders of the Guildhall School of Music. In conjunction with John Bath he induced the Corporation to vote a sum of money towards the establishment of a School of Music, which has become one of the largest in the world. Mr. Cox took a great interest in the cause of Education, and the foundation of the Datchelor School and College owes much to his exertions.

The death is announced, in June last, at Leupegem (Belgium), of ARMAND JOSEPH TOUSSAINT, a captain in the Imperial Army, and a distinguished musician, composer of grand operas, cantatas, and pieces for the pianoforte. He was born at Liège in 1842.

At Liège died, on June 16, FRANÇOIS SCHUBERT, formerly esteemed professor at the Brussels Conservatoire.

FRANCISCO GOMEZ, second chapel-master at the Cathedral of Lisbon, died at that capital on June 10, aged fifty-four. He was, by a singular freak of nature, endowed with a fine soprano voice, and, some years since, obtained success at the San Carlo Theatre, Lisbon, in the rôle of *Marguerite*, on the occasion of a performance of scenes from Gounod's "Faust."

ALESSANDRO ADEMOLLO, a distinguished Italian musician, amateur, and an accomplished writer on subjects connected with our art, died on June 22, at Florence, in which town he was born in 1826. He was the author, *inter alia*, of a "Bibliografia della cronistoria teatrale italiana," "G. F. Handel in Italia," "Cristoforo Gluck in Italia," and several other interesting works, published by Ricordi.

The death is announced, on the 3rd ult., at Bologna, of the eminent pianist-composer STEFANO GOLINELLI, for many years a professor at the Liceo of that town. He was one of the highest attainments, and truly artistic tendencies, which are likewise manifest in his numerous compositions for his instrument, including sonatas, fantasias, a series of "Esquisses pianistiques," and an album dedicated to Mercadante. The deceased artist, on his compatriots styled the "Italian Bach," was born at Bologna, in 1818.

ABRIEL DE QUERCY, at one time a highly popular tenor, died at the Paris Opéra Comique and at the Théâtre de Monnaie, of Brussels, committed suicide last month he age of sixty-two.

Two veteran Italian operatic singers of former celebrity recently passed away—viz., FANNY DONATELLI, who had the part of *Violetta* in "La Traviata" at Venice in 1830, whose death is announced at Milan; and GIUSEPPE REGGI, a once famous basso, one of the best *Bartolos* of the operatic stage has ever seen, who died at Florence, at eighty.

JOSEPH BLASSMANN, for many years one of the most highly esteemed members of the musical profession in Dresden, died at Bautzen, on June 30, in his sixty-eighth year. Born in the Saxon capital in 1823, he received his instruction in pianoforte playing from the Court-pianist,

Carl Krügen, and was able, before he was twenty years old, to undertake a series of successful Concert-tours in Germany. He subsequently became intimately acquainted with Robert Schumann, and also with Franz Liszt, both of whom exercised a considerable influence upon the development of his style as a pianist. After a two-years' engagement as Conductor of the Euterpe Concerts at Leipzig, Blassmann returned to his native Dresden, where he became a professor of the pianoforte at the Conservatorium, and also for a number of years the musical critic of the *Dresdener Zeitung*. He was one of the founders of the German Tonkünstler-Verein. Among his compositions, a pianoforte quartet has become widely known.

Professor CARL AUGUST HAUPT, the Nestor of German organists, died at Berlin on the 4th ult., at the mature age of eighty-one. He was born at Kunern (Silesia) in 1810, and was a pupil of A. W. Bach, B. Klein, and Dehn. One of the most gifted of German organ-virtuosos, especially remarkable for his masterly interpretation of the works of Seb. Bach, he held for many years the post of organist at the Berlin Parochial Church, and was also the Director of the Royal Academical Institute for Church Music at that capital. Haupt has written many valuable compositions for his instrument, a "Choralbuch," and other musical works connected with the Church.

Professor WILHELM WEBER, of Göttingen University, the eminent author on subjects connected with acoustics, as applied to musical science and musical instruments, died at that town on June 23, in his eighty-seventh year. He was born at Wittenberg in 1804.

JOSEPH NIEHRING, an esteemed operatic singer, who sang the part of *Hunding* at the memorable Bayreuth "Nibelungen" performances, died on June 27, at Frankfurt, aged fifty-six.

ERNST FRIEDRICH GAEBLER, for a period of fifty years the organist and musical instructor at the Pedagogium of Züllichau, died recently at that town, aged eighty-four. He was the composer of some pieces for the organ, as also of some sacred cantatas and of an effective setting of the 121st Psalm.

We regret to have to record the death, on the 22nd ult., at Antwerp, of FREDERICK LOUIS RITTER, a most able musician and musical author, well known in this country. He was born at Strasburg, on June 22, 1834, and received his first musical instruction from Moritz Hauser and Schletterer, continuing his studies subsequently under Georges Kastner, at Paris, until he met with his first appointment as musical instructor at the Protestant Seminary of Fénétrange, in Lorraine. In 1856 Ritter took up his abode in the United States, first at Cincinnati, where he founded the Cecilia Choral Society, and then at New York, where, in 1861, he became Conductor of the Sacred Harmonic and "Arion" Choral societies. In 1867 he conducted the first important musical festival held in New York, and was appointed in the same year to the musical professorship at Vassar College, Poughkeepsie. Ritter's undoubtedly great services in the advancement of musical art in the United States were recognised by the New York University, which conferred upon him the degree of doctor of music in 1878. He was a fertile composer, there being extant from his pen five symphonies, several string quartets and pianoforte trios, a violoncello concerto, settings of Psalms, and a great many songs. He also published a "History of Music" (Boston and London), two volumes on "Music in England" and "Music in America," and a treatise on "Musical Dictation," one of the series of Novello's Primers.

We have also to record the death, on the 11th ult., of ROBERT EMMERICH, a highly gifted and versatile composer, aged fifty-five. Born at Hanau (Hesse-Nassau) in 1836, he studied the law at the University of Bonn, and at the same time eagerly pursued the study of music, for which he had early shown a predilection, Stauffer and Albert Dietrich being his instructors. In 1859 Emmerich entered the South German army, serving with distinction until his retirement from the service in 1873, with the rank of captain. Since then he has resided alternately at Darmstadt and at Magdeburg (in which latter town he occupied the post of Capellmeister at the Stadt Theater from 1878 to 1889), and finally at Stuttgart, where he died. He wrote the Operas "Der

Schwedensee," successfully performed at Weimar, in 1874; "Van Dyck," brought out and well received at Stettin, in 1875; and "Ascanio." He was also the composer of two Symphonies and several pianoforte pieces, a Cantata "Huldigung dem Genius der Töne," and a great number of part-songs and *Lieder*, amongst them the charming "Spielmann's Lied," set to words by Geibel.

The death is also announced, on the 21st ult., in a private asylum at Monza, near Milan, of FRANCO FACCIO, the congenial and gifted Italian composer and conductor, at the age of fifty. He was born, in humble circumstances, on March 8, 1841, at Verona, and starting in life as an hotel waiter he was enabled, by his thrifty habits, to enter the Milan Conservatorio, where he became one of the most distinguished pupils of Ronchetti and Mozzucato. He made his *début* as an operatic composer at the age of twenty-two, at the La Scala, of Milan, with "I Profughi Fiamminghi," which, however, met with but a cool reception. He was more fortunate with his next venture, the opera "Amleto," to which his former fellow pupil at the Conservatorio, Arrigo Boito, had furnished the libretto, and which was first brought out at Florence, in 1865. Faccio was also the composer of a Cantata for the inauguration of the Turin Exhibition, in 1884, and of numerous minor works. He was appointed Professor of Harmony, and subsequently of Fugue and Counterpoint, at the Milan Conservatorio in 1868, and, at the age of thirty—viz., in 1872, succeeded Terziani in the important conductorship of the La Scala, being considered the best conductor in Italy since Mariani. Some eighteen months ago he was attacked by mental malady, which necessitated his premature retirement from a splendid and still more promising career.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the ordinary musical performances are now at a standstill, yet there have been, during the last month, one or two events worthy of a word of notice. The Musical Guild held its last meeting before the recess at the Great Western Hotel on Saturday, the 4th ult. This meeting is generally devoted to bringing forward promising pupils of the members, who thus have an opportunity of exhibiting their powers before a friendly audience. Nothing of particular value can be recorded of this meeting, as the fine weather was the cause of a very small attendance.

On Saturday, the 11th ult., the North Midland Section of the N.S.P.M. met in Birmingham, and a very large assemblage of members and friends listened to an exceedingly interesting paper by Mr. Robert Hope-Jones, of Birkenhead, in which he gave a full description of the application of electricity to organ building, as exemplified in his own organ at St. John's Church, Birkenhead. In the absence of Mr. Stratton, the appointed chairman, who was engaged at Manchester on the Society's examination business, Mr. Oscar Pollack presided, and gave a welcome to the large number of local organists present who were not members of the Society. The proceedings altogether excited the liveliest interest, and the large room at the Queen's Hotel was completely filled.

Dr. Richter conducted a rehearsal of the Festival Choir on Wednesday evening, the 15th ult., and went through the choral numbers of Bach's *Passion Music* and Berlioz's "Faust." He had a few words of instruction to give concerning the former; but the rehearsal, as a whole, appeared to yield him high satisfaction. The next day a meeting of the General Committee took place, under the presidency of Dr. Wade, when an outline programme of the performances was submitted, particulars of which will be seen in another column. Concerning this scheme, it may be mentioned—perhaps to our discredit—that a Brahms Symphony has never yet been heard in Birmingham, although an amateur society has been for some months engaged in the study of the second, in D. The *Passion Music* of Bach was given here nine years ago by the Philharmonic Union, but will be new to festival audiences. It is worthy of mention that in spite of the neglect of the great Leipzig Cantor on the part of our festival authorities in the past, it was at a Birmingham Festival that any of

Bach's *Passion Music* was first heard in this country. This honour has been claimed for Leeds; but in 1877 several numbers, including the grand chorus "Have lightnings and thunders," were given, the introduction of the music being doubtless due to Mendelssohn, who made his first appearance here at that Festival. Dr. Joachim will, it is believed, make his festival *début* in this country on this occasion. Mr. Perkins, as usual, will be organist, and Mr. Stockley retains his post as chorusmaster. An announcement made at this meeting will be welcome to visitors—namely, that the Town Hall will be re-seated in a manner to secure the entire comfort of the audience. A syndicate headed by Mr. C. G. Beale, Mr. J. Jaffray, and Mr. J. G. Holder has been formed, and the hall will be fitted with velvet-cushioned flap seats, in arm-chair form, giving greater room to each individual as well as ease and comfort. It has to be remembered that although the Town Hall was originally built for the musical festivals it is used for political and other meetings, and the old seating arrangements were necessarily of a somewhat rough, if substantial, character. The serial tickets, as in use at Leeds, are to be adopted, and altogether the Committee is doing everything in its power to deserve the success well-wishers hope to attend the October Festival.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ON the 4th ult. the choir officers and committee of the Bristol Musical Association visited Dr. Stoke's invitation of Mr. T. Wedmore, members of whose family take an active part in the affairs of the Society. Singing in the open air of a number of part-songs, and the direction of Mr. Gordon, was delightful, and afforded much pleasure to a good company of visitors, including Canon Ainger, the President of the Association. A hearty vote of thanks was accorded Mr. Wedmore for his hospitality.

Mr. John Harvey, the honorary local representative of the Associated Board of the Royal Academy of Music at the Royal College of Music, on the 13th ult. distributed certificates to the successful competitors in the recent examination in connection with the scheme. The proceedings took place at the Merchant Venturers' School and were attended by a large assemblage. Mr. Harvey observed that members of the Royal Family and the people in the land were taking a deep interest in musical education of the rising generation. He hoped that next year many more candidates would present themselves for examination under the joint scheme of the Royal Academy and Royal College of Music.

Members of the South Midland Section of the National Society of Professional Musicians and a numerous company of friends, spent an enjoyable evening at Redland Hall, on the 13th ult. Mr. J. L. Roeckel read a well-written and instructive paper dealing with the life-works of Hummel, some of whose representative compositions were played by Mr. and Mrs. Roeckel, Mr. Carrington, and Mr. E. Pavey.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A VERY pleasant feature in the gorgeous spectacle setting of "Marmion" at the Lyceum Theatre is the incidental music composed for the most part by Dr. A. Mackenzie and produced last month for the first time in Edinburgh. It says a great deal for the energy and ideal of the management that the task was confided to capable hands, and there is little doubt that the music "Marmion" will add to the composer's fame—so much musically, and appropriate is it. The Overture was, at a disadvantage, played as it was by a small orchestra, sadly deficient in brass; but perhaps we may soon hear picturesque scoring by a more adequate band. The second, and fourth *entr'actes* are also by Dr. Mackenzie, the first being the most attractive. But the interest of audiences has centred round "Eleu Loro" and "Ye Lochinvar." The first is extremely successful, its haunting phrases being well calculated to remain in the minds of

audience as well as of *Marmion*, and played softly during the last scene, where the dying warrior's thoughts turn to a weird prophecy, it was peculiarly effective. Opinions differ about "Young Lochinvar," but it must be said that a strain want or apparent want of continuity was emphasized by *Lady Heron's* inability to stand still for one single line. The Pilgrims' Chorus (male voices) in the first Act was very well received. No little praise is due also to Mr. Leggatt, the music director to the theatre, for his music to the panoramic scene (largely taken from Sterndale Bennett's *Barcarolle*), and especially for the effective scoring of a Minuet by Sir A. Gore Ouseley (in the Holyrood Scene), and of a Farming Morris Dance (first Act). The song, "A Jug of Ale," in the first Act, is already in great favour. It is taken from the collection of "English Folk-Songs," edited by T. Barrett, and has been scored and arranged by Mr. Howard, the actor-manager, has been much deservedly praised for the stage arrangements, which are really perfect, and no less should he be congratulated on the attention he has paid to the too often neglected part of theatrical manager's duties.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

MANY indications show that the coming local musical season will again be one of considerable activity. Several excellent touring parties will pay us a visit, the most prominent being those headed respectively by Mr. Edward Lloyd, Madame Valleria, and Mr. Sarasate. Mr. Ysaye comes North in October, to renew acquaintance with some friends he made on his first appearance here last season, and Mr. Paderewski likewise returns to the scene of his former triumphs. Further, the prospectus of the Glasgow Quartet has been in the hands of all lovers of chamber music for some little time. Last season's operations were of financially successful, but the deficit (£186) was of small consequence, and the committee again make their appeal with every token of faith in their scheme. This is as it should be, and as the subscriptions for the series of eight concerts are fixed on a remarkably cheap scale, success ought to attend the fresh venture. The Concerts will this season be given in St. Andrew's (Berkeley) Hall, where the efforts of the subscribers will doubtless be greatly advanced.

The executive of the Glasgow Choral and Orchestral Concerts are busy with their arrangements, and, encouraged by the large measure of support accorded to the Guarantee Fund (it already exceeds £3,700), the prospectus of unusual interest may be confidently expected. The choral works at present fixed upon include earlier's "Faust," Handel's "Messiah"—as usual—and it is just possible that David's "The Desert" may be revived, and that one of the novelties of the forthcoming Birmingham Festival may find its way to the shores of the Clyde. The string contingent of the orchestra will be greatly increased so as to bring up the band to a strength of ninety instruments.

At a recent meeting of the Glasgow Town Council the report as to the financial position of St. Andrew's Hall was adopted. Under municipal management our leading concert hall has been a success, inasmuch as the committee have been able to announce a surplus on their first year's operations of over £1,200. Under private management the accounts showed a deficit for many years, so that the Corporation has done well in acquiring on behalf of the city the fine suite of rooms in the West End.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ANNUALLY, during the summer, the Liverpool Opera Society gives evidence of the work done during the winter and spring rehearsals, and on the 13th, 14th, 15th, and 18th it, this amateur body produced Gounod's "Faust," Wallace's "Maritana," Gounod's "Faust" again, and Mendelssohn's "Lily of Killarney." The last-named Opera is the latest addition to the repertoire of an organisation which probably holds an altogether unique position in matters appertaining to the lyric stage. Such a work as

this, or Wallace's "Maritana," is of course much better within the scope of such a society than the elaborate setting of Goethe's story, attempted on two of the evenings under notice, and with regard to the latter, although the choruses were generally well sung, here eulogium must end. In the lighter works a very considerable amount of intelligence was manifested, and the result was of a highly satisfactory nature. The performances were given at the Shakespeare Theatre under the direction of Mr. J. O. Shepherd, who is the resident Conductor at the Court Theatre, or Carl Rosa Opera House.

The Rev. C. E. B. Bell, for many years attached to the staff of the Liverpool Pro-Cathedral, has accepted a living in the farther North of England. Mr. Bell sang as a boy in the choir of St. Paul's, Stoney Stratford, and later on studied under Dr. G. M. Garrett, at Cambridge. Many years ago he became successor at Liverpool, and in 1890 was made precentor. Mr. Bell has, during his residence in this city, worked hard with the Organist of the Cathedral, Mr. Burstall, to improve the services with which he had to do, and his own excellent voice and musicianly feeling have alike had a wide influence in this respect. Before leaving for his new living he was presented with a fitting testimonial.

Mr. Theodore Lawson gave a Concert with his Amateur String Orchestra on the 18th ult., but nothing else of special interest has occurred during the past month, except the issue of the scheme of the first moiety of the next Philharmonic season, which contains the announcement of no novelty whatever. One other matter is, however, worthy of record, and that is the so far unwritten promise of a season of not less than nine weeks of the Carl Rosa Opera Company, commencing in the early days of 1892.

THE students of Trinity College gave a Concert at Princes' Hall on the 6th ult. An orchestra of strings, under the conductorship of Mr. Frederick Corder, gave creditable performances of Grieg's well-known "Spring" Melody, a dainty *Pizzicato*, "Fairylane," by Mr. John Francis Barnett, and Wuerst's "Russian Suite." In the last-named work the violin solo was played with taste and finish by Mr. Stanley Fenigstein, one of the most promising pupils of the College, who was also heard in the violin obligato parts to two songs, "Hushed to rest," by an ex-student, Mr. Augustus Toop, and "Call me back," by Denza. These were sung in a satisfactory manner by Misses M. A. Corlett and M. Eveleen Marshall respectively. Miss May Pinney gave much pleasure by her artistic and refined singing of Hatton's "The Enchantress." Miss Marion Clapton and Master Albert Ketelbey gave a fair reading of an interesting duet for two pianofortes, by Miss Dora Bright, and Miss Ethel Bonavia Hunt and Mr. Felix Butel played pieces by Chopin, Henselt, and Schumann with a very fair degree of success. The programme included a recital of the Casket Scene from "The Merchant of Venice," by members of the Elocution Class, under Mr. John L. Child. The public distribution of diplomas and certificates by the Warden, for the thirty-sixth half-yearly Higher Examinations, took place on the 21st ult., when the College Diploma of Licentiate in Music was conferred on Charles Ewart Gravely, Cordelia A. Grylls, Albert Ham, Charles Healy, and Alfred Storr; and the Diploma of Associate in Music on Matthew W. Brunt, John Bunney, Kate F. Day, Kate Fairbridge, Ellen Hare, Eleanor F. Joughin, James Kidson, John S. Matthews, Mary Pattinson, Katherine Swain, and Annie Thomlinson. The total number of certificates awarded was eighty-five.

THE second annual visit of the Welsh Ladies' Choir, a spirited body of female chorists, on June 25, ought to have awakened a fair amount of interest, but, as a matter of fact, St. James's Hall wore a somewhat desolate appearance, owing to the large number of empty benches. A new Cantata, "The Mountain Rose," composed for the choir by Mr. J. L. Roeckel, was the principal feature of the programme. It is simple in its libretto and equally unpretending in its music, which never goes beyond the capacity of ordinary singing classes. But it is tuneful and pleasing, and it is never likely to be heard to greater advantage than on the present occasion, the

Cardiff young ladies singing with a measure of vigour and confidence that testified equally to their own natural endowments and to the excellence of their vocal training under their Conductor, Mrs. Clara Novello Davies. If they are fairly representative in a musical sense of their townspeople, we may look forward to some noteworthy choral performances at the projected Festival at Cardiff next year. The solos in the Cantata were carefully rendered by Miss Gwen Gosslett and Miss Kate Morgan. The accompaniments were played on the organ by Dr. E. H. Turpin and by a band of seven pianofortes, the effect being peculiar, but not unpleasant. In the second part a remarkable effect was made by the Düring Swedish sextet of ladies, who sang with beautiful finish and unity of expression, and among others who lent effective aid were Miss Amy Sherwin, Mdlle. Janotha, and Signor Foli.

At the Highbury New Park School of Music the G. H. Betjemann Violin Scholarship was competed for on Saturday, the 11th ult., and was awarded to Miss L. Badcock. Miss M. Edwards was highly commended. Messrs. W. A. Barrett, Ebenezer Prout, and Ellis Roberts acted as judges on this occasion, and were unanimous in their praise of the performances; and while remarking on the severe test the candidates had been subjected to by the choice of so difficult works, warmly congratulated them on their laudable efforts, as well as their Professor, Mr. G. H. Betjemann, who had succeeded in obtaining such a high standard of proficiency. Other Scholarships, though not competed for, had previously been awarded to Miss C. Badcock (the Gilbert R. Betjemann Pianoforte Scholarship); Miss S. Harley (the John Henry Leipold Pianoforte Scholarship); Miss A. West (the John Probert Solo Singing Scholarship); Miss F. Robertson (the Louis B. Prout Harmony Scholarship); and Miss Nellie Hair (the Rayfield Seamer Solo Singing Scholarship). The Scholarships were open to lady students only.

A DISTINCT want has been provided for by the opening of a new church (St. Gabriel's) at Willesden Green. The inaugural services took place on Sunday, the 12th ult., Canon Ingram preaching in the morning, and the Bishop of Marlborough in the evening, the service being chanted by the Rev. G. M. Clibborn, the clergyman officiating at the Church. The Service was fully choral, the Anthem in the morning being "I have surely built Thee an house" (Boyce), and in the evening "Behold, how good and joyful" (Clarke-Whitfield), while the Communion Service was the popular setting by Tours, in F. Great credit is due to the Choirmaster, Mr. Henry Baker, for organising the choir, and for the efficiency with which the music was sung, with especial reference to the steadiness shown in the Psalms and Responses, frequently a stumbling-block to a new choir. Mr. F. Charlton Fry accompanied judiciously on a Liszt organ. It should be mentioned that the church was tastefully decorated with flowers by ladies of the congregation.

At St. Peter's, Eaton Square, during the Festival week commencing on Wednesday, the 1st ult., a free performance of "Elijah" was given, with full professional band and chorus (consisting of the three Parochial choirs and the London Male Voice Club). Mr. Pyne, of Manchester, was at the organ, and Mr. W. de Manby Sergison, organist and choirmaster, the Conductor. The chorus-singing was notable for the excellence of attack, some of the principal choruses coming out with an effect that was electrical. Several of the soloists were pupils of Mr. Sergison. Master Wood sang the *Widow's* part and "Hear ye, Israel," in excellent style; Mr. Coward gave the alto solos with great taste and feeling; Mr. Gregory Hast was most efficient in the tenor part; Mr. Ackerman's conception of the part of the *Prophet*, dignified and dramatic, was worthy of all praise—his fine voice being heard to great advantage in "It is enough" (violoncello obbligato, Mr. Chas. Ould) and "Is not His word like a fire?"

SPECIAL Services were held at St. Agnes', Kennington Park, on Sundays, the 12th and 19th ult., to celebrate the eighteenth anniversary of the foundation of the church and parish. Mozart's Communion Service in B flat (No. 7) was sung on Sunday, the 12th ult., with full orchestral accompaniment, the solos being taken by Mrs. H. Tate,

and Messrs. Jones, J. Wint, and Plant. Mr. W. H. Hedgecock was at the organ. At the offertory Beethoven's "Hallelujah" from "The Mount of Olives" was excellently sung by the choir, and the Anthem was "To Thee, O God," from Handel's *Dettingen Te Deum*. The Communion Service sung on the 19th ult. was Weber in G, again with orchestral accompaniment. Spohr's "How lovely are Thy dwellings" was sung at the offertory, and Gounod's "Marche Militaire" was the voluntary. The Anthem at Evensong was "Lord God of Heaven and Earth," from Spohr's "Last Judgment."

THE gentlemen of St. Paul's Cathedral choir gave an excellent Concert at the Portman Rooms on June 30. The programme was admirably arranged, and included a number of specimens of English glees, such as "Ossian's Hymn to the Sun," by Goss; "Strike the lyre," by Cooke; with the noble chorus from the music to "Antigone," by Mendelssohn. "Fair Semole's high-born Son," which, like all the concerted vocal pieces, was magnificently sung. In addition to the St. Paul's Choir, Madame Clara Samuelli, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Walter Mills lent most valuable aid; Miss Kate Chaplin was solo violinist, and Mr. A. Izard was solo pianist. Mr. Hode assisted as accompanist, and Mr. F. Walker conducted. It is hoped that the gentlemen of the choir, who seem to possess the best traditions of the art of glee singing, will think it advisable to give other Concerts of like character during next season.

THE charming and instructive Vocal Recitals of Mr. and Mrs. Henschel maintain their attractiveness, the *concerto* performance in St. James's Hall, on the 3rd ult., being attended by a large audience. To go *seriatim* through the lengthy programme would occupy a large amount of space, and is quite unnecessary, as the artistic "Ehepaar," as they would be termed in Germany, rendered in a faultless manner everything for which they were set down. Attention, however, may be drawn to two delightful pieces by English composers: "May Song," by A. Hervey, and "O Sun, thou waken'st," by F. Corder, and to Massenet's singularly piquant "Serenade de Zanetto," all of which were exquisitely sung by Mrs. Henschel. The other composers placed under contribution were Handel, Mozart, Beethoven, Mendelssohn, Schubert, Brahms, Loewe, Paderewski, Ascher-Schumann, Rubinstein, Boieldieu, and Mr. Henschel—a goodly list.

THE new organ which has been built by Messrs. Gutz Bros., of Merton, for the Balham Congregational Church, was opened on the 23rd ult., when a Concert consisting of vocal and instrumental music was given. The instrument was ably played by Mr. A. J. Crabb, the Organist of the Church, and the programme commenced with a *Te Deum* composed by him. The choir also sang "Judge me, O God," and "Hear my Prayer" (Mendelssohn), the solo part in the latter being taken by Miss Annie Swinburn, who also sang Handel's "Let the bright Seraphim." The Overture to Handel's "Occasional" Oratorio and other organ solos were performed by Mr. Crabb, and after the "Hallelujah" Chorus (Beethoven) had been sung by the choir, the Concert was brought to a conclusion with the hymn "Let all men praise the Lord." Mr. J. Holland Rose conducted the concerted pieces.

A VERY enjoyable Vocal Recital was given by Miss Lira Lehmann at the Princes' Hall on Friday, the 10th ult., and notwithstanding the excitement caused by the German Emperor's visit to the City, it was well and fashionably attended. The justly favourite soprano singer was heard in songs by Gluck—not Gluck as printed in the programme—Giovannini, Gounod, Bishop, and Boyce, as well as in a new duet, "Freedom and Love," from her own pen, and three of her tastefully written songs. Three very characteristic and energetic old Hungarian melodies, arranged by F. Corbay, were sung with splendid declamatory emphasis by Mr. Plunket Greene, and although in tone they are distinctly tragic, they were very warmly received. Mr. Von zur Mühlen contributed *Sigmund's* "Liebeslied" from "Die Walküre," and other lyrics.

THE list of applications for the Chair of Music in the University of Edinburgh, rendered vacant by the resignation of Sir Herbert Oakeley, is as follows:—There are seventeen

candidates, their names being—Mr. J. Greig, Mus. Doc., Edinburgh; Mr. Carl D. Hamilton, Edinburgh; the Rev. S. G. Hatherly, Cheshire; Mr. F. Niecks, Dumfries; Mr. Frederick J. Simpson, London; Mr. C. E. Allum, Mus. Doc., Stirling; Mr. J. F. Rowbotham, London; Mr. C. H. Lloyd, Mus. Doc., Oxford; Mr. W. B. Alcock, Mus. Bac., Edinburgh; Mr. E. H. Middleton, Mus. Doc., Glasgow; Mr. Jacob Bradford, Mus. Doc., London; Mr. John V. Roberts, Mus. Doc., Oxford; Mr. Paul Della Torre, Edinburgh; Mr. R. Machill Garth, Inverkip; Mr. Thomas H. Collinson, Mus. Bac., Edinburgh; Mr. Adolf Beyschlag, Manchester; and Mr. A. L. Peace, Mus. Doc., Glasgow.

MR. AND MRS. HENRY ROSE (Madame Clara Samuelli) gave a Concert at their house in Gordon Place, on the 23rd ult., in aid of the Choir Fund of St. Pancras Church. An excellent programme was provided for the enjoyment of an audience which completely filled the large rooms. The Concert-givers were assisted by Miss Jessie Rankin and Mr. Bernard Lane (vocalists), Madame Anna Lang (violin), Mr. W. L. Barrett (flute), Miss Watts (pianoforte), and Mr. Charles Fry (Recorder). The beautiful organ (Brindley and Foster) was effectively used by Mr. Rose, who also played pianoforte solos by Rubinstein and Chopin with much success, while Madame Samuelli gratified the audience by her artistic performance of "Nymphs and Shepherds" and Macfarren's "Pack clouds away."

THE Midsummer Examination of the Church Choir Guild took place on the 22nd and 23rd ult. at Sion College, Victoria Embankment, and the church of St. Michael and All Angels, Notting Hill. The successful candidates out of an unusually large number were:—Fellows (Organists' section): William Preston, D. J. Jennings, J. M. Boyce, H. J. Bichard. Associates (Organists' section): Constance B. B. Hitchcock, Arthur Harvey, J. L. Rawlins, Edward P. Oxley, W. A. Weston, Edward Davies, W. E. Strachan, W. Acton Gittins. Fellows (Choirmasters' section): Arthur J. Smith, W. Townsend, John Wiseman, J. G. Buttifant, Frank Mather. Associates (Choirmasters' section): J. Bradley, W. T. Winkworth.

On the 3rd ult. a complimentary dinner was given to Mr. C. Francis Lloyd by the leading musical and literary men of Newcastle-on-Tyne. The proprietors of the *Newcastle Journal* have shown their appreciation of his services by presenting him with a handsome timepiece, bearing a suitable inscription. The members of the South Shields Choral Society have also presented Mr. Lloyd with a solid silver tray and a purse containing sixpence sovereigns. The Tynemouth Philharmonic Society gave him a very handsome oak writing table, and the clergy and choir of St. Augustine's, Tynemouth, presented him with a very beautiful case of silver spoons.

DR. TODHUNTER'S graceful "Sicilian Idyll," together with a new one-act work by the same writer, were given as the first of a series of *Matinées* at the Vaudeville Theatre, on the 15th ult. Miss Lily Linfield was again seen in her charming Sicilian dance, and suitable parts were allotted to Miss Florence Farr (Mrs. E. Emery), Messrs. Cecil Crofton, T. B. Halberg, and Bernard Gould; whilst Mr. A. Lys Baldry looked after the artistic and Mr. Sherrington Chinn the business management. An important feature of the performance, the incidental music by Luard Selby, was entrusted to a select professional chorus and orchestra under the direction of Mr. Ernest Lake.

THE Concert on behalf of the Distressed Irish Ladies' Fund, which was to have been given in London under the patronage of the Right Hon. A. J. Balfour and Miss Balfour, and which was to have been supported by such distinguished vocalists as Madame Antoinette Sterling, Mrs. Hutchinson, Miss Gomez, Madame Bertha Moore, and Mr. Plunket Greene, has been postponed until the autumn. It is understood that Dr. Stanford will assist in promoting the success of the Concert by accompanying Mrs. Hutchinson and Mr. Plunket Greene in some of his settings of old Irish airs to words by Mr. Alfred Perceval Graves.

THE eleventh annual Festival Service of the Epping Forest Church Choir Association was held at the Cathedral Church of St. Alban's, on Saturday, the 4th ult. Evensong was sung by the united choirs, numbering nearly 300 voices, under the Conductorship of Mr. J. W. Ulyett, the

organising Choirmaster; Mr. H. Riding, the Organist of the Association, accompanying the Service. The choir was assisted by a few brass instruments. Gadsby's Evening Service in C, Stainer's Anthem "Lo, summer comes," Stanford's setting of the Te Deum in B flat, and special psalms and hymns were sung.

A FASHIONABLE audience, including some members of the Royal Family, attended an agreeable miscellaneous Concert given at Wimbourne House, Arlington Street, by Messrs. Johannes Wolff and Joseph Hollman on the 2nd ult. The programme did not contain any important works, but the Concert-givers sustained their reputations in a number of minor solos, and were associated with Mr. Raoul Pugno, a capable pianist, in two movements from Rubinstein's Trio in G minor. The vocal contributions of Madame Nordica and Mr. Edward Lloyd gave welcome variety to the entertainment.

A CHAMBER Concert was given by Mr. A. Simonetti at the Portman Rooms on the 3rd ult., the principal work in the programme being a Sonata in C minor, for pianoforte and violin, from the pen of the Concert-giver. This is distinctly clever, genial, well put together, and in every sense musicianlike. Perhaps the best of the four movements is the first, evolved mainly from one effective theme. Mr. Simonetti received valuable assistance from Madame Frickenhaus, Mdlle. Trebelli, and Mr. Ben Davies.

MR. CHARLES PHILLIPS gave his first Morning Concert on the 2nd ult., at Cadogan Gardens. New songs, one by Mr. Arthur Cecil, were sung by Miss Grace Damian, and others by Miss Ethel Barns and Mr. William Wallace. Miss Barns and Mr. P. Cathie contributed violin solos. A song of Mr. Otto Cantor's was given by Mr. J. F. O'Mara and Luzzi's "Ave Maria" as an encore. Miss Carlotta Elliot also assisted. Mr. Drysdale played the accompaniments.

THE following passed Fellowship at the Midsummer Examinations of the College of Organists: N. H. Bell, Peterborough; W. J. Burbridge, Huntingdon; W. J. Granger, Dartmouth; T. S. Guyer, Eltham; H. N. Horton, Ashford, Kent; W. G. B. Johnson, Framlingham; W. J. Lancaster, Bolton; R. J. Pitcher, Devonport; C. Rowcliffe, Stoke Newington. The Diplomas were presented by Dr. C. Hubert H. Parry.

THE Birkbeck Orchestral Society held its first Concert on the 8th ult., at the Birkbeck Institution. As a first essay the result was very favourable, and reflected much credit on the judicious training of the Conductor, Mr. G. A. Parker. Miss Eva C. Haynes was solo violinist, the vocalists were Miss L. Whitehead, Mr. W. A. Howells, and Mr. Alan Campbell (humorous). Mr. H. Wheeler accompanied.

MR. GEORGE F. GEAUSSANT has transferred his proprietorship of the Croydon Conservatoire to Mr. F. W. W. Bampfylde and Mr. Howard B. Humphery. Mr. Bampfylde is a Professor at the Royal Academy of Music and Mr. Humphery has been Secretary of the Hampstead Conservatoire for some five years past, which position he now resigns.

IN the notice of the Musical Guild last month the name of Mr. Blagrove should have appeared in place of that of Mr. Squire, who was absent from the Concert on account of illness.

REVIEWS.

Richard Wagner's Letters to his Dresden Friends. Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine. Translated into English with Preface. By J. S. Shedlock.

[H. Grevel and Co.]

ALL who are interested in the personal character and career of Richard Wagner—such persons may hold diverse opinions as to his art—will welcome this book as a companion volume to the English version of the correspondence between Wagner and Liszt. We do not mean to say that it is of equal importance. The Wagner-Liszt letters are remarkable even amongst the rich treasures of epistolary literature for strong personal interest and psychological value. Those here published take a lower place, nevertheless they have a distinct importance, and the

Wagnerian bibliographer cannot do without them. The correspondence begins in 1841, when also that with Liszt opened, and continues till 1868, seven years later than the close of the so long concurrent series; but as the earlier and later letters are few, it may be said that the time covered in the volume lies between 1849 and 1860—almost the entire period of Wagner's exile. The master, it will be remembered, fled from Germany in 1849, after the Dresden insurrection had failed, and was permitted to return in 1868. In a very excellent preface, Mr. Shedlock mentions several considerations calculated to increase the value which readers may set upon the collection he has so clearly translated and ably edited. For instance, he lays stress upon the fact that though Wagner and Liszt were great friends, close and intimate communion of soul was never established between men so widely separate in position, character, and mode of thought. But the three Dresdens to whom these letters are addressed were Wagner's boon companions. "His Dresden friends," writes Mr. Shedlock, "were all in a comparatively humble station in life, and in 'modes of thought' one with him . . . here there are colloquialisms, strong expressions, jokes, &c., such as are not to be found in the letters to Liszt. There are details with regard to Wagner himself, to his wife, his home-life, his bird, and his dog, which tell their own story. To mention only one small instance. To Liszt he writes two lines about the death of his 'dear little parrot,' but to Uhlig a whole letter. I would specially ask readers of these letters not to forget their specially private character: the bitter remarks about certain musicians of note, the violent denunciations of men standing in high places, and the liberty of speech in which he occasionally indulges must all be considered privileged. They evidently were never intended for the public eye." This extract has the natural effect of whetting curiosity with regard to the contents of the letters. It promises a sight of Wagner *en robe de chambre*—in the condition familiar to a man's valet, who, the proverb says, never regards his master as a hero. There remains, of course, the question how far it is right and proper to intrude upon a distinguished person's intimacies, and follow him to his dressing-room, but that was for the possessors of the letters to consider. They thought no harm in printing them, and it would be an excess of chivalry were the public to decline the benefit of whatever information the correspondence imparts.

It is impossible in a notice like the present to deal critically with the letters. Such an operation requires ample space to be filled by leisurely reflection. In such a case reviewers are apt to select a few "plums" from the book under notice, and give them, in the blooming condition of untouched fruit, to the interested reader. We are tempted so to deal with an extract from the parrot letter to which Mr. Shedlock refers:—

"Our parrot—the most amiable creature and most tenderly attached to me, the little talking, singing, whistling spirit of my secluded little home—was of late often unwell; I had to get a veterinary surgeon and then it gradually improved: I set to my work with such diligence that I forgot everything. On the day before the copy was finished the poor thing so longed to come out to me that my wife could not resist, and brought it to me on my writing-table; it wished to sit at the window through which the sun was shining—I closed the curtains in order to be able to work: altogether it fidgeted me and my wife had to take it away again. Then it uttered that sad cry so well known to me. Afterwards it was agreed that I really ought to send for the surgeon. I said 'It won't be anything serious,' and thought to myself: 'To-morrow you will finish your work; then you may go.' Early next morning, it was suddenly dead. Ah! if I could say to you what has died for me in this dear creature! It matters nothing to me whether I am laughed at for this."

The reader may think that Wagner in dressing gown and slippers is more attractive than the same person in full paint and on the war path. It is to that end we have made the extract. Buy the book.

Ueber Sängen und Singen. Von Victor Rokitsansky.
[Vienna: A. Hartleben.]

ALTHOUGH there is no lack of more or less excellent works concerning the production and culture of the singing voice, there will always be room for an addition to their

number, embodying the individual views and experience of a past-master of the art, such as our present author may justly claim to be. Herr Rokitsansky's reputation is a highly finished vocalist is a European one; while both as a professor at the Viennese Conservatorium, and more recently at an establishment of his own, his teaching experience has been as extensive as it has been successful. The method he employs is the old Italian one. Modern physiological research, if it has greatly advanced our knowledge of the precise mechanism of the vocal organs, has been able to suggest no material improvement upon the principles laid down two centuries ago by the Italian masters, unaided though they were by the laryngoscope, as to the production and management of the voice itself, with from an artistic and hygienic point of view. Thus Herr Rokitsansky's precepts in this direction do not essentially differ from those enjoined by Bernacchi di Bologna, or similar exponents of *il bel canto*. But, besides serving to perpetuate the traditions of so excellent a school, the present volume has some very distinctive merits of its own. It is written in a thoroughly unconventional style, which fascinates while it instructs, and its various chapters, relating to the technical, dietetical, and æsthetic aspects of the subject, are interspersed with numerous references to individual cases which have come under the author's observation, and with many other practical hints, which cannot fail to prove of the greatest value to young vocalists. Those, moreover, amongst their number who either through mistaken treatment or some other cause may have injured their voices, will find some excellent advice in these pages from a professor whose lot, he tells us, has been to "restore at least as many affected voices as to develop sound ones." Herr Rokitsansky's work on "Singing and Singing," in short, may be confidently recommended to amateur and professional vocalists alike, as a very agreeable and useful *vade mecum* in their studies.

Twelve Songs by Handel for a Contralto Voice; Twelve Songs by Handel for a Bass or Baritone Voice. Edited by Alberto Randegger. [Novello, Ewer and Co.]

MR. RANDEGGER has made a valuable contribution to musical literature in these songs. They are arranged with marks of phrasing, expression, and breathing, by means of which the best possible means for effect are at ready command. The best known and most frequently used songs are included in the list of each collection, and singers and teachers will owe a debt of gratitude to the editor for having thus clearly laid at their disposal the results of his own and varied experience in the art of presenting songs so to bring out as far as possible all their musical and poetic meaning. These collections form an admirable pendant to those for soprano and tenor voices which have already achieved a considerable amount of popularity. It is to be hoped that Mr. Randegger will add further to the collection by including other of the Handelian Songs which are frequently sung, and also by extending the list of the valuable works by printing such of the songs by other composers which have been made valuable for teaching purposes and Concert-room use by means of his excellent revisions and additions. His edition of the Songs for "Elijah" may be taken as an earnest of what is to come.

Wagner's "Parsifal" at Bayreuth. By the Rev. S. Baring Gould, M.A. [Skeffington and Son.]

UNDER the above title the indefatigable author of "Mehalah" has put forth an *à propos* pamphlet on the "religiousness" of Wagner's latest drama. He begins by discussing the myth of the Holy Grail—preferring the derivation from *Panis gradalis* to that, more commonly accepted, from the Provençal word *grasal*, a chalice—and then proceeds to sketch the adaptation of it for which Wagner was responsible and as it is performed at Bayreuth. Mr. Baring Gould lays especial stress on the character of *Kundry*, Wagner's own creation, which he analyses in the following passage:—

"She represents the high-strung æsthetic temperament, one to which the pleasures of sense prove an overpowering temptation, without ever quenching the unutterable yearning after the ideal. She is no *Caliban*, gross and sensual, because the animal nature predominates in her; on the con-

ry, the spiritual, idealistic faculty is in her supreme, but lacks its satisfaction in many directions because ill-guided. Always recognises that there is something higher and better than the life she leads; she hates and despises the round sensual pleasure she is condemned to tread, and she would ask away from it if she knew how, and in which direction find escape. She is doomed to lead the knights astray, and her incessant lament is that all men are weak; she descends nowhere the strong principle, and the nervous virtue which can lift her up and lead her out of the vicious maze which she is entangled."

The pamphlet ends with some discursive remarks on what Mr. Baring Gould calls Wagner's "wilful iconoclasm"—his abandonment of the musical forms consecrated to the great masters of the past. It is worth noticing that he pronounces against the feasibility of giving Parsifal "on the English stage, not from any inherent drawback in the work itself, but simply because of the fence that it would give to the susceptibilities of weaker souls."

The Chimes of Gloucester Cathedral. Arranged by Lee Williams. [Novello, Ewer and Co.]

MR. WILLIAMS has taken the four famous chimes of the cathedral of which he is organist, chimes composed by Stephen Jefferies, Dr. Hayes, Dr. Stephens, and Mr. Talchair, in succession to still older tunes which were issued at the time that Jefferies became organist of the cathedral in the seventeenth century. Mr. Williams has composed a series of ingenious variations quite in the spirit of the old melodies, and while his treatment is sufficiently scientific to show his scholarship, he never loses sight of the power for melodious combinations which each tune contains. The first melody is treated at one time in canon, the second with graceful variations, the third in like manner as well as being arranged as a hymn tune, in which shape it is well known at Oxford. The whole forms excellent studies, and might be made available as an interesting piece at a pianoforte recital of old-fashioned English music.

A Guide to Pianoforte Students. By F. Davenport and Percy Baker. [Longmans, Green and Co.]

THE object of this work is stated in the preface "to direct attention to those matters, apparently small in themselves, but most important in their influence upon pianoforte playing, which are necessary to the cultivation of a fluent, agreeable touch, and good style, and to promote that intelligent interest in daily practice, without which no good can be accomplished." The position which the authors of the book hold in the musical world and their great experience in teaching commands attention for all they have said and placed before their readers in the pages of the book. The advice given is sound and reasonable, the examples are aptly chosen, and the whole is distinctly a most valuable addition to pianoforte literature.

As the moon's splendour. Song. The poetry by Shelley. The music composed by Gilbert R. Betjemann. [Novello, Ewer and Co.]

THIS song has a cleverly arranged pianoforte accompaniment, carrying out the idea suggested by the poet who ascribed his verses "to a lady singing to her accompaniment on the guitar." For this reason it would require the aid of a good pianist, for the accompaniment is quite as important as the melody, which is ably designed and far above the usual character of songs so common in the present day.

Novello's Part-Song Book. (Second Series.) Nos. 592 to 595. [Novello, Ewer and Co.]

THE recent additions to "Novello's Part-Song Book" are likely to be very welcome to choral societies. The first (No. 592), entitled "Sunshine on the sea," is a graceful piece of writing by Dr. Vincent. The second (No. 593) is an admirable setting of Shakespeare's words "Shall I compare thee to a Summer's day," by J. Haydn Parry; the ideas are happily conceived and ably carried out. Equally happy is the association of words with music in the part-song, No. 594, "Hie upon Hiellands," by Vincent

Caillard. The story told in the verse is cleverly and agreeably reflected in the composition, and there is every reason to believe it will attain, as it deserves, a wide popularity. Haydn's humorous serenade "Maiden fair," (No. 595) arranged for mixed voices, with a fourth part added by Mr. W. G. McNaught, will carry the well-known piece into places hitherto unattainable because of its restricted arrangement in the original form.

Voice Figures. By Mrs. Watts Hughes.

[Hazell, Watson and Viney.]

THE propositions made by Chladni of finding figures formed by sand on a metal plate grasped by a vice, and set in vibration by the impact of a violin bow, their variety being gained by the degree of tension obtained, and by Mr. Sedley Taylor in his "Phonidoscope," have been carried out to a further extent by an instrument invented by Mrs. Watts Hughes called the Eidophone, a word compounded of two Greek words, which may be taken to mean the images or pictures of sound. The pictures produced are extremely interesting, some of them indeed are of great beauty. Each tone has its own figure, some are like flowers, some like shells, others like trees, or sections of woods or marbles. The subject is one which is capable of great extension and of peculiar scientific interest. The book should be in the possession of all for whom the association of music and beauty of form has any charm.

The Deppe Finger Exercises, for Rapidly Developing an Artistic Touch in Pianoforte Playing. Carefully arranged, classified, and explained by Amy Fay.

[J. Curwen and Sons.]

MISS AMY FAY, in her book "Music Study in Germany," made allusions to the Deppe Method; this she has now set forth in the present work. It contains a series of ten sentences, descriptive of the work to be done, together with twelve exercises for the right hand, and a like number for the left hand, to which are added four more for both hands. The principle upon which the line of teaching is based has been proved to be of great practical value, and English teachers who are desirous of studying the system can now avail themselves of the opportunity presented by the publication.

Six Part-Songs for S.A.T.B. Composed by F. St. John Lacy (Op. 7). [Novello, Ewer and Co.]

THREE out of the six of these part-songs have been issued. The words of the first, "Fair Daffodils," are by Herrick; the second, "Snowflakes," by Longfellow; and the third, Shakespeare's "Tell me where is fancy bred." The artistic taste which guided the selection of the poems is distinctly matched in the characteristic quality of the music. The melodies are sweet, the harmonies good and effective, and the part-writing is interesting. They will, therefore, be very acceptable to choral societies who devote a little time to the study of simple yet excellent part-songs.

Liebes Augen (Dear Eyes) und Dolly. Songs by Agnes Bartlett. [Breitkopf and Härtel; Weekes and Co.]

THE first of these two songs (with German and English words) has a simple, charming melody, and a clever musician-like accompaniment which augments rather than interferes with the effect of the conception. The second is as breezy and fresh as the March wind, which is referred to in the words. Both are clever songs cleverly treated.

Harvest Home Hymn. By Martin S. Skeffington. [Skeffington and Son.]

THE words written by the Rev. S. Baring Gould are here set with considerable melodious effect. There is a chorus intended to be sung, like the entire hymn, in unison, the whole forming a piece which would doubtless prove very attractive.

Two Songs. By Reginald Somerville. [Blockley.]

THE composer of these songs exhibits a facility in writing graceful and characteristic melody, which ought to

help to make his efforts popular. The first (words by Hubert A. Spalding) is called "A Memory," and it is well laid out for the voice; the second, "Call the yowes to the knowes," well known lines by Robert Burns, has a remarkably attractive melody, which will delight both Scotchmen and Southrons.

The Salabne Stradivari. [W. E. Hill and Sons.]

THE history and critical description of the famous violin known as "Le Messie" is told in a most interesting way, and the vividness of the verbal description is greatly intensified by the beauty of the three coloured plates of the instrument showing the front, the back, and the side, drawn with admirable fidelity and artistic power by Mr. Shirley Slocombe. Independently of its great value as a description of the rarest among Cremonese violins, the printing and the illustrations should make the book a treasure to the lovers of the violin.

The earth is full. Harvest Anthem by Edwin S. Craston. [Novello, Ewer and Co.]

THE composer of this excellent Anthem has in his music succeeded in reflecting the dignity of the words he has selected. His harmonies are effective. The character of the Anthem should make it acceptable to choirs, particularly at this season of the year.

Slovanka (Blucette) and Scherzetto for the Pianoforte. Composed by E. Cutler. (Op. 51 and 52.) [Stanley Lucas, Weber and Co.]

IN these two simple yet engaging pieces for the pianoforte, Mr. E. Cutler has provided students and players with work which is in every way pleasing and congenial in its style and tone. His themes are fresh and pleasantly treated, and afford excellent opportunities for expressive execution.

FOREIGN NOTES.

THE series of this year's festival performances at Bayreuth commenced on the 19th ult. with "Parsifal." Herr Martin Krause, reporting upon the opening performance in the columns of the *Musikalisches Wochenblatt*, characterises it as, on the whole, very satisfactory. "The spirit of the work," he adds, "was indeed in every way realised, although fault may be found here and there with details. A truly welcome surprise was the masterly interpretation of *Gurnemanz* on the part of Herr Grengg, more especially in the last act, in which he very nearly approached the excellence of the regretted Scaria, in tenderness of feeling and pathetic dignity of expression. Van Dyck maintained his previously established high standard, but afforded no new aspects for consideration in his interpretation of *Parsifal*. Frau Materna (*Kundry*) was more impressive historically than vocally; and the reverse may be said of Herr Scheidemann, as *Amfortas*. Herr Liepe was scarcely a satisfactory *Klingsor*. The choruses were admirable throughout, and the orchestra, under Levi's direction, surpassed itself; the Prelude to the last act, more particularly, being a masterpiece of orchestral interpretation." Among eminent French musicians who were expected at Bayreuth are MM. A. Guilmant, Saint-Saëns, Chabrier, and Reyer. The Festspiele will terminate on the 19th inst.

On the 12th ult. three hundred years had elapsed since the death of the once famous composer of church music, Jacob Gallus (whose real name curiously enough was Handl, or Haendl) called by his contemporaries the "German Palestrina," the composer of the well-known motet "Ecce, quomodo moritur justus." He was born at Krain in 1550, and died in 1591 at Prague, where he had been chapelmaster to the Emperor Rudolph II. A biography of the composer is shortly to be published from the pen of M. Mantuani.

Active preparations are going forward at Vienna, with a view to rendering the projected International Musical and Dramatic Exhibition here an event of real historical interest and importance. Amongst the features lately added to the scheme is the proposed loan, on the part of the Numismatic Society and others, of some two thousand medals having reference to theatrical events, the opening of new theatres, artists' jubilees, &c. The building of the Exhibition Theatre, after the plans of Messrs. Fellner and Hellmer, is

to be commenced this month, and a general prospectus of the important undertaking will shortly be published.

An international contest of vocal societies is to take place at Wiesbaden from the 3rd to the 5th inst., in commemoration of the fiftieth anniversary of the foundation of the Wiesbaden Männergesang-Verein. Prizes ranging from three thousand down to five hundred marks will be distributed on the occasion.

The performances of the Angelo Neumann Opern-Compagny at the Lessing Theatre, of Berlin, have been marked by conspicuous success. The chief attractions proved to be Cornelius's "Barbier von Bagdad" and Mascagni's "Cavalleria Rusticana," repeatedly performed before crowded audiences. Another feature of the season here was the first performance in Berlin on the 4th ult. of Weber's "Die drei Pintos," in Herr Mahler's version, and with an excellent cast, conducted by Capellmeister De. Munck.

Alexander Ritter's successful new opera "Wem die Krone" has been accepted for performance, next season, at the Berlin Royal Opera.

A hitherto unpublished characteristic letter by Richard Wagner, directed to the Berlin capellmeister, Carl Lieber, is given in No. 29 of the Berlin *Allgemeine Musik-Zeitung*.

In connection with the sixtieth birthday celebration, on June 28 last, of Dr. Joseph Joachim, a very interesting biographical sketch of the great violinist's career has been published at Berlin, from the pen of Dr. Adolph Kolb, entitled "Joseph Joachim, ein Lebens- und Künstler-Bild."

Madame Amalie Joachim proposes to give a series of Concerts at Berlin and other leading German towns, illustrative of the development of the German Lied. The programmes are to be of a truly representative character, and are being compiled by the well-known musical critic, Dr. Heinrich Reimann.

The memorial raised by German and German-American musical societies in honour of the late Franz Abt, the popular composer of songs, was unveiled at Brunswick on the 13th ult. The memorial, which is the work of Professor Lichtermeyer, was covered with wreaths of flowers, brought by numerous representatives of German musical societies who had arrived to do honour to the composer.

A new opera, entitled "Vineta," the libretto by Ernst Wolfram, the music by Reinhold Hermann, was recently brought out, with very considerable success, at the Royal Theatre of Cassel. The composer has allowed himself to be influenced in moderation by the Wagnerian music drama, and does not discard either the aria form or the fully developed chorus; while his instrumentation is described as highly characteristic and effective. The performance was excellent. Another new operatic work by the same young composer, entitled "Lancelot," is being mounted at the Court Theatre of Brunswick.

Edvard Grieg has been elected a corresponding member of the French Academy of Fine Arts, in the room of the late Niels W. Gade.

Holland is to have a new German Opera, under the management of Herr Ludwig Schwartz, who will commence performances at Amsterdam in the coming autumn.

The Mayence Conservatorium, founded by the late Paul Schumacher, has been taken over by musik-director Hermann Genss, an able musician and teacher, under whose auspices the Institution is likely to increase its artistic usefulness.

Vincenz Lachner, the youngest of the three celebrated musical brothers, celebrated his eightieth birthday on the 19th ult.

A Liszt Concert on a grand scale is to be given shortly at Dessau by the Liszt-Verein, for which purpose the Duke of Anhalt Dessau has placed the Court Theatre and orchestra at the Society's disposal. The programme of the performances, which will be conducted by Herr Klughammer, has not yet been finally arranged.

The Berlin Opera has followed the example set by Bayreuth and Munich, in prohibiting the re-appearance of the stage of singers after a recall, or the repetition of numbers in obedience to an encore.

Fraülein Auguste Goetze, the gifted German vocalist, is about to join the staff of professors at the Leipzig Conservatorium.

The handsome new theatre at Zurich, erected on the site of the one destroyed some time since by fire, is to be opened on October 1, with a performance of "Lohengrin."

Moritz Moszkowski has completed a grand opera *Boabdil*, the libretto of which deals with a Spanish subject, and has Herr Carl Witkowski for its author. According to the *Neue Zeitschrift für Musik*, the score of the new work is already in the hands of the directors of the Berlin Royal Opera, where it is to be brought out during the forthcoming season.

The Paris Opéra Comique closed its doors on June 30 last, after a performance of M. Bruneau's Opera "Le Rêve." Among the novelties to be brought out here during the next season, are mentioned "L'Enguerrande," by M. Chapius; "Kassya," by the late Léo Délibes; and "Carmosine," by M. Poise. Mascagni's "Cavalleria Rusticana" is also included in the scheme, to be performed here for the first time in the French capital.

In connection with the 14th of July celebrations this year, gratuitous performances were given at the Paris Grand Opéra of "Guillaume Tell," and at the Opéra Comique of "Les Dragons de Villars"; both houses being, as a matter of course, more than crowded.

The Grand Prix de Rome of the Paris Conservatoire has been awarded this year to M. Silver, a pupil of M. Massenet, and M. Fournier, pupil of MM. Délibes and Dubois.

A statue of Richard Wagner, by the eminent Dresden sculptor, Gustav Kietz, is just now being exhibited at the Leipzig Museum.

The Imperial Opera of Vienna, following the example set by Paris and Berlin, is preparing a series of special performances of Meyerbeer's operas, in commemoration of the centenary of the composer's birth next month. It is proposed, *inter alia*, to give a representation of "Les Huguenots" in its original—i.e., uncurtailed form.

M. Bruneau's Opera "Le Rêve" is to be given next season at the Théâtre de la Monnaie, of Brussels, without the curtailments to which the work had been subjected after its recent first performance at the Paris Opéra Comique.

M. Henri Lavoix, author of a valuable General History of Music, has just published (Paris: Quantin) an interesting volume entitled "La Musique Française," containing numerous illustrations, reproductions of ancient manuscripts, and other matters of peculiar historical value.

Henri Litoff, who but recently completed his important operatic work, "Le Roi Lear," has lately had to undergo an operation, and is in a precarious state of health. The eminent composer, who lives in Paris, is in his seventy-third year.

M. Paul Puget, the well-known French composer, has just completed the score of an Opera upon the subject of Shakespeare's "Much Ado about Nothing." The libretto is from the pen of M. Edouard Blau, and the work is divided into four acts.

It is stated that M. Massenet's new Opera, "Werther," the libretto of which is founded upon Goethe's melancholy story, will be first brought out during next season, at the Vienna Imperial Opera.

A special professorship for the physiology and hygiene of the vocal organs has just been established in connection with the Paris Conservatoire, and Dr. Gougenheim, for some years medical attendant at the Conservatoire, has been appointed to the chair.

An Academy of Music has just been opened at Ottawa (Canada) under the directorship of Mr. Whyte and with the assistance of nine professors. Mr. Whyte is a very efficient pianist, pupil of Martin Krause, of Leipzig, whose name the new Academy bears.

A performance of Rossini's "Il Barbiere di Siviglia" took place lately, at Turin, in which the whole of the characters were impersonated by female artists, and it was proposed also to render the same work by male singers only, the rôle of Rosina to be undertaken by a tenor. This reprehensible practice, it should be added, is merely an imitation of that prevailing in some Spanish towns, where, however, the burlesquing of Rossini's *chef d'œuvre* is confined to carnival times.

An enormous success was achieved last month at the Apollo Theatre, Madrid, by a zarzuela entitled "Trafalgar," composed to a libretto from the pen of Señor Javier Burgos, by Señor Jimenez. The authors were enthusiastically

called for at the end of the performance, and the press has pronounced itself unanimously in favour of the new work.

A new operetta is shortly to be brought out at Lisbon, the work of a native composer, S. Lyriaco de Cardozo. The operetta is called "O Burro do Snr. Alcaide," and the authors of the libretto are SS. Gervasio Lobato and João de Camara.

The Liszt Prize at the Saint Cecilia Academy of Rome has been awarded this year to Signora Polacco, a pupil of Signor Scambati. There were seven competitors, six of them ladies, for the prize, which consists of a superb pianoforte, presented by M. Boisselot, of Marseilles.

A marble tablet was placed last month against the house No. 120, Via Farini, Parma, where the great contra-bassist and composer, Giovanni Bottesini, resided during the last two years of his life. The expenses of the tablet had been defrayed by the Orchestral Society of the town. There was no ceremony of any kind observed on the occasion.

A successful performance is reported, at the Teatro Goldoni, Florence, of a new operetta entitled "I Quattro Rustici," the libretto, founded upon a comedy by Goldoni, from the pen of Signor Pontecchi, and the music written by a lady, Signora Adolfa Galloni.

At the instance of the Working Men's Society of Piedmont, a commemorative tablet has just been placed against the house at the little town of Fontanetto where the great violinist, Viotti, first saw the light, on May 23, 1753. The ceremonies included speeches by MM. Caligari and Faldella, and during the banquet which followed numerous telegraphic messages were received from Italian Senators and others, including one from the Countess Franchi Verney, *née* Teresina Tua, the eminent violinist. A similar commemorative tablet has recently been unveiled at Nice, at the house where, in the year 1840, Nicolo Paganini breathed his last.

At the Politeama Theatre, of Naples, a new operetta, "L'Ambasciatore," by the Maestro Luigi Mantegna, met with a highly favourable reception upon its first performance there last month.

An interesting performance, by children, took place last month, at the Theatre of the Società Cristoforo Colombo, Genoa, of a two-act operetta "Dal detto al fatto corre un gran tratto" ("the saying and doing are two widely different things"), the composer is Signor Pienzo Masutto, musical director of the twenty-fifth Regiment of Italian Infantry.

A one-act Opera, entitled "Raquel," has met with a very favourable reception recently at the Royal Theatre of Madrid, the author of the libretto being Señor Lasso de la Vega, and the composer Señor Taboada Steger.

A melo-drama in three acts, entitled "Um Sonho de ventura," the music by Signor Stichini, has been most successfully brought out at the Gymnasio of Lisbon. MM. Solier and d'Araujo are the authors of the libretto.

It is stated with some show of authority that, after all, Signor Arrigo Boito's new opera "Nerone," upon the composition of which he is supposed to have been engaged for the last ten years, will be definitely brought out during next winter at the La Scala of Milan.

Verdi has presented the original manuscript score of his *Requiem* to the Liceo Musical of Bologna.

A wealthy amateur, Signor Giuseppe Mambretti, lately deceased at Cremona, has made a testamentary provision for musically gifted young men, one of whom is to be sent annually to the Milan Conservatorio for the purpose of studying the pianoforte.

The annual *concours* of the different classes of the Brussels Conservatoire took place last month, under the presidency of M. Gevaert, there being an unusual number of candidates for honours on this occasion. In the pianoforte class of M. Guricx, the worthy pupil and successor at the Conservatoire of the late Auguste Dupont, the first prize, *avec distinction*, was gained by Miss Bles, who played the (obligatory) first movement of the Concerto by Hummel, and the Fantasia in A minor by Beethoven; while her younger sister obtained the first prize, *avec la plus grande distinction*, in the class of M. E. Colyns, her interpretation of the Introduction and Andante of the fourth Violin Concerto by Vieuxtemps eliciting the enthusiasms and plaudits of the audience. The Belgian press, we may add, is unanimous in its praise of the performance of the two gifted sisters, for whom it predicts a brilliant artistic future.

CORRESPONDENCE.

ARTISTS AND MUSICAL INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some years since a drawing appeared in the Water Colour Room of the Royal Academy called the "Harp-Lute." In this picture the artist has represented a lady, presumably in the act of playing upon an instrument, which is not a "harp-lute" as the artist supposed, but is a "dital harp." The instrument is placed with the shortest strings next to the performer—in fact, in an altogether incorrect position. In 1889 "Un Chant d'Amour" was exhibited at the Royal Academy. Here a lady is represented as singing and presumably accompanying herself upon a dital harp. In this picture the longest strings of the harp are nearest to the supposed performer, and so far it is correct; but the instrument, which is unsupported, as it should be, by the left wrist, is leaning back, and the fingers of the left hand, instead of grasping or striking the bass strings as is usual, or pressing or releasing a dital in the bass, or pressing a string on to a fret in the treble as they occasionally may be, are made to wander over portions of the treble strings high above the nuts, from which no notes can be produced at all. One would imagine that the first thing an artist who wishes to introduce an instrument into a picture should be acquainted with is the correct manner in which the instrument should be held and played upon; but the producers of these pictures, who, by their works, are handing down to posterity supposed representations of their own favourite instrument as being played upon, show that they are or were singularly ignorant of the matter.

Yours very truly,

LUTE.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your "Facts, Rumours and Remarks," of July 1 you say that the Birmingham Festival Choral Society depends upon its Concerts for the means of supplementing its Benefit Funds.

This is an error; the reverse is the case. The Concerts for a number of years have had to be subsidized in a large measure from the Benefit Funds. The latter fund is kept up by members' subscriptions. Our funds are hundreds of pounds less than they were twenty years ago. This has been caused by loss on Concerts.

I should like to thank the noble few who have supported us in the past, and hope and trust that Birmingham will soon show the world that it does love good music by becoming subscribers to these Concerts, which so well deserve to be maintained.—Yours truly,

A MEMBER FOR FORTY-THREE YEARS.

WORSE AND WORSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Among the "Facts, Rumours and Remarks" contained in the current number of THE MUSICAL TIMES just to hand, I notice a paragraph relating to the mutilation of "Israel in Egypt," as given in the Carnegie Hall here, under Mr. Damosch last May. You may like to know—though the knowledge must cause you anything but pleasure—that "Elijah" was mutilated in a similar way on a previous evening. Such important numbers as "Go, return upon your way," "I go on my way," "For the mountains shall depart," "Behold, God hath sent Elijah," "But the Lord from the North," "O come every one that thirsteth," being omitted ruthlessly. To use your own words, Mr. Walter Damosch should have "known better" than to have worked such havoc with Mendelssohn's masterpiece.—I am, truly yours,

CLEMENT R. GALE.

40, Irving Place, New York.
July 10, 1891.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after their occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. F.—Cleveland, Ohio. You will find an answer to your inquiry in the pages of the present number.

A. T. F.—Sorry we are unable to use your well-written paper. It would make the being referred to think he was a person of importance.

FLORA.—1. We would recommend you to consult a local professor. 2. No. 3. There are none.

J. C. B. (Major).—The maker in question is unknown to us, nor do we find his name mentioned by any writer of knowledge of violins. The violin may be very old, but the practice of inserting false labels is also very old, so we are afraid that the name in your violin is a myth.

S. Y. S.—Consult a local professor of music.

W. A. M.—1. Advertise in THE MUSICAL TIMES. 2. We offer no opinion on the matter.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CARLISLE.—On the 11th ult. Miss Green gave an Invitation Concert; here, assisted by her pupils and by Herr Gallrein (violin-cello) and Mr. Winram (violin), of Edinburgh. The programme consisted of a couple of duets for two pianofortes (eight hands) and songs by her pupils, which were given in a most satisfactory manner. Herr Gallrein and Mr. Winram played their solos in a masterly way. Miss Green sang three songs in her usually finished style.

EXETER.—The fifth annual Festival of the Diocesan Choral Association was held on June 30, at Exeter Cathedral. The new organ was not completed in time for use at the Festival, as was hoped would be the case; but the Royal Marine Band, under the conductorship of Band-Sergeant A. T. Lidard, assisted. The service commenced with the hymn, "Thee, God Almighty, we extol." The procession was headed by a cross, which was followed by three banner-bearers and the surpliced choir. The banner of each parish preceded its choir. The Magnificat and Nunc dimittis were by Dr. J. F. Bridge. The anthem was "O clap your hands," by Stainer, the concluding chorus being sung with accuracy and fine effect.

FOLKESTONE.—On Wednesday afternoon, the 12th ult., the Rev. Edward Hobbs, Incumbent, Organist, and Choirmaster of St. Michael and All Angels, gave his 30th Organ Recital in the Church—an achievement which is believed to be unprecedented in the history of any parish priest of our Church.

GEELONG.—The reception accorded Sir Charles and Lady Hallé at Geelong on June 16 was one worthy of the occasion. The Mechanics' Hall was crowded with a critical and enthusiastic assemblage. Lady Hallé was received with cheers. The audience was so enraptured with her exquisite playing that they had no consideration for the artist and persisted in an encore, notwithstanding the fact that Lady Hallé was evidently suffering from a severe cold. However, she came on immediately afterwards and played Wieniawski's *Marinka* in G more skilfully than the first number. With Sir Charles abse appeared in the second part in a duet for pianoforte and violin, by Dussek, the movements being *Andante* and *Rondo*. This performance was a musical treat, and was rewarded with the hearty approbation of the audience.

GRAVESEND.—On Tuesday, the 14th ult., at a Special Service in the Princes' Street Congregational Church, a performance of Mr. J. E. Newell's sacred Cantata *The Christian Pilgrim* was given by the choir (forty voices), with orchestral accompaniment. Mr. Wm. Phillips, Choirmaster, conducted; Mr. Watson, R.E., led the orchestra; and the Organist, Mr. T. L. Winnett, accompanied. The soloists, well-known local amateurs, were Miss Bertha Acworth, Miss Hendry, Mr. Roland Essenhigh, and Mr. Buley.

LEEDS.—The principal feature in connection with the celebration of the Parish Choral Jubilee, held on the 11th ult., was the performance of *Elijah*. The choir was largely augmented, and gave the choral numbers with smoothness and precision. The principals were all more or less connected with the church or choir. The representative of the Prophet was Mr. John Browning, who, with a voice of telling quality, displayed a dramatic instinct and power of declamation that won high commendation. The soprano part devolved upon Mr. Shaw. Mr. Creser was the contralto, and Mr. T. Child sustained the tenor part. The concerted pieces for solo voices should deserve a word of recognition. Dr. Creser, who conducted, had his forces well in hand, and to his watchful care and zealous training is due much of the credit attaching to the occasion. Mr. Alfred Benton did good service at the organ.

MELBOURNE.—The Sun, speaking of Music, says:—"The Victorian Orchestra is doomed! The earnest and conscientious work done by Mr. Frederic Cowen, and so ably continued by Mr. Harrison Clarke, as proved to be but a great deal of piping to a very little dancing. The much-vaunted musical taste of Melbourne has been weighed in the balances and found wanting. High-class orchestral music will not gain be heard in this city for many a day. The opportunity has been offered to the people of Melbourne to place themselves, on easy terms, in the position of the most advanced musical community in the civilised world, and they have heeded it not, but let it pass unimproved. As the inevitable result, the committee are again contemplating their ledger with dismay. Though the pecuniary result of the season's work will be at least disastrous than last year, the management of the Orchestra will gain have to face the guarantors with a serious deficit, and the latter will again have to put their hands into their pockets to pay for their expensive and miserably ill-appreciated musical luxury."

NEWRY.—An Organ and Vocal Recital was given in St. Mary's Church on the 8th ult., by Mr. Barry M. Giholy. The programme opened with an organ solo, "Chorus of Pilgrims," from Wagner's *Lohengrin*, and was followed by a vocal solo, "Waft her, Angels," by Mr. William Rennie, who also sang "My hope is in the everlasting," from *The Daughter of Jairus*, and "See how he sleepeth." Mendelssohn's Trio "In the eyes" was given by Miss Cooke, Miss Hickox, and Miss L. Channon. The selections of the organ by Mr. Giholy were by Wagner, Chopin, Batiste, Smart, Mendelssohn, Cowen, and Braga.

READING.—The annual meeting of the Reading Philharmonic Society was held on the 3rd ult., the President, the Rev. Canon Garry, in the chair. The report showed an increase in the number of members, and a good balance in hand. Votes of thanks were passed to all officers, and music for the next season was selected, namely:—First Concert: Mozart's *Twelfth Mass* and Sullivan's *Prodigal Son*. Second Concert: Barnett's *Ancient Mariner* and Stanford's *Revenge*.—During the past month Mr. Allen, the Organist of the Parish Church, has given an Organ Recital every Sunday evening after Evensong, with vocal solos by members of the choir.

SHIFFAL.—The biennial Festival Service of the Rural Deanery Choral Festival Society was held in the Parish Church on Wednesday, the 22nd ult. Eleven choirs, numbering over 200 voices, took part in the service, which was a great success. The great difficulty of keeping so many voices up to pitch was obviated by the employment of two violins and one cornet (in addition to the organ), played by Messrs. Millward, Cheadle, and Smith respectively. The Processional Hymn was the Old Hundredth. The Versicles and Responses were by Messrs. Doran and Nottingham. The Psalms were sung to chants by Davey, Elvey, and Battishill. The Canticles were those by J. Baptiste Calkin, in D. Henry Hile's Anthem "The Lord is my Light" was sung. The hymns were "Hark, hark the organ loudly peals" (J. W. Elliott) before the sermon, "Abide with me" (G. A. Pope), and "Lord dismiss us with Thy blessing" (Rev. William Flow) after the sermon, the latter being sung kneeling. The Service closed with the hymn "March, march onward, soldiers true," by the late Prince Consort. Mr. C. H. Payne was the Conductor and Mr. R. J. Owen the Organist.

SHIRLEY, DERBYSHIRE.—The Church Festival took place here on the 1st ult., when, with the assistance of the Ashburne Glee and Madrigal Society, Spohr's *Last Judgment* was sung. The solos were taken by members of the Society. Hymns were sung by the congregation before each part of the Oratorio, and at the close of the Service. After the Collects, &c., an excellent sermon was preached by the Rev. W. R. Linton, vicar, which he described as a prelude to the musical sermon which was to follow. The work was performed in its entirety, the accompaniments being played by an excellent little band of about twenty-five members, drawn chiefly from the Ashburne Orchestral Society. Much praise is due to the Vicar for inaugurating these Orchestral Services, which appear to be greatly appreciated. Mr. W. H. Tutt conducted.

TRURO.—The annual Festival of the Diocesan Choral Union was held in the Cathedral on Tuesday, June 30. The total number of chorists was about 700. The Festival commenced with a processional hymn written by Canon Donaldson and sung to a tune by Calkin. The whole of the music was well sung, and the highest praise is due to Dr. M. J. Monk, the Cathedral Organist and Conductor of the Association. The Anthem was "O love the Lord" (Sullivan), and the collection of the offertory, "All people that on earth" (Talía) was sung by the full chorus with grand effect. Mr. Nicholson, of Frobury, presided at the organ with great ability, and the preacher was the Rev. Canon Carter, of Truro. Dr. Monk has been indefatigable in training the country choirs, and is to be congratulated much on the success of his efforts to improve the singing in our parish churches.

ORGAN APPOINTMENTS.—Mr. S. B. Mason, Deputy-Organist to St. Silas Church, Penion Street.—Mr. Goddard Ploverman, Organist and Choirmaster to Crouch Hill Presbyterian Church.—Dr. W. John Reynolds, to Mr. Michael H. Corbitt, Mr. E. Burritt Lane, Organist and Choirmaster to the Parish Church, Bromley, Kent.—Mr. Mowbray P. Balme, to Trinity Presbyterian Church, Maryland Point, Stratford.—Mr. F. Charlton Fry, to St. Gabriel's, Willenden Green.—Mr. Cyril Church, Organist and Choirmaster to Parish Church, Tenby, South Wales.—Mr. A. C. P. Embling, to St. Stephen's Church, Reading.—Mr. H. Squires, to St. Paul's Church, Maidstone.—Mr. Herbert G. Preston, to St. Andrew Undershaft, London.—Mr. Sidney Preston, Organist and Choirmaster to St. Philip's, Battersea.—Mr. Samuel Jessop, Organist and Choirmaster to Dartford Parish Church.—Mr. W. H. G. Ansell, to Warley Garrison Church, near Brentwood.—Richard F. Tate, Organist and Choirmaster to St. John's, Clerkenwell.—Mr. William George Whale, Organist and Choirmaster to St. Carthage Cathedral, Lismore.

CHOIR APPOINTMENTS.—Mr. Edgar P. Smith (Choirmaster), to Rubery Hill Asylum, near Bromsgrove.—Mr. Henry Baker (Choirmaster), to St. Gabriel's, Willenden Green.—Mr. Harry Cooke (Alto), to Essex Church, The Mall, Kensington.—Mr. James W. Sanderson (Bass), to St. George's Chapel, Albemarle Street, Piccadilly.—Mr. S. S. Martyn (Choirmaster), to St. Andrew's, Stockwell Green.

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(Successor of St. Paul's Cathedral).

(For further particulars see page 560.)

London and New York: NOVELLO, EWER and Co

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1891.

A BURNING QUESTION.

Time—JUNE IN THE YEAR 19—.

Scene—THE LOBBY OF COVENT GARDEN OPERA.

MR. WIGWAM, an enterprising Sioux music publisher, meets a well known British barrister and salutes.

British barrister? ???

Sioux publisher. You forget me, I sat next you some years ago in a Pacific Railway car, and we discussed the Saskatchewan Copyright Convention which had just passed.

British barrister. Glad to renew acquaintance. I did not know you in European costume; your former one wanted supplementing; but I hear that you have made astounding strides in the way of culture. I held a brief on a motion for injunction recently in the first tribunal of the Thames for a compatriot of yours, a composer named Deerfoot: the unaccompanied quartet from his oratorio "The heavenly hunting grounds" had been wrongfully performed at the Oxford music hall (a piracy unworthy an institution of such respectable antiquity); and there was a question of fact whether the necessity for simultaneous publication in London and Sioux city had been complied with. By the way, I cannot understand why your people, now that they form an independent State, do not join the European Convention arrived at in Berne in the last century.

Sioux publisher. This side the Atlantic there was a sort of printer-worship. Following the lead of the Washington Government when they first admitted foreigners to copyright, we have all been of the opinion that everything should be subject to the rights of this old man of the sea, and hence the necessity of a separate Treaty containing clauses requiring copies to be printed on the spot.

British barrister. Well, with the example of the Washington Statute of 1891 before you, you have doubtless avoided its ambiguities: for instance, you have (I hope, for I have not read the Saskatchewan Convention lately) inserted an interpretation clause defining a "book" so as to leave no doubt that it does not comprise "dramatic work," and that the latter need not be printed on the spot.

Sioux publisher. That question has long been settled by decision in the sense which you suppose, and it was not thought necessary to help out by a string of definitions what was sufficiently clear for reasonable minds.

British barrister. If I remember right, a question arose on the Washington Act of 1891 as to the extent of the disability of non-citizenship. Does your Convention clearly define its limits? Would an assignee-proprietor of a work who was himself citizen of a State entitled to the benefits of your Convention be refused copyright on the ground that the author was not so entitled?

Sioux publisher. I cannot conceive such a narrow construction being given to the Statute, but the point does not arise on our Convention, which adopts the place of first publication, and not citizenship of the author, as the test. But you were talking of our composers, it is to negotiate the sale of a work by Deerfoot that I am here now; in this case also an oratorio, "The third incarnation of the Great Spirit." It has been performed seventeen times in its entirety by the Regent's Park Orchestra, and yet I am told that I am entitled to no compensation, though the

sum which I shall obtain for the English performing rights will be reduced by several hundred pounds through the work having been so popularised.

British barrister. I suppose the Regent's Park bandmaster will seek to prove a *lawful performance and production* before the Order in Council on which the Saskatchewan Treaty was founded came into operation, and a consequent interest arising from such production within the meaning of the proviso in section 6 of the old Statute of 1886.

Sioux publisher. How unfair are British laws! How could this bandit *lawfully* produce and use the work which I had bought? Before I gave up hunting for literature I would have scorned to cross the path of another sportsman to slay and bear off the Wapiti which he had tracked for hours in the snow. You are less honest in your boasted civilisation than we in our infancy of culture, and think it clever to reap in another man's field.

British barrister. Your supposed quarry is hunted down in home territory. Your brother sportsman would have no ground of complaint, or at most only a sentimental one, if the beast crossed the frontier of an alien State and was there slain and bagged by a rival. So brain produce has no natural right to protection beyond the limits of the author's domicile, and if the comity of nations, as expressed in a treaty or convention, invites him to artificial privileges in an alien State he must accept them with all their incidents and comply with the conditions of procedure with which they may be clothed. The idea of treating all nations as one for purposes of protecting works of literary genius is a grand one, and we have made miraculously rapid progress towards its attainment in the last twenty years; but it is not yet grasped by the many, and, magnificent as it is, it has something artificial about it. However, leaving abstract principles, and returning to the concrete, I hope you will be able to show that the bandmaster paid nothing for the score, and never rehearsed the work, and so has no valuable stake in it.

Sioux publisher. I am told that he shelters himself under the miserable pretext that he has bought the score from an English publisher, who printed it, knowing the interest which would attach to a musical work emanating from a race who were thought, till yesterday, incapable of any more intellectual effort than tracking an elk with the help of mocassins too broad to sink into the snow.

British barrister. I am afraid you have an uphill game to play. How do you stand as to registration?

Sioux publisher. Why, you see in my native State we have gone into the extreme of complication as regards this; the very existence of copyright depends on registration; and the entries comprise the names of the author, composer, publisher, printer, transcriber of the MS., with full descriptions, addresses, dates of birth, and ages; also the dates of printing, transcribing, publishing, and the places where those acts occur. In one case the registration was held to have been vitiated and the copyright in a superb opera fell into the public domain for ever because the "composer" was called on the register "the author." In another case the same result occurred because the three months allowed for delivery of copies was held to have expired through the variation of clocks between New York, whence the MS. was sent, and Sioux city. Again, an inebriated underling lost a fortune for the first composer who had been able to give life to a great German mystic poem, by entering him as of Wisconsin, whereas the frontier had been shifted a mile the previous week by Act of Congress.

British barrister. Well, it is a comfort to find some other country which lays more useless, intricate, and

puerile system of pitfalls for an offending author than exists here; but I fear you must comply with it, if the Saskatchewan Convention makes necessary the formalities required by the law of the home of the author. Have you also registered here before commencing proceedings?

Sioux publisher. I am told that some years back a very clever judge in your seaside town of Westbourne decided that no registration was necessary for a foreigner suing in Great Britain.

British barrister. Yes, but a bigger judge than he had previously decided that it was necessary to register the name of the publisher, under the Copyright Amendment Act, and this will be the law till some still bigger judge decides the other way.

Sioux publisher. I shall give up my action and withdraw the writ; your law is like a trackless forest which the sun of truth never penetrates.

British barrister. Wait a moment, here is our friend Pupitre, the French conductor, let us hear what he has to say. The case of France differs from yours, as previously to the date of the Berne Convention, under which most of the European States conferred upon each other reciprocal rights in respect of the works produced by their citizens, there had been a separate Treaty with France making registration a necessary condition to the existence of copyright. A number of persons in the last century, including the late Charles Gounod, neglected to fulfil these conditions, and yet he and they are thought by some hardly used because the Berne Convention did not re-confer upon them rights absolutely co-extensive with those which they had forfeited. Let us draw him: "Bon jour, Pupitre, the last time you and I met it was at a performance of 'Faust,' and you were complaining that Mezzanine, the manager, could not be sued for a royalty, having acquired a stake in the work by performance previous to the Berne Treaty."

Pupitre. Ah! ce pauvre cher Gounod. How often when I was boy have I seen him weep when he recalled to mind the vast sums he lost through your judges and lawyers, who employed *la chicane* to plunder my stricken, friendless country and deprive genius of its rights.

British barrister. Come, not so "friendless as all that. The powerful Russia has been hand-and-glove with you since 1891, and joined the Berne Convention at your instance. But, if I mistake not, Gounod had his revenge, for he lived to see how the Société des Auteurs bled the unlucky *impresarios* and bandmasters when the Berne Treaty once came into operation.

Pupitre. Indeed, your courts reduced to a *misère* our poor composers' *justes bénéfices*. We thought, when we entered into the *Convention de Berne* that the heirs of good old Auber, Halévy, and Adolphe Adam would make—what you call it?—rich pickings wherever "La part du Diable," "La Juive," and "Le Châlet" were played *dans la perfide Albion*; but then your selfish legislative chamber passes, unknown to us, a law which enabled, and still enables half of the bandits who rob my illustrious countrymen to go unpunished, on the miserable pretext that these *voleurs* have been robbing for a certain number of years.

British barrister. You see, Mr. Wigwam, others are in the same boat as you, and complain as loudly.

Sioux publisher. But you cannot compare us. If I mistake not, under the old Convention of 1851 Gounod, *e tutti quanti*, had the chance of registering within a given time, and if this had been done they would have been entitled for the registered works to protection in England, but they never took this step; whereas I belonged to a body who until the Saskatchewan Treaty had no chance or possibility of obtaining such

protection, for there was no Treaty under which I could come in. Then came the legislation of 1886 and the Berne Treaty, which gave the negligent authors at least as much as they deserved—viz., copyright as against all who had not expended time and money on works which were then public property. Here is Monsieur, Monsieur Pitre—

Pupitre (interrupting, with the warmth peculiar to the Latin race). *Pupitre, s'il vous plait, Monsieur, pas plus Pitre que vous—*

Sioux publisher. Well, Monsieur Pou-pitre, you would, if you had your way, oust this last class too, though they had been lulled to sleep by the legislature, who had given out that there was to be no privilege unless registration had occurred.

British barrister. You have come over, then, into my camp, Mr. Wigwam, and argue for us; but there is, in truth, no difference between your case and that of the Frenchman; for the manager who had spent his money on a piece, on the faith of it being common property, is as much injured, if his performance is suddenly converted into a penal act by a Treaty being passed for the first time, as where there has always been a Treaty but its conditions have not been complied with. If I let my neighbour build a summer-house on a corner of my garden without objection, I have no right to reclaim the land.

Pupitre. Mais, mon ami, your logic sins by this, that you give no part to *réciprocité*; it is as fair for one nation as the other.

British barrister. I am not sure that reciprocity between nations would ever justify injury to individuals, especially where that injury would savour of bad faith, but . . .

Pupitre. But a nation *consiste en individus*, consists in units: the objects are the same.

British barrister. Consists of units, we say (as I know you like me to correct you); but is not that an argument seeking to justify hardship, which, had I propounded it, would have been scouted by you as a lawyer's quibble? However, I will meet you on your own ground, and remind you that the Berne Treaty has always reserved to each country the right to modify its provisions by home legislation in terms sufficiently large to enable you to work reprisals by passing a similar measure of protection to those whom you would oust. Why not bring in a *projet de loi* in France containing a clause similar to the proviso in our Statute of 1886—viz., one providing that every Frenchman who has performed English music or dramatic pieces in France shall be exempted from penalties and entitled to perform the piece in perpetuity if he spent time, money, or influence upon it when his performance was lawful?

Pupitre. O mon ami, *vous plaisantez*, you make jest; that would be poor consolation. All the penalties exacted from Frenchmen who play English music in France would not amount to a sum worth collecting.

British barrister. Then I think your poor, stricken, plundered country made a pretty good bargain, and the less she stirs up the argument about reciprocity the better. But, putting the legal reasoning out of view, is it not suicidal to place an embargo on the performance here of French music?

Sioux publisher. I hear the Patagonian *prima donna*'s high C; she is on her knees in the Cathedral. Let us go into the stalls and hear the fourth act of the undying "Faust." We will resume this discussion some day in my prairies. Ha! what do I see! the tape announces that my tribe have denounced the provisional Saskatchewan Treaty and acceded to that of Berne. If only that freed us from our senseless registration, but alas! the formalities required are those of the country of origin.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 463).

We have already seen that long before Wagner reached the height of his fame, he attracted much attention in America—the country to which he more than once, in moments of depression, had thoughts of emigrating. Offers were several times made to him from across the Atlantic, and in 1872, a peculiarly tempting one, in a pecuniary sense, came from Chicago. The citizens of that enterprising place, or some of them, proposed to give the master £20,000 if he would go over and direct a performance of some of his works. Twenty thousand pounds is a large sum, and would just then have been of infinite service to Wagner, yet he declined it, pleading that his work in connection with the “Nibelungen Ring” could not be neglected. The next offer from America met with a better reception. It came in 1876, the year not only of the first Bayreuth Festival, but also of the International Exhibition at Philadelphia. In this case Wagner was asked to compose a March for the opening of the great show, the honorarium being £1,000. He wanted the money, and he did the work; but it may be doubted whether the Americans thought they had got the right article. Be this as it may, the March was severely criticised by the opponents of “Wagnerism” and as heartily acclaimed by the opposite party. The composer himself was not satisfied, if it be true, as Jullien declares, that he once said, *à propos*: “Not being a learned musician, I can never write to order. If a subject does not interest me and absorb me completely, I am incapable of writing twenty bars worth hearing.”

Preparations for the opening of the new theatre at Bayreuth, and the production of the “Nibelungen” were not hurried. We can imagine that Wagner's ardent nature eagerly anticipated the consummation of his cherished wishes—the revelation in completest form of the “new art” which should be his legacy to the German race. But impatience was not allowed to overcome prudence. The poet-composer, or rather, here, the haughty and imperious innovator, knew very well how much depended upon an initial success, and how keenly the opponents of his system were watching for opportunities of sending their arrows between the joints of its harness. Two months were therefore spent in rehearsals of the most thorough and painstaking description. Nothing was left to chance, or the fortune of the moment; nothing was passed as complete till completeness had been tested to the uttermost. Never before were such precautions taken, and it is very unlikely that any future work will be the subject of so much care. Indeed, under ordinary conditions rehearsals so prolonged are dangerous. Their tendency is to abate enthusiasm and create indifference—to produce a result analogous to that which over-training induces in athletes, when they are said to be “stale.” But the circumstances at Bayreuth were unique. The sustaining spirit of Wagner animated all his followers, who, moreover, belonged to a patient and plodding race.

The first performance of the “King” was at length fixed to begin on August 13, 1876, and end on the 16th—one day being given to each of the four sections of the work. A good deal of the interest was, however, anticipated by a series of general rehearsals which were, at first, arranged to take place in private. Wagner's royal friend, Ludwig, came over to Bayreuth from Munich on August 6, bringing with him the morbid fancy for avoiding public observation that constituted one of the many forms of eccentricity in which he

indulged. The poor, crazy King, who in his capital commanded operatic performances at which he was the only auditor, desired that luxury of solitude at Bayreuth also. Wagner could hardly say him nay. Without Ludwig there would have been no Wagner Theatre—in 1876, at any rate—and he who pays the piper has the right to call the tune. How it was that the hermit monarch at last consented to throw open the doors is a question of some doubt. It has been said that the acoustics of the empty theatre spoiled the effect of the music, and solely on that account the King allowed the place to be filled. At first the intention was to admit anybody, without money and without price, simply to fill the house. But “anybody” came in such numbers that the police were kept busy in maintaining order, and eventually, as a measure of precaution, one pound sterling was demanded of every candidate for admission. After that no one feared a riot, yet so many people disbursed their twenty marks each that the treasury was enriched by 20,000 of those useful coins. King Ludwig may have regarded his fellow auditors as so much matter introduced to improve the acoustics, but he took particular care not to be seen by the eyes with which that matter had been inconveniently provided. At the moment of his entry into the Gallery of Princes, the gas went down, and Bavaria's monarch found himself in congenial gloom. The King certainly had a right to make the most of the rehearsals. Emperor Wilhelm was coming to the performance, and there were reasons other than personal, just then, why the ruler of the South German kingdom should not appear in the train of a Hohenzollern. So, the rehearsals over, Ludwig returned whence he came, leaving the field to the aged ruler who, as Prince of Prussia, put an effectual stopper upon the democratic aspirations of Wagner and other Dresdensers twenty-seven years before. The “gentleman of the pavement” (1849) went down to the Bayreuth railway station to meet the Emperor (1876) attired in a badly-fitting dress-suit and white tie. It has been said that he appeared on the platform as though by chance; but there he was, anyhow, and Kaiser Wilhelm shook hands with him in his bluff, hearty way. Possibly both men, at that moment, were impressed by the strange mutations which come with time.

According to some writers, Wagner had cast his net for the catching of princes enough to fill the Fürsten-Gallerie. If these wags may be believed, he invited not only the princes and princelets of Germany—a host in themselves—but a number of foreign rulers, including the Viceroy of Egypt and the Sultan of Turkey. It was as though he desired to play, *mutatis mutandis*, the part of Napoleon at Tilsit. A “pitful of kings” in the Bayreuth Theatre would have been a triumphant apotheosis for the old revolutionist. This was denied, but it was something to see among those who did him homage two emperors—Germany and Brazil—an empress, and a whole handful of such comparatively small fry as Grand Dukes. Unfortunately, honest old Wilhelm, who was not skilful at dissembling, soon wearied of the “Nibelungen,” and showed it by going away after sitting out one half of the portentous drama. Behold the justice of fate! The triumphant composer of 1876 puts to flight his conqueror of 1849. Wagner, however, did not look at the matter in that light. He never forgave the old monarch. Though Emperor and King alike departed, Bayreuth remained in a state of unwonted liveliness. All the world of music had its representatives there, and hot were the discussions, which went on in various languages over uncanted glasses of beer. After words, in some instances, came blows—not an inappropriate fact in

connection with the apotheosis of a militant musician, whose fiery spirit had entered into not a few of his followers.

Criticism of the "Nibelungen" and of its first performance lies outside the scope of these articles, which are personal to Wagner. We go on, therefore, to the close of the opening series, and find the composer before the curtain making a speech to the applauding auditory. It would not be fair to look too keenly at what is said under conditions of tumultuous excitement. The wonder is that Wagner, who at length saw himself a victor in the struggle of his life, could say anything at all. But he spoke, and some of his words were much criticised, the following sentence more especially: "We have shown you that which we desired, and that which is possible when all energies are bent to the same object; if, on your side, you support us, then we shall have an art." The implication in the last phrase—namely, that the land of Mozart and Beethoven did not possess an art—gave mortal offence and loud was the consequent outcry—so loud that, on a subsequent occasion, Wagner condescended to an explanation which will be noticed in its proper place. "How deplorable is the mania for speech-making," exclaims one of the master's warmest friends, "when one has so little command of language that the tongue misrepresents the thought." Another incident in connection with the close of the first performance attracted unfavourable notice. After Wagner had made his unfortunate speech and retired, the audience naturally desired to compliment the principal performers, and calls were made for the Conductor, Richter, for Materna, the leading lady, and others. They were answered—by Wagner, who "in this hour of triumph," remarks the sympathiser already quoted, "seemed anxious to stand alone." What the artists thought of this denial of their customary privileges does not appear.

Conspicuous among the social events incident to the first Bayreuth gathering was a supper tendered to the composer and executants by their friends and admirers, with the help of such among the general public as cared to disburse five marks for the purchase of a ticket. This complimentary feast had a curious origin, the project being, in the first instance, put forward by the refreshment contractors who had taken the cafés outside the theatre. These active and intelligent tradesmen issued a bill to the following effect:—

"Mr. Richard Wagner wishes to meet, at a supper, his patrons, protectors, and friends, in company with the artists who have taken part in the present representations. Responding to that desire, we have the honour cordially to invite you to be present at the supper, which will take place on the 17th (August), at half-past seven, in the great room of the restaurant. The subscription is fixed at five marks per head, exclusive of wine. You are requested to intimate your intention by nine o'clock in the morning of the 17th at latest." "See," exclaims a friendly biographer, "how a spontaneous manifestation organises itself! If the appeal had been disregarded, the refreshment man, who had beaten the drum on his own proper account, could have been disavowed, and there an end." But, although no great rush for tickets took place, the public sufficiently supported the enterprise, and, on the 18th (to which date the solemnity was postponed), Wagner's desire met with due gratification. Some remarkable things were done at that supper, apart from a phenomenal consumption of meats and drinks. Wagner, for example, was gracious enough to correct the bad impression made by the unfortunate part of his theatre speech to which attention has already been directed. The master was in a genial, not to say playful mood, and

he made his explanation in the best possible manner, remarking that he never meant to say Germany had no musical art until his advent. He simply repeated what he had declared a hundred times—that till then German Opera had no distinctive physiognomy or individual character comparable to that of French or Italian Opera. The whole world knows French Opera and Italian Opera; it also knows German Operas, but not German Opera. The creation of German Opera—of a theatre characteristic of the Germanic race in its highest art manifestation—is the work to which he invited his compatriots, and for that he said to them: "Do you desire an art? It depends upon yourselves. Have the will and you will possess an art, a new art, a national theatre." Wagner's explanation was almost as much criticised as his original statement, but, over the viands and the wine, it met with cordial applause, and the famous supper went on undisturbed by hostile sentiment. How the company became a mutual admiration society as the atmosphere grew warmer, how Wagner fell upon the neck of Liszt, how Liszt shed a tear upon the bosom of Wagner, how Mme. Lucca (the Italian publisher) placed upon the master's head a silver crown, how Wagner made a round of the tables bedecked with the ornament, how Count Apponyi, in a fervour of oratory, likened Wagner to *Siegfried*, since he had awakened the slumbering *Brünnhilde* of music with a kiss—is it not written in a thousand chronicles of the period, and accessible to all men?

After the second series of performances, Wagner was again called before the curtain. This time he resisted till the demand became imperative, but, though he showed himself, he absolutely refused a speech. With the end of the third and last series, however, the effect of his *faux pas* seems to have worn off, and again he launched himself upon the dangerous sea of oratory. This time he steered safely into port, keeping steadily in the fairway of compliments, and thanks, and words of hope for the future.

We may consider the crowning achievement of Wagner's life from two standpoints. As an artistic event music-lovers never have agreed about it and never will. It must remain a theme of controversy between those who accept the "new art" and those who reject it. But we can all be of one mind when looking at the personal aspect of the first Bayreuth Festival—even those of us who feel no great admiration for Wagner as a man. It is impossible not to sympathise with the master in the course of his long and sometimes almost despairing struggle towards the realisation of his ideal, and in the fruition of his hopes and efforts during those August days in 1876. The conflict had been long and severe against mighty odds; the victory, so far as it went, was striking and complete. Under such circumstances generous natures do not severely remember what has been fought for. They fling up their caps in honour of courage and endurance—qualities instinctively recognised as precious. It was a characteristic act on Wagner's part to commemorate the production of the "Nibelungen" by striking a medal, and presenting an example, in gold, to his friend the Bavarian King. It has been well said that this is the first instance of a subject decorating his sovereign.

The Bayreuth representations ended, Wagner sought repose in Italy, only to find new honours awaiting him. At Sorrento, at Rome (where the Academy of St. Cecilia conferred upon him its highest distinction), and at Bologna (where he attended a performance of "Rienzi") he was feted to his heart's content. Returning to Bayreuth, the inventor of the "new art" found himself under the familiar necessity of meeting a financial deficit. He triumphed

everywhere save in the balance-sheet, and there he was beaten to the tune of £6,000, more or less. Under these circumstances Wagner promptly issued an appeal to his admirers, sending it to them under date January 1, 1877—a by no means welcome New Year's gift. Moreover, he offered a thousand tickets of admission to one of three annual performances of the "Nibelungen" at the reduced price of 100 marks each, and also instigated his adherents in Germany to demand help from the national funds. On second thoughts Wagner abandoned designs upon the Treasury as hopeless, and turned his attention to London as a possible source of supply, acting in this matter on the advice of the violinist, Wilhelmj. The idea was to give a series of six Concerts in the Albert Hall, with programmes made up of choice selections from the master's works. This, of course, was in direct contravention of principles which the composer had asserted over and over again, and we can only infer that the Bayreuth deficit weighed upon him with extreme heaviness thus to compel a sacrifice of consistency to expediency. It must, however, be borne in mind, as tending to lighten our estimate of the pressure, that Wagner was never an absolute bondman to consistency, but knew how to throw it over in deference to the exigency of the moment.

English readers do not need telling that the Albert Hall enterprise had to encounter and overcome many difficulties, and that neither in point of merit nor as regards financial results was it all that might have been looked for under more favourable conditions. The orchestra, necessarily made up from many quarters, had little cohesion under the feeble *bâton* of Wagner (who soon ceased to conduct it), and could not claim to be perfect even under the vigorous direction of Hans Richter. But the question was not so much one of executive distinction as of financial results, which turned out even less satisfactory, the projectors sustaining a heavy loss, and Wagner sending to Bayreuth a sum but little in excess of £700. "Great cry and little wool"; but, at any rate, the so-called Wagner Festival made one abiding mark—it introduced Hans Richter to this country, and through him set up amongst us a new and higher standard of orchestral efficiency. During Wagner's stay amongst us he was treated with marked distinction. "Nothing succeeds like success," and the hero of 1876 made a very different impression from that created by the struggling musician of 1855. On the whole, Wagner was this time pleased with the English, albeit the more daring among them criticised his music with considerable asperity. He even expressed a hope, at the close of the last Concert, that he might again find himself *en rapport* with the artists of London, and at the inevitable banquet he said: "I have not had many happy hours in my life, but those spent among you in London will remain in my memory as among the brightest and best." It is satisfactory to know that before the master passed away something was done by London to efface the recollections of 1855. Wagner left for Bayreuth on June 4.

Here we must return to the appeal for funds issued on New Year's Day, 1877, that a singular feature in it may receive due notice. Although the matter was not specially *à propos*, Wagner took this opportunity of letting it be seen how much he resented the presence of hostile critics at Bayreuth. He recommended the Wagner Societies to dispose of tickets, in future, only to persons who had been sufficiently initiated and were well-inclined, thus seeking to shut out not only censure, but discussion from any other point of view than absolute acceptance. The exclusion of "Philistines" was not openly recommended as a means of silencing criticism. Oh, no, certainly not.

Wagner suggested the measure purely out of consideration for the "elect," whom he would not place in the false situation they occupied at the "Nibelungen" performances—that is to say, by the side of men whose sole object was to disturb the representation and to disparage his work. The reason was ingenious, and, as will appear in due time, the bold and singular policy for which it provided an excuse was partially acted upon when "Parsifal" came to be performed. We can regard the shutting out of unsympathisers only as a revelation of the measure in which Wagner looked upon his "new art" as personal to himself and his supporters. It is usual for reformers to make over their ideas to the world for the test of critical judgment by which their value is best determined. Wagner, at the moment of issuing his appeal, preferred to be the head of an exclusive sect, nourished in the enervating atmosphere of indiscriminate laudation.

(To be continued.)

JUMBOMANIA.

THE heading which we have prefixed to these remarks is not wholly original. It has been suggested by a passage in a very clever volume of essays published a couple of years ago by Mr. H. T. Finck, an American critic, a passage that runs as follows: "The chief reason why musical authorities have so long hesitated to acknowledge that Chopin is one of the very greatest explorers and pioneers in the domain of their art is to be found in what, for want of a better term, may be called æsthetic Jumboism. When the late lamented Jumbo was in New York he attracted so much attention that his colleagues, although but little inferior in size, had no 'show' whatever. Everybody crowded around Jumbo, stuffing him with bushels of oranges and apples, while the other elephants were entirely ignored. As elephants are intelligent animals, is it not probable that Pilot, the next in size to Jumbo, went mad and had to be shot because he was jealous of the exclusive attentions bestowed on his rival? In æsthetics this Jumboism, this exaggerated desire for mammoth dimensions, seems to be a trait of the human mind which it is difficult to eradicate. It is a suggestive fact that the morbid, sham æstheticism which prevailed in England a few years ago, chose for its symbol the uncouth sunflower; and many who know that a sunflower is less beautiful and fragrant than a violet, will nevertheless, on visiting a picture gallery, give most of their attention to the large canvases, though the smaller ones may be infinitely more beautiful. It cannot be said that the critics of art or literature follow the popular disposition to measure genius with a yard-stick; but in music there seems to be a general tendency to do this. Liszt remarks, *à propos*, in his work on Chopin: 'The value of the sketches made by Chopin's extremely delicate pencil has not yet been acknowledged and emphasized sufficiently. It has become customary in our days to regard as great composers only those who have written at least half-a-dozen operas, as many oratorios, and several symphonies.'"

With the majority of Mr. Finck's estimates and "appreciations" we do not profess ourselves to be in at all a perfect accord. But with the justice of the above remarks we have no desire to quarrel. On the contrary, we think that now, even more than when they were written, they deserve the thoughtful attention of all musicians. Not many weeks ago, at the concluding Lecture of his series, at the Royal Institution, Dr. Mackenzie gave vent to some weighty words on the Jumbomania of modern composers. He had

brought home the enormous growth in the complexity of orchestration by the simple, but very effective device of casting on a sheet, by the aid of the magic lantern, a magnified page from the scores of Mozart, Beethoven, and Wagner, and he seriously recommended to the consideration of modern composers the desirability of writing, occasionally at least, for a small instead of a full orchestra. The lecturer was very far from contending that the nature of the subject did not often justify the employment of all the available resources of modern instrumentation. If the theme be heroic, so also should be the treatment. But the means should be proportioned to the end in view, and here it is that the modern man breaks down. Say that he is writing an Overture to "Tom Thumb"; well, it will be a wonder if he does not include the tuba, the double-bassoon, and the *grosse caisse* in his score. The great object, so far as treatment is concerned, is to produce something bigger, more sonorous, more riotously full of colour than anything which has been done before. In all this, history repeats itself, and the highly cultivated composer of to-day betrays an affinity with the primitive savage whom Mr. Rowbotham describes in one of his most picturesque passages as "being subdued to the more sensuous influence of mere sound without any heed to whether there was rhythm or reason in it." One of the old Spanish explorers in Mexico describes a drum which he saw in those regions. It was made of serpents' skins, and the sound of it was so loud that it could be heard eight miles away. We have no doubt that there are some young composers who would like to introduce that drum into their compositions, and combine it with the "siren in a Lighthouse" Fantasia.

It is not only in the direction of the thickness, heaviness, and complexity of orchestration that this *maladie du siècle* finds vent. Jumbomania is primarily an inordinate worship of bigness like that which animated the Egyptian Pyramid builders. Another and a not less to be deprecated phase of the disorder is the worship for length. *Ars longa est*, so the maxim runs; but that refers to the period of preparation and incubation rather than to the product itself. In literature a step in the right direction has been undoubtedly taken by the increasing attention paid to the writing of short stories. We are pretty certain that if composers, and, above all, Concert-givers, paid a similar attention to the art of condensation, they would find their reward in increased popularity. This is a busier age, perhaps, than any of its predecessors, and a very large number of persons who would patronise music are deterred from doing so by the inordinate length of the entertainments devoted to that art. Their leisure is limited, and they not unnaturally prefer to devote it to forms of recreation which make less exhausting demands upon their time, their attention, their purse, and their constitutions; for the unfortunate fact remains that Concerts are as a rule held under conditions anything but conducive to the comfort of the Concert-goer. Ventilation is generally conspicuous by its absence. The atmosphere of our principal Concert-halls is productive of irresistible "expositions" of sleep. Only the other day we observed a gentleman with his chin on his breast snoring stertorously within ten minutes of the beginning of a Pianoforte Recital in St. James's Hall. This, however, is a digression. The chief *gravamen* of our indictment against Concerts is that they are far too long. It will be at once retorted that they were even longer in the days of Beethoven. But two wrongs do not make one right, and in those days people were not so "rushed" as they are at the end of the nineteenth century. They had more leisure and fewer conflicting claims on their time, for they had not nearly so many

Concerts to go to. But at the present day the excessive length of most Concerts is not only wearisome—it is bad policy. Music loses its recreative quality when it outlasts the patience of the hearer. The Operatic Concerts at the Albert Hall this summer were spoiled by their length. An interesting miscellaneous Concert, which took place in St. James's Hall towards the end of July, began at three and it was not till a quarter-past five that the first part was concluded. If the same rate of progression had been maintained, the Concert could not have terminated till half-past seven. We may conclude these remarks on the length of Concerts by pointing out that, so far, at any rate, as the miscellaneous Concerts are concerned, the cost of Concert-giving and Concert-going must inevitably be enhanced by the maintenance of Jumbo worship. The more artists are employed, the more must be the outlay of the Concert-giver and the higher the price of the tickets. It needs no exhaustive acquaintance with political economy to work out so simple a problem. The strange thing about this question of length is that whenever anyone has the good sense to give a Concert of reasonable dimensions, so far from any protest being raised against the innovation, it is invariably made the subject of complimentary and congratulatory comment. Critics and laymen, masses and classes, join in the chorus of approval. But such entertainments are few and far between. The rule of long Concerts is, in one sense, honoured more in the breach than the observance, but unfortunately it continues to be the rule. Just as a London hostess will ask twice as many guests to her ball as can comfortably fit into her rooms—to say nothing of dancing—so the Concert-giver insists on spreading before his patrons a banquet of such dimensions that aesthetic dyspepsia is the inevitable result. It is really high time that a Society for the Prevention of Cruelty to Audiences was started. Musicians should really learn to be a little less conscientious in their application of the maxim—

Man wants but little here below,
But wants that little long.

FIRST PERFORMANCES.

IV.—MENDELSSOHN'S "ELIJAH."

By F. G. EDWARDS.

BIRMINGHAM may justly feel proud of being the place where Mendelssohn's "Elijah" was first performed. The history of the Birmingham Musical Festival, which dates back to 1768, is full of interest. Artistic excellence and business enterprise have combined to give this great music meeting a European reputation. Local interests have not been neglected. Charity in one of its best forms—the relief of the sick and suffering poor—has been nobly sustained by the benefactions, amounting in the aggregate to the munificent sum of £122,000, which the Festivals have brought into the treasury of the Birmingham General Hospital. Many great singers and players, together with an efficient band and chorus, have worthily interpreted the great masterpieces of musical art under eminent conductors. But through all the long retrospect of these triennial art-constellations one star outshines all the rest by its dazzling brightness—its radiance still undimmed—the star of Mendelssohn's "Elijah."

Mendelssohn loved England and the English people. He was never happier than when visiting this country, and Birmingham had a warm corner in his heart. His reception at the Festivals of 1837 and 1840, when he conducted respectively his "St. Paul" and "The Hymn of Praise," no doubt prompted him to compose his *magnum opus* for "Brummagem," as he playfully called the town.

It is quite certain that the subject of "Elijah" for an oratorio occupied Mendelssohn's mind for at least nine years before it received its complete fulfilment. He must have begun to think of it almost immediately after "St. Paul" was produced in 1836, if not before. Ferdinand Hiller relates (without positive date) that "One evening I found Felix deep in the Bible. 'Listen,' he said; and then he read to me in a gentle and agitated voice the passage from the first book of Kings, beginning at the words, 'And behold, the Lord passed by.' 'Would not that be splendid for an oratorio?' he exclaimed; and it did become part of the 'Elijah.'" The first dated reference to the work is in Sir George Grove's "Dictionary of Music and Musicians" (article "Mendelssohn"), where it states that in the autumn of 1837 Mendelssohn (then in London) spent two mornings in consultation with his friend Klingemann over the words of "Elijah." A little more than a year afterwards we find the first published letter from Mendelssohn to his friend, Pastor Schubring, on the important matter of the words for the new oratorio. This letter, dated November 2, 1838, was evidently not the first communication that passed between them on this subject. Mendelssohn writes: "I figured to myself Elijah as a thorough prophet, such as we might again require in our own day, energetic and zealous, but also stern, wrathful, and gloomy; a striking contrast to the Court rabble and popular rabble—in fact, in opposition to the whole world, and yet borne on angels' wings. . . . I am glad to learn that you are searching out the always heart-affecting sense of the Scriptural words; but if I might make one observation, it is that I would fain see the dramatic element more prominent, as well as more exuberant and defined—questions and answers, replies and rejoinders, sudden interruptions," &c. Other letters followed, all showing how exceedingly particular Mendelssohn was in regard to the smallest details of the "book" of his oratorio. The temptation to further quotation from these letters must be resisted, but the reader is referred to the published volume for additional details of this interesting correspondence.*

Very little, if anything, seems to have been done with the music of "Elijah" till 1845, when the Committee of the Birmingham Musical Festival, through their factotum, Mr. Moore, invited Mendelssohn to be present at their next Festival in 1846. Mendelssohn, in his reply (in English), dated July 24, 1845, said: "Since some time I have begun an Oratorio, and hope I shall be able to bring it out for the first time at your Festival; but it is still a mere beginning, and I cannot yet give you any promise as to my finishing it in time." The Committee's appetite was doubtless whetted by this letter to Moore, for at their meeting on August 26, they resolved that "Mendelssohn be requested to compose a performance (*sic*) for the Wednesday morning." Writing on October 19, Mendelssohn is very doubtful if he can finish his new oratorio in time. He declines to accept the office of sole conductor of the Festival, and raises the question whether, considering the uncertain state of things, "the whole idea of my coming over (much as I would regret it) must be given up." At this time Miss Dolby, afterwards Madame Sainton-Dolby, made her first appearance at the Leipzig Gewandhaus Concerts, for which she had been engaged by Mendelssohn; and she records the progress of the new oratorio in the following anecdote:—"We were dining," she says, "at Dr. Härtel's, and were all at table, the guests included Dr. and Madame Schumann; but Mendelssohn was late. He arrived after the soup had been served. A vacant place was left for him by

my side. He excused himself by saying he had been very busy with his oratorio ["Elijah"], and turning to me he said, 'I have sketched the bass part and now for the contralto.' 'Oh,' I exclaimed, 'do tell me what that will be like, because I am specially interested in that part.' 'Never fear,' he answered, 'it will suit you very well, for it is a true woman's part—half an angel and half a devil.' I did not know whether to take that as a compliment, but we had a good laugh over it." A little later in the same year Jenny Lind also appeared at the Gewandhaus—in fact, she sang a duet with Miss Dolby there—and, in view of what follows, it may be mentioned that Mendelssohn wrote the soprano part of "Elijah" especially for the "Swedish Nightingale." From the recently-issued "Life of Jenny Lind" we find that among the beautiful notes of her splendid voice "the upper F sharp possessed an irresistible charm" for Mendelssohn. He often spoke of it with admiration, and told her that he had remembered her F sharp in writing the soprano part of "Elijah." "He used it," says Mr. Rockstro, "with striking effect, as the initial note of the first phrase in 'Hear ye, Israel,' and in many other passages, in which it rings like a trumpet-call throughout this air."

On December 11 Mendelssohn writes to Moore that he has decided to come to Birmingham for the next Festival, but only to conduct his own music. He cannot give any promise as to his new oratorio, and, in the event of its not being completed in time, he proposes, as alternatives, "The Walpurgis Night," "The Midsummer Night's Dream" music, and his A minor ("Scotch") Symphony. He suggests that Jenny Lind should be engaged, she "will be such a novelty . . . and will give a new character to the Festival." The Committee, at their meeting on December 26, instructed Moore to use his endeavours to engage Jenny Lind, and to impress upon Mendelssohn the importance of completing his new oratorio in time. On January 15, 1846, Mendelssohn writes that his oratorio "is in progress and becomes every day more developed," but he cannot say if he can finish it in time, "before two months are elapsed. Your question," he continues, "about Jenny Lind is very important to the success of the Festival, as I consider her, without hesitation, as the first singer of the day, and perhaps of many days to come." The Committee, at their next meeting, instructed Moore to ask Moscheles (who had been appointed Conductor-in-chief of the Festival) to use his influence with Jenny Lind. Although a good deal of pressure was put upon her by Mendelssohn, Moscheles, and the Committee, and high terms were offered, it was of no avail. Much correspondence passed, but, without giving any reasons, Jenny Lind absolutely declined to come to England. Mendelssohn was doubtless very disappointed at her decision, and had reason to feel her absence acutely at the first performance of his great oratorio.

Meanwhile, the work of composition made slow progress. On April 20, four months before the Festival, Mendelssohn wrote to Moscheles suggesting that "Athalie" should be an alternative to "Elijah." On May 11 he writes the first of several letters on "Elijah" to Mr. Bartholomew, the translator and adaptor of several of his works to English words. "The oratorio," he says, "for the Birmingham Festival is *not* the 'Athalie' (nor the 'Edipus,' of course), but a much greater and (to me) more important work than both together . . . I asked Mr. Moore to have it translated by you . . . Pray give it your best English words, for till now I feel so much more interest in this work than for my others, and I only wish it may last so with me." The same day Mendelssohn writes to Hauser: "I sit, over

* "Mendelssohn's Letters from 1833 to 1847" (Longmans), pp. 147, 154, 295, 367, and 380.

both my ears, in my 'Elijah,' and if it only turns out half so good as I often think it will, I shall be glad indeed! The first part will be quite finished within the next few days, and a goodly portion of the second part also. I like nothing more than to spend the whole day in writing the notes down, and I often come so late to dine that the children come to my room to fetch me, and drag me out by main force." Writing to Moscheles about the same time, he says: "I absolutely require a first-rate high baritone. Can such an one be found?" Again, later: "If, after all, there is no baritone to be got, the whole thing falls to the ground." On May 15 he writes to Jenny Lind: "Sometimes, in my room, I have jumped up to the ceiling, when it ['Elijah'] seemed to promise so very well. Indeed, I shall be but too glad if it only turns out half as good as it now appears to me."

The summer of 1846 was very hot, and Mendelssohn often became exhausted over his close work, but he kept his time. The complete first part was despatched from Leipzig on May 23. He was then interrupted in his composition for three weeks by conducting the Lower Rhine Musical Festival at Aix-la-Chapelle (May 31 to June 2), a *Soirée* at Düsseldorf, and the production of his "Lauda Sion," at Liège, on the Feast of Corpus Christi, June 11. On his return to Leipzig he heard that some members of the Philharmonic band, who had been rude to him at a rehearsal during his former visit to London, were not to be engaged for the Birmingham Festival. He immediately wrote off to Moscheles in the following emphatic terms:—"Leipzig, June 26, 1846. Dear Friend,—The reason for this letter is a line in a recent letter from Mr. Moore, who writes, 'Nearly the whole of the Philharmonic band are engaged [*i.e.*, for Birmingham]; a few only are left out who made themselves unpleasant when you were there' [in London]. This does not please me at all, and as I think that you have these things chiefly under your management, I address my remonstrance to you, and beg you to inform Mr. Moore of it. Nothing is more hateful to me than the revival of old squabbles; it is bad enough if they have been once in the world. Those of the Philharmonic I had quite forgotten, and they must certainly have no influence on the engagements for the Birmingham Festival. If people must be left out because they are incapable it has nothing to do with me, and I cannot object to it. But if any one is left out because 'he made himself unpleasant when I was there,' I think it is an injustice, and wish it not to occur. One need not fear that the gentlemen will again be troublesome; at least, I do not fear it, and do not believe that any one can do so. Therefore, I beg you earnestly to let the matter be arranged as it would if I were not thinking of coming to England; and if people wish to have consideration for me, they would do me the greatest favour if they did not have that sort of consideration. Will you be so good as to speak emphatically on this matter to Mr. Moore, and I hope that I shall hear no more of these long-forgotten matters—that is, if my wish is fulfilled and no sort of vindictiveness exercised. Otherwise I shall protest again ten times by letter.—Yours, FELIX."

On June 27, two months before the performance at Birmingham, "an immense piece of 'Elijah' is not yet copied." On July 12 Mendelssohn writes to Moscheles that as the touch of the Birmingham organ was so very heavy the last time that he played, he would not play one of his sonatas till he had first tried the organ; also that when "St. Paul" was given in 1837, it was followed by a selection from Handel's Oratorios. "I much disapproved of this," he says, "and trust it is not to be the case this time." On the 21st he writes to Bartholomew: "I am quite of your opinion that *accent* is the thing.

I much prefer the alteration of a few notes to a bad accent. A little more trouble will be amply repaid by a little improvement." The translation and adaptation of the German text to English words was the subject of a long and detailed correspondence between the composer and Mr. Bartholomew. These letters (of which only a few have been published) have been kindly placed at my disposal by Miss Elizabeth Mounsey, sister of the late Mrs. Mounsey Bartholomew. They are of the greatest interest as showing how very thorough Mendelssohn was in everything he did, even to the minutest details; and it is to be hoped that all the letters will ultimately be printed, and thus placed within the reach of musical students.

Mendelssohn had to slave away at his work in order to get it completed in time. "I have lived the life of a marmot," he writes on July 23. Just about this time Mr. Bartholomew wrote to him, saying that the opening phrase of "O rest in the Lord" was somewhat similar to the beginning of "Auld Robin Gray." This is the original form of "O rest in the Lord":—



Mendelssohn replied (in English): "Many thanks for your last letter, with the remarks about the song 'O rest in the Lord'. I do not recollect having heard the Scotch ballad to which you allude, and certainly did not think of it, and did not *choose* to imitate it; but as mine is a song to which I always had an objection (of another kind), and as the ballad seems much known, and the likeness very striking, and before all, as you wish it, I shall leave it out altogether (I think), and have altered the two last bars of the preceding recitative, so that the chorus in F may follow it immediately. Perhaps I shall bring another song in its stead, but I doubt it, and even believe it to be an improvement if it is left out." Mr. Bartholomew pointed out that the only similarity was in the first bar, and begged that it might be altered, and the song retained, as it was likely to be a great favourite. There can be no doubt of the genuineness of Mendelssohn's objection to "O rest in the Lord," as, writing on August 9, he again directed that the song should be left out; but in a postscript to this letter (dated August 10) he says: "About the song 'O rest in the Lord,' we will settle everything when we meet." Mr. Bartholomew happily persuaded Mendelssohn to retain what has become one of the most popular sacred songs ever written.

To return to the chronological order of the letters. On July 28 he writes to Moscheles that "Elijah" will take two hours in performance, and that if there must be something added to occupy the orthodox three hours, it should be a short complete work: "but, however this may be," he says, "don't let us have a ragout afterwards." It is interesting to find that the Overture to "Elijah," as well as the place it occupies, was suggested by Mr. Bartholomew. Mendelssohn's intention "was to write no overture, but to begin with the curse. I thought it so energetic," he says. "But I will certainly think of what you say about an Introduction, though I am afraid it will be a difficult task, and do not know exactly what it could or should mean before that curse. And after it (I first thought to write the Overture *after* it) the chorus must immediately come in." Mr. Bartholomew, in reply, observed that the chorus must not *immediately* follow the curse; but that an overture or introduction might intervene between the curse and the chorus, "Help, Lord! wilt Thou quite destroy us?"—that this orchestral movement might depict the gloom and desolation of the famine resulting from the curse, and thus

naturally lead into the choral cries of the people for help: for the harvest was ended, and they were still perishing by famine. This suggestion, both bold and poetical, was at once acted upon, with what success we all know. Writing to his translator on August 9, Mendelssohn said: "I have written one [an overture], and a long one."

Meanwhile Mr. Bartholomew was hard at work at the translation of the German words into English. He gave unwearied and loving care to this congenial task. The English version of every sentence was duly submitted to, and minutely criticised by Mendelssohn, and numerous alterations were the result. The chorus parts only were printed; the solo portions were sung from MS. copies, and the quartets from single voice parts. It was not till past the middle of June, a little more than two months before the Festival performance, that Mr. Stimpson, the chorus-master of the Festival, received the first instalment of the chorus parts. They came to him one at a time, and he deciphering of them was very difficult. Sometimes a bar was crossed out and a correction written above in red ink, that was erased, and something put above in blue ink, then that was not allowed to remain, because the original black ink version was preferred. Mr. Stimpson rehearsed all the choruses without accompaniment. When "Thanks be to God" came he was naturally struck with its originality. He kept his own counsel, however, and at the next rehearsal, when the first "But the Lord" (C in the bass, followed by D flat in the tenor—a minor second above—held against the sustained C) was sung, everyone stopped as if they had individually made a mistake. They looked at him, he looked at his score. "Yes, ladies and gentlemen, there it is, and you must sing it." When they had completed the passage, and realised the full effect of this masterly modulation, great was their enthusiasm. Mr. Stimpson had a most arduous task in preparing the choruses in so limited a time. As late as August 3, only twenty-three days before the performance, the arrival of the first two choruses of Part ii. were reported; and Mr. Bartholomew wrote to the Committee stating that the translation could not be completed till a few days before the Festival.

Having now reached the period of Mendelssohn's arrival in London, the incidents of the final rehearsals and the crowning triumph of his short life must be held over till next month.

(To be continued.)

MUSIC IN THE ALPS.

MANY of us are by this time more or less familiar with the performances of Tyrolese singers, as in their picturesque dresses they appear before fashionable Concert-room audiences in every large town of Northern Europe; but it is one thing to see these sturdy mountaineers and hear their stentorian voices in those essentially artificial surroundings, and quite another to witness their performances in their own native Alps, when they are free from restraint, among their own people, and bent, not on large gains, but simply on enjoying themselves to their hearts' content. No one who has had the good fortune to spend a fine Sunday afternoon about harvest time in an Alpine village, is likely ever to forget the scene when the last chords of the vesper service have died away, when the villagers in their holiday dress emerge from the pretty church with its needle spire of which they are so proud, and a troop of joyous young peasants and peasant girls wend their way to the inn on the Alp, by a footpath winding along the river, through rich green woods and meadows,

crossing one mountain torrent after another, till the bells of the cattle grazing on the Alp strike the ear. And if we follow the joyous company into the inn where the peasants from other villages are already assembled and music and dancing is in full swing, we shall witness a scene which in picturesqueness and originality has few equals, and requires not only a musician but a poet and a painter to do it justice.

Two violins, a zither or a "Hackbrett," and a flageoletto or "Schwegelpfeife" compose the rustic band, which is stationed at a table at one end of the room. Each young peasant who takes part in the dance sings, in his turn, a favourite, often improvised air, generally in slow waltz or "ländler" time, to which the bandmen beat time with their feet, and which they afterwards take up and play to the dance, while the peasant sustains the key-note by whistling it through his fingers, and with the other hand holds his partner who dances round him in a circle. He lifts his partner up, swings her round several times, and then, inverting the order, dances round her, clapping the soles of his feet with his hands, while she is whirling round inside the circle. This performance, which is interspersed with the peculiar Alpine shouts called the "Juchzer," is repeated with variations by each succeeding couple, while the bystanders sing the air, and the men emphasize the concluding notes of each stanza by stamping their feet. This combination of vocal and instrumental dance music, indeed the dance itself is the famous "Schnadahüpfeln," and the peculiar step accompanied by striking the soles of the feet with the hands is the "Schuhplattler."

The following is, for example, the opening stanza of a "Schnadahüpfeln":—

Come, Annamirl, come dance with me,
Sing, Annamirl, sing merrily:
What, Annamirl, what would I be,
If, Annamirl, I had not thee!

Each stanza is then generally followed by a "Jodler," which, as is well known, consists of rapid passages from chest to head-notes, sung sometimes with, and sometimes without words. The "Schnadahüpfeln" is by far the most original and characteristic musico-poetical form in which the peasants of the Tyrolese, Styrian, Corinthian, and Salzburg, as also of the Bavarian Alps, give expression to their sentiments, and portray wooing, wedding, leave-taking, separation, in short, every variety of domestic joy or sorrow from the cradle to the grave.

The following may serve as typical examples of original Alpine airs, as they are sung, played, and danced to:—

(1.) ECHO. Violin with Zither accompaniment.



(2.) LÄNDLER with JODLER and JUCHZER.



* These and the following airs, noted down or transcribed from the originals, are abstracted from a series by Prof. Ritter, of Würzburg (Journal of the German and Austrian Alpine Club, 1889).



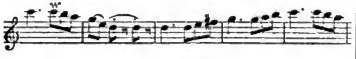
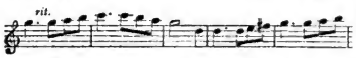
JODLER. Beginning slow, then quicker and quicker.



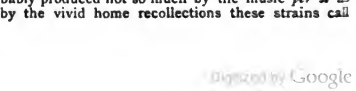
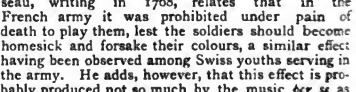
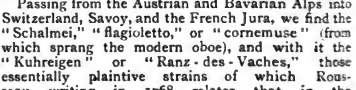
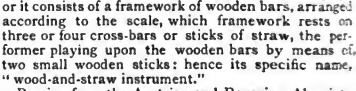
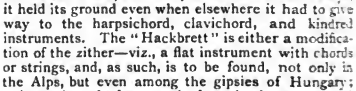
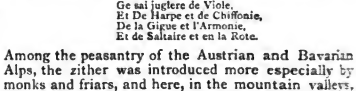
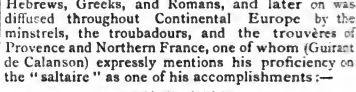
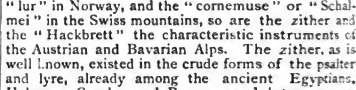
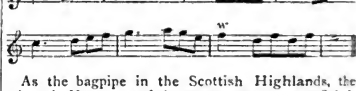
JUCHZER.



(3.) LÄNDLER.



(4.) SCHNADAHÜPFELN.



As the bagpipe in the Scottish Highlands, the "lur" in Norway, and the "cornemuse" or "Schalmey" in the Swiss mountains, so are the zither and the "Hackbrett" the characteristic instruments of the Austrian and Bavarian Alps. The zither, as is well known, existed in the crude forms of the psalter and lyre, already among the ancient Egyptians, Hebrews, Greeks, and Romans, and later on was diffused throughout Continental Europe by the minstrels, the troubadours, and the trouvères of Provence and Northern France, one of whom (Guirant de Calanson) expressly mentions his proficiency on the "saltaire" as one of his accomplishments:—

Ge sai juglere de Viole,
Et de Harpe et de Chiffoniaie,
De la Gigue et l'Armonie,
Et de Saltaire et en la Rote.

Among the peasantry of the Austrian and Bavarian Alps, the zither was introduced more especially by monks and friars, and here, in the mountain valleys, it held its ground even when elsewhere it had to give way to the harpsichord, clavichord, and kindred instruments. The "Hackbrett" is either a modification of the zither—viz., a flat instrument with chords or strings, and, as such, is to be found, not only in the Alps, but even among the gipsies of Hungary; or it consists of a framework of wooden bars, arranged according to the scale, which framework rests on three or four cross-bars or sticks of straw, the performer playing upon the wooden bars by means of two small wooden sticks: hence its specific name, "wood-and-straw instrument."

Passing from the Austrian and Bavarian Alps into Switzerland, Savoy, and the French Jura, we find the "Schalmey," "flageoletto," or "cornemuse" (from which sprang the modern oboe), and with it the "Kuhreigen" or "Ranz-des-Vaches," those essentially plaintive strains of which Rousseau, writing in 1768, relates that in the French army it was prohibited under pain of death to play them, lest the soldiers should become homesick and forsake their colours, a similar effect having been observed among Swiss youths serving in the army. He adds, however, that this effect is probably produced not so much by the music *per se* as by the vivid home recollections these strains call

forth in those removed from their native mountains, and by the superstitious belief that to hear them away from home is a foreboding of a death in the family. The following may serve as specimens of "Kuhreigen"—

KUHREIGEN.
(a)

(b)

(c) Andante.

Allegro.

Lento.

poco a poco stringendo.

Although Alpine music does not pretend to scientific flights, for it does not rise above the ordinary rules and combinations of the tonic,

subdominant, and dominant, it yet never fails to exert its charm as a genuine form of art, and has at all times proved an inexhaustible fountain from which composers have derived valuable ideas. Among the many well known and telling examples of this need only be mentioned the "Pastorale" (flute and oboe) in Rossini's "Tell" Overture, the "Tyrolienne" in Donizetti's "Figlia del Reggimento," Raff's Etude for pianoforte "The Echo," the same composer's Symphony "Die Alpen," as well as Pembauer's Symphony "In Tyrol," and Kling's (Geneva) Symphony "Le Salève." Again, numerous passages, and more especially "minuet" movements in the works of Haydn, Mozart, and Schubert, who lived, as it were, under the very shadow of the Alps, are distinctly traceable to Alpine origin; and to mention another less classical genre, many of Strauss's and Suppé's most effective and strikingly melodious waltz-airs are avowedly derived from Alpine, Styrian, and Tyrolese sources; as indeed the whole modulation, and the peculiarly bright and melodious, semi-pathetic and semi-humorous character of Austrian, and more particularly Viennese popular airs, the "Wiener Lieder," bear the impress of Alpine influence.

But to really appreciate how important a factor Alpine music has been, and still is, in the development of art, the lover of the Muse should repair to the green and romantic valleys of the Alps when they ring with the festive gatherings and rejoicings of the peasantry; for it is here, in these primitive, but eminently sympathetic surroundings, that the Muse has still a true and genuine home of her own.*

C. P. S.

THE following is an extract from the Minutes of the Senatus Academicus of the University of Edinburgh: "The Senatus desire to record their sense of the loss which the University has sustained through the recent resignation of their esteemed colleague and friend, Professor Sir Herbert Stanley Oakeley, Mus. Doc., D.C.L., LL.D., Professor of Music, and Composer to her Majesty in Scotland. When conferring on him the Honorary Degree of LL.D., in April last, the University enumerated his services to the Art and the Science of Music; and the Senatus now deem it right to add a few details of a somewhat more personal nature. During Sir Herbert's twenty-six years' tenure of the Chair of Music, his position was of a difficult and anomalous character. Without entering on the chequered history of the Chair, it is sufficient for the Senatus to recall the fact that it has never held a place in any academic curriculum, while its incumbent was precluded by academic rules from teaching any wide section of the public. To remove these obstacles to the usefulness of the Chair was ever Sir Herbert's earnest endeavour. While a less loyal and less enthusiastic Professor might have contented himself with teaching the necessarily small classes which annually presented themselves, Sir Herbert exerted a beneficent influence both in Edinburgh and throughout Scotland by the foundation of the Edinburgh University and other musical Societies, by his frequent organ recitals, by his work as a composer and a conductor, and by his admirable organisation of the Reid Concerts, by means of which orchestral music of the highest order was first adequately executed in this country. Lastly, Sir Herbert's

* Among the numerous published collections of Alpine music may be mentioned: "Kärntner Weisen" (Corinthian airs) (M. Koschat, Leipzig). "Steirische Tänze" (Styrian dances) (A. v. Goldschmidt, Hannover). "Tiroler Alpenlieder" (Tyrolese songs, for voice and pianoforte) (J. Gross, Innsbruck). "Edelweiss," sixteen favourite Tyrolese, Corinthian, and Styrian songs (J. E. Hummel, Munich).

repeated attempts to make his Chair the centre of an academical curriculum in music, so often baffled, have at length begun to yield rich promise for the future, for the Universities Commissioners have now wisely resolved to institute a faculty and curriculum of music in the University of Edinburgh. This triumph of Sir Herbert's most cherished aspirations forms a fitting memorial of the distinguished career of a colleague and friend whom the Senatus will ever remember with affection and esteem. The Senatus instruct their Secretary to transmit an extract of this minute to Emeritus Professor Sir Herbert Oakeley.—Extracted by J. Kirkpatrick, Secretary, Senatus Academicus, Edinburgh University, August 1, 1891."

THE Report on the regulations adopted in foreign countries for the control of street musicians, recently published by the direction of Her Majesty's Secretary of State for Foreign Affairs, is a document calculated to awaken mingled emotions in the heart of the best regulated Briton. Of all the emotions aroused by its perusal we take it that envy is likely to predominate. We are eminently fond of instituting comparisons between ourselves and foreign countries and saying "This, at any rate, is one of the things that they do not manage better abroad." In the present instance, however, the comparison is entirely to our disadvantage. In every important country in Europe, save our own, peace-loving citizens are safe-guarded from the ravages of the organ-grinder by strict police supervision. Even Spain is better off than we are in this respect. The guitar, for patriotic reasons, is tolerated, but street organs have been entirely suppressed. In the United States it is a rare exception to find a town in which they are accorded anything approaching free scope for their operations. They are either absolutely suppressed, as in Chicago; kept under by a prohibitive tax, as in Charleston; or strictly controlled, as in Boston and New York. The *Saturday Review*, of the 15th ult., concludes an article on this subject with the following remarks, which we cordially endorse: "With what purpose Her Majesty's Secretary of State for Foreign Affairs has collected his information we do not know, but we trust it is with the intention of introducing a great remedial measure. The lines of the Bill are, we think, clearly indicated by the example of foreign lands. Total suppression would, perhaps, be too drastic a measure, but the plague might be controlled by licences and a graduated tax. Let all street musicians be bound to obtain a licence from the police, and wear a badge, and let the price of the badge be—for the harp, five shillings a year; for the organ, one guinea; for the brass band, ten pounds; for the bagpipes, fifty; for all bands professing to have a political object, twenty pounds a day, and for all professing to have a religious object, one hundred pounds. Let begging be forbidden, and let every 'move on' be into the next parish. This Act would, we think, protect the reasonable freedom of the street musician, and yet defend the right of the unfortunate people with ears, whom he daily maddens, to be protected from torture."

THE near approach of the Birmingham Festival recalls the name of Sir Michael Costa, who greatly helped to increase the prestige of this important celebration. On turning over the pages of an old musical periodical we discovered that Costa's first appearance at Birmingham was not very successful. He was present for the purpose of conducting a "Cantata Sacra" (Isaiah, Chap. xii.), which his master, Zingarelli, had composed expressly for the Festival of 1829. The Birmingham Committee

would not hear of Costa as a *Conductor*, and he had to appear as a singer. Costa was only nineteen when he made his first bow before an English audience, and the way in which, according to the critic, he misconducted himself (not being permitted to conduct others) is thus described in the *Harmonicon* of November, 1829: "Having spoken of so many new compositions, we must now say a word or two of the new singer, Signor Costa. The bills kept us quite in the dark respecting this gentleman: it was not even announced as his first appearance; it was not stated whence he was imported, or whether his voice was base, soprano, or anything between. But this silence was well-judged, for it certainly did not lead us to expect much. His voice proves to be a tenor, not very unlike Begrez's in quality, and we have been informed he came from Naples, recommended by Zingarelli, who would have acted with more discretion had he kept both his *sacred song* and profane singer for the benefit of his Neapolitan friends. As a singer he is far below mediocrity, and he does not compensate for his vocal deficiencies by his personal address, which is abundantly awkward. In the theatre [where the secular concerts were then given] while singing the air 'Nel furor delle tempeste,' and accompanying himself, he had a narrow escape. The tempests proved contagious and were beginning to manifest themselves in the galleries, and had he remained but a few moments longer on the stage he would have witnessed a storm compared to which the roarings of his own Vesuvius would have seemed but a murmur."

ZINGARELLI'S "Sacred Song," referred to above, is thus dismissed by the following outspoken opinion: "The Cantata Sacra, composed for this Festival by Zingarelli, is one of the most tame, insipid things we were ever doomed to hear: a heap of commonplace trash from the first to the last note. After twaddling in B flat for half-an-hour, he ventures for a few bars into F, then returns to B flat, and there is an end. Poor Zingarelli! How much it is to be regretted that some kind and judicious critic did not, at the end of the first page of his manuscript, insert for his edification the words which Haydn affixed to the fragment of his eighty-third, his last, Quartet:

*All my strength, alas! is gone,
Old and weak am I.*

There is a freshness about these criticisms which is very exhilarating.

MADAME PATTI'S Bijou Opera House, the latest addition to her Welsh home, Craig-y-nos, Breconshire, is probably the most complete of its kind ever erected for private purposes. The auditorium is 42 feet by 27 feet with a height of 22 feet, and the concave ceiling is supported by twelve Corinthian columns, the intervening wall spaces being decorated in panels. The only gallery is situated in the curved recess at the end farthest from the proscenium. The floor slopes towards the stage, but by a simple arrangement it can be raised to the same level, thus providing, when required, a handsome ball-room. One hundred and eighty seats are provided, though room could be found for an additional forty. The proscenium is 20 feet wide and 19 feet high, the stage itself being 40 feet wide and 24 feet deep, and furnished with every modern appliance for working the scenery, of which sufficient is provided for mounting some half-dozen favourite operas. The *tableau* curtain is of electric blue silk plush, matching the upholstery of the house, and the act-drop represents Madame Patti in the character of *Semiramide*, driving in a chariot a pair of fiery steeds. The lighting in the day time is

secured by lantern lights filled with ground glass, and at night by electroliers. The architects were Messrs. Bucknall and Jennings. Although a kind of test performance was given in August of last year, when Mr. W. F. Hulley's comic opera "The Coast-guard" was performed, the theatre was not formally opened until the 12th ult., when, in the absence of Mr. Henry Irving, the inaugural address was delivered by Mr. William Terriss, and Madame Patti, assisted by several distinguished artists, appeared in the characters of *Violetta* in the first act of "Traviata" and *Margarita* in the garden scene of "Faust." On a subsequent evening Madame Patti sustained the part of *Lady Enrichetta* in the "Spinning-wheel" scene of "Marta," and that of *Juliet* in the "Balcony" scene of Gounod's opera. Signor Arditi conducted, and it is scarcely necessary to add that the greatest enthusiasm prevailed amongst the audience, which, in addition to a large house party, included numerous guests from Swansea, Brecon, and the surrounding neighbourhood.

THE subject of Arrangements is one which never fails to stir the bile of the musical critic, though it is hard to see why. Most composers keep some kind of sketch-book in which they jot down musical ideas, which, at a future time, they employ very differently on their first intentions. Thus, a theme originally conceived for a string quartet may eventually be used for a comic opera, or *vice versa*. There is nothing artistic in this, and, as a matter of fact, few people ever know the true history of a theme—not even the composer himself always; nor is the latter obliged to confine himself to one presentation of his idea; the great masters have often dished up the same material in several forms. But when once a musical idea has become popular in one shape, most people resent its reappearance in another, even carrying their fastidiousness so far as to object to any change in the performing medium—e.g., a pianoforte piece must not be played on the organ, or by the orchestra, or sung; these are deadly crimes. Yet here we are open to the charge of inconsistency, for the reverse of all these arrangements is quite allowable. We saw the other day on book-stall two pieces of music side by side, forming a curious pair. One was Mozart's last three Symphonies, arranged for the pianoforte by Pleyel; the other is three Pianoforte Sonatas by Mozart, arranged for full orchestra by some French musician whose name did not appear. It is difficult to say why we do not object to a line-engraving being made from Mozart's delicate orchestral painting, and yet feel shocked at any one adding orchestral colour to his monochromes.

BUT there is arrangement and derangement in music. When a work is popular it is instantly rearranged—with or without leave—for any combination that happens to be in vogue. It is not generally known that many of Chopin's pieces, on their first successful publication, were arranged for voices—yes, in scraps of the B flat minor Scherzo and G minor Nocturne! A "set of Waltzes" horribly scored foratre-band has been, even of late years, concocted in his E flat and A flat Waltzes. Schumann's lumber Song "has not only been similarly treated, but is arranged as a vocal duet. Raff's Cavatina for violin makes rather a good vocal piece (we don't know at words are set to it, and it doesn't matter), while hardly necessary to remind the reader that every rag, from "Don Giovanni" to "Carmen," has had its lot of quadrilles torn from its living flesh. "Der Henschütz" and "Aida" are, perhaps, the most serious instances. Wagner has till now escaped

this indignity, but in 1876 there was advertised in the German papers a set of Quadrilles by Hans von Bülow on themes from "Der Ring des Nibelungen." It never was published, however, and was either suppressed or else—more likely—was a mere joke.

THE Germans are beginning to note, with a feeling akin to dismay, the increasing tendency on the part of their instrumentalists to migrate overseas. Certainly, if creation were convertible with execution, it would seem to be the case in music that "Westward the course of empire takes its way." A leading German musical paper notices that three distinguished players have quite recently taken their departure for America: Herr Brodsky, the leading teacher of the violin at the Conservatorium of Leipzig; Herr Schuecker, a harp player of the same town; and Herr Steindel, the leading violoncellist of the Berlin Philharmonic Orchestra. Herr Brodsky has gone to join the staff of the new Scharwenka Conservatoire in New York, while his fellow-townsmen enters the ranks of the famous Thomas orchestra at Chicago. However, if America is dependent on Europe for instrumentalists, she redresses the balance by the liberality with which she bestows singers on the old world. American *prime donne* are now ubiquitous. There is hardly an opera house in Europe without one or more of them. The strange thing is, that while prodigal of female singers, America has produced singularly few male artists of any note. This is a point which should interest physiologists, unless the solution is to be found in the all-engrossing pursuit of the almighty dollar by the male portion of the American community. And yet America has produced many notable actors.

DR. ALFRED STELZNER has invented a new stringed instrument, with a compass between that of the viola and the violoncello, which he calls the "violotta." By means of this instrument a new setting of quartets is made possible. A Naples correspondent says that an experiment has been made with it in Dr. Stelzner's house at Wiesbaden, at which Dr. Joachim was present and played the new instrument in some quartet music composed by Dr. Stelzner. Amateurs and professional players will wait with interest the production of the instrument in the London Concert-room.

THE name given to the new instrument is somewhat similar to the term employed for those compositions of secular character in which every licence of harmony and counterpoint not permitted in sacred music was tolerated. Morley speaks of these villotte or villancicos as clownish. The position claimed for the violotta between the tenor violin and the violoncello, has been occupied in time past. The "mean" of a chest of viols and the "viola da gamba," held the like place in a "Consort." The desire to graduate the tone, so that the sound of the several instruments in string combinations should be to a certain extent equalised and facility of execution attained, suggested to Johann Sebastian Bach the invention of his "Viola pomposa," an instrument somewhat smaller than the violoncello, but tuned like it, and furnished with a fifth string tuned to E. The elder Stamitz taught and the younger, his son Karl, became a great virtuoso upon the viola alto or violette, an instrument somewhat similar to the new invention. Then there was also the baryton, for which Haydn wrote some sixty pieces; and later the alto viola, a large tenor violin, which has been played upon in public quite recently, so that there is little if anything new under the sun.

FACTS, RUMOURS, AND REMARKS.

IN the *Illustrated World's Fair*, a publication devoted to the affairs of the projected gathering at Chicago, the subject of the musical arrangements is thus spoken of: "It is evident that if those who are to have charge of the musical features of the World's Fair will make but a limited use of the opportunities afforded them, the department will be wonderfully worthy and attractive. The interest in whatever programme is finally fixed upon will be genuine, and it is one that will not flag or wear out. There is possibly no other part of the Fair which will attract such general attention or appeal so universally to all comers, without distinction of age, caste, or nationality. Precisely what the character of this programme is to be is not yet determined."

"As to the actual production of musical works, there is almost everything to be done, and, as Mr. Thomas has already pointed out, there is no time to be wasted. The orchestral performances will be under Mr. Thomas's direction, and the choral work will be led by Mr. William Tomlins—probably as competent a team of managers as could have been found anywhere on the globe. Mr. Tomlins is already drilling a chorus of 1,000 children for the Fair, and this in itself promises to be a unique and remarkable feature. Mr. Thomas's orchestra will be perhaps the best in the world; and the great chorus of Mr. Tomlins' Apollo Club, which will probably participate in some way, is as well drilled a body of singers as could be desired. Equipped with these able performers and possessed of such brilliant composers as the nineteenth century can boast, something new and great ought to be written. There are plenty of great composers to call upon, but it is preposterous to expect them to consent to take part in a competition. To mention only the names of Brahms, Tschaiakowski, Dvorák, Massenet, Saint-Saëns, and Rubinstein abroad, and J. K. Paine, Arthur Foote, Dudley Buck, and E. A. McDowell in this country is to prove that we have brilliant resources to fall back upon." Here it may be noted, *en passant*, that the name of any English composer is conspicuous by its absence. It is quite right and proper that American composers should have prime consideration in arrangements intended to be National. A German musician would probably be preferred for second place; and if a third is required an Englishman might be invited, and so the music of the "World's Fair" might be cosmopolitan in character.

"NATURALLY the man upon whom the success of the musical programme will most largely depend is Theodore Thomas. He will be directly responsible for all the orchestral performances; the general oversight of all other productions will be his, and it is his judgment to which deference will be paid in deciding the character, scope, and arrangement of whatever programme may be fixed upon. His exalted, unique position among American musicians gives him a right to this authority, and it would be an unwholesome experiment to commit it to other hands."

"WILLIAM LAWRENCE TOMLINS, whose chorus of children promises to be one of the distinguishing features of the Fair, has the inherent genius of the chorus-conductor. He was born forty-seven years ago, in London, England, and was a musician before he was fairly a boy. At the age of seventeen he led performances of Handel's 'Messiah' and waved his *bâton* over mature soloists, players, and choristers. He came to New York in 1870, and filled several

ambitious places as organist. A few years later he became Conductor of the Apollo Musical Club, the leading Choral Society in Chicago. This position he has filled ever since with the best results. The positions which the two Conductors will occupy in whatever work they may do for the World's Fair will be co-ordinate, and it will be not the least fortunate feature of the enterprise that the two men understand each other and work together in harmony."

"WE are all Socialists now," though many of us do not know it and would be terribly shocked were the truth revealed. The old-fashioned Individualism upon which Englishmen once prided themselves is passing away, and year by year society becomes more and more organised for common ends. Socialism certainly is at the bottom of all the discussions about providing amusement for the people, not through private enterprise, but as an act of constituted authority. Attract a condition we shall, no doubt, eventually arrive, and the London County Council's band, supported out of the rates, is a significant earnest of the fact; but really people who would rush into print concerning this matter ought first to master the difference between silly twaddle and profitable suggestion.

SOME of the sapient correspondents of the *Daily Telegraph* have lately advocated the establishment of parish balls and concerts at the expense of the ratepayers. Could any possible scheme be more absurd? In the days to come, when, as writers of prophetic fiction show us, we shall all be fit company for one another, England may have a Minister of Amusement as well as of Education, and free dancing, free music, and what not else, may be organised from Whitehall; but at present—well, the difficulty at present has been smartly expressed by a common-sense sharer in the newspaper debate.

THE correspondent referred to put the matter thus: "That the middle and working classes crave for amusement is proved beyond question by the crowded condition of our music halls and theatres of varieties. I venture to say that if fewer restrictions were imposed on these establishments, and greater facilities afforded for the obtaining of licences, there would be no necessity for the utilising of town halls or other parochial buildings for entertainments which some portion of the ratepayers object to, and with some reason. Why should Mr. Splitfig (the grocer, who is a Wesleyan and objects to fun in any shape, be compelled to pay rates to support that which his soul abhors? We can't deny that he is entitled to a voice in the matter of the utilising of the town hall for other than strictly parochial business, since he is compelled to pay rates out of which the hall was built. Mr. Bangdrum, of the Salvation Army, has just as much right to the use of the hall as any other parishioner who wants to air his accomplishments and powers of pleasing. You cannot cater for all classes of ratepayers. You must offend some while pleasing others."

ANOTHER correspondent, equally endowed with common-sense, touched upon the same difficulty:—"But the point originally raised was the practicality of vestries and local bodies organising amusements for the people. This looks very nice on paper, but in practice, I am afraid, it won't wash. To begin with, there is the difficulty of bringing together in harmony the nicely distinguished grades of middle-class society. Would Mr. and Mrs. Jones (who keep a double-windowed draper's shop in the main road) condescend to honour Mr. and Mrs. Brown (who do a flourishing

catcher's trade in a side street) with their society? think not, and cannot see how an organised gathering of the kind would be enjoyable to the majority. We are all this time assuming that because London life seems dull the people don't enjoy themselves. Some people like dances—very well, in the season here are balls; others like concerts, and I am sure to one can deny there are plenty of these within the means of the poorest. Again, other folk prefer to stay at home and spend their evenings in reading books of great writers' or 'society novels and magazines,' or with music, or a quiet rubber, and in various ways. All this may make the place seem dull; but are we to suppose that people would choose these ways of spending their time were it not a pleasure to them?"

We may depend upon it that things are not so bad as they seem in respect of amusement. That they may be better we admit as readily as that they are improving year by year. But our vast and complicated London largely supplies every man with the pastime he can best enjoy. This is especially the case as regards music which abounds in all its forms, and need not be missed by any who really seek it. Perhaps we had better go on for some time longer as we are now going, simply asking the authorities to give needful facilities where they can prudently do so, and leaving the public to benefit in their own way.

THERE have been several attempts made to compose an Australian National Anthem and to set those words to fitting music. The news of the last and the best effort in this direction comes from Melbourne in Victoria, where, to celebrate the Queen's birthday, a choir of 10,000 State school children were massed in the Exhibition building and sang before an audience of 20,000. The words of the new anthem, "Maker of Earth and Sea," are by Mr. J. Brunton Stephens, and the music has been written by Dr. J. Summers. Poet and composer are in thorough accord and the emphatic favour with which the new anthem was welcomed showed how spontaneous was its reception. The audience demanded its repetition again and again. Certainly no national anthem has had such a good beginning, for the children in 10,000 homes have learned it by heart and are never likely to forget it. Already 15,000 copies have been sold, and steps are being taken to have it performed by Festival choirs in various parts of the colony.

THE London Musical Committee, formed under the chairmanship of Mr. Alfred Littleton to raise funds for augmenting the endowment of St. Michael's College, Tenbury, has now closed its accounts and sent £158 to the Secretary of the General Committee. This sum in no way represents the amount subscribed by the musical friends of the late Sir Frederick Ouseley, as many of the musical Graduates and residents in Oxford sent their donations to the Committee formed there. The amounts received from various sources for the Endowment Fund, including a handsome legacy of £20,000 from the late Miss Rushout, are now almost sufficient to enable the present Warden of the College to carry on the work in the manner originally contemplated by the founder. The General Committee intend to keep the list open till Christmas, so that those still wishing to subscribe can send their contributions to the Rev. the Warden, St. Michael's College, Tenbury.

THERE is little profit to be got out of the dispute between Mr. Maurel and Mr. De Lara concerning the

non-production of the opera-oratorio, or oratorio-opera, the "Light of Asia." These gentlemen have, however, thought fit to lay their respective grievances before an indifferent public, who now know, as far as they have cared to read, that Mr. Maurel declined to take part in a work which he considered to be insufficiently rehearsed, and that Mr. De Lara, making a different estimate of what constitutes preparedness, has declared Mr. Maurel's statements to be "exaggerated and inaccurate." So the quarrel stands, and pending its settlement the world will doubtless refrain from agonising on the rack of expectation. There is always the "Garden of Sleep."

FROM Auckland, New Zealand, we hear that Madame Patey has had an enormous success. Seven Concerts were given instead of four as originally intended, and all were crowded, though the tickets had been bought up by speculators, who charged fancy prices. Madame Patey next went to Wellington for five Concerts, and then to Christchurch and Dunedin, the same good fortune attending her. She will call at Tasmania for four Concerts on her way to Melbourne, where she is booked for a farewell performance. Four Concerts in Adelaide end the tour, the distinguished contralto immediately taking ship for home. Mr. and Mrs. Patey sail in the Yarra, a French boat.

ANOTHER Transatlantic invention: "A patent for a contrivance applying to wind musical instruments has been granted to Harry J. Light, of Sedan, Kan. This invention provides means for changing the pitch or key of this class of instruments, as the clarinet, flute, &c., by the lengthening of the bore by means of rings, to be placed between the several joints of the instruments. The rings or washers are made of bone, gutta-percha, celluloid or other suitable material, and their interior diameters correspond precisely to the diameter of the bore of the instrument. Exterior rings are employed to fill the spaces covered by the extension of the sections to give the instrument the usual smooth appearance."

THE Germans of Newark (N.J.) having held a Saengerfest on a Sunday, were reprimanded by the Reverend Mr. Brady as thus: "These Saengerfest singers, like the Turners, are mainly atheist—sinful, recreant, Sabbath breaking, beer swilling Germans. When the big Saengerfest arrived Newark acted like an old maid. She put on all her finery and danced to German music. That wasn't music; it was atheistic wind. Music comes from the Church of God, yet these infidels dare to use it to overthrow the Christian Sabbath. If it were not for the religion surrounding the German throne their empire would be pulled down by their beer and balderdash."

FROM the Chicago *Tribune*: "'Music,' said the eminent pianist, as the reporter to whom he had kindly accorded an interview ran his pencil rapidly over the paper, 'is the most elevating of sciences. It moves the depths of one's nature, refines the sensibilities, and enlarges the heart. It—what were you about to ask?' 'I should like to know, sir, how you regard the distinguished virtuoso, Professor von Bergstein, as a musician.' 'He is nothing, sir, but a cheap vile imitator—a base counterfeit—a tenth-rate keyboard banger, sir!' exclaimed the eminent musician, scowling fiercely."

THE accounts of the recent Chester Festival show a satisfactory result, the outgoings being £2,942 and the incomes £3,128; balance on the right side, £186

—an advance of £100 upon the previous Festival. This is not an imposing sum, but, on the other hand, it must be remembered that the Cestrians are wholly dependent upon the sale of tickets, and that under similar conditions at the Three Choir Festivals the rule is for expenses to run ahead of receipts. The Committee voted one hundred guineas to their energetic Conductor, Dr. Bridge, and handed £70 over to the Cathedral Restoration Fund.

ANOTHER story of the organ blower: "A church near Boston recently gave an entertainment for the benefit of one of its numerous charities, and at the end of the evening one of the gentlemen in charge was paying several people for their services in connection with the affair. Finally he approached the boy who had blown the organ, and said: 'Well, Willie, how much do we owe you for your work this evening?' The boy looked at him in genuine surprise. 'Why, Mr. W.," said he, 'didn't the rest of the talent give their services?'"

THE following may pass at the present season:—"Cousin Ella, of, Kalamazoo—Yes, I did come home before the last number.

"Cousin Rose—What has so vexed you, dear?

"Ella—The insufferable ways of artists, musical and otherwise. Patti advertises a complexion beautifier, Langtry extols a hair dye, and now the tenor of this evening sang of an Italian ointment. I came right away!

"Rose—Heavens! What did he sing?

"Ella—All about 'Salve Dimora.'"

THE *Jeweller's Weekly* is responsible for the subjoined:—"Deacon (of the Mt. Pisgah Coloured Methodist Church to the retiring pastor): 'De flock hab tuk up a c'lection and bought yer dis heah 'stantial timepiece to show de lub dey feels to deir pasture.' The pastor (examining the Waterbury): 'Brederin and sistern, I's ovahome wif gratitude an' can't find words to 'spress my feelin's. De congregation will jine in singing "Dere Nebah Endin' Spring Abides."'"

SOME of our American contemporaries inform their readers that Sir Augustus Harris was knighted as a reward for organising the Covent Garden entertainment in honour of the German Emperor. It is well they should know that Manager Harris is also Mr. Sheriff Harris, and that when a crowned head is entertained by the City it is usual for the Lord Mayor to receive a baronetcy and the Sheriffs knighthood. It was Sheriff Harris and not Manager Harris who earned the accolade.

A CORRESPONDENT writes that Sir Augustus Harris has engaged a young mezzo-soprano, Miss Daria Farini, for opera and concerts in London. Miss Farini, who was born in England and educated abroad, made her *début* in Italy at the beginning of the present year, having previously studied at Milan under Madame Galetti-Gianoli. Our correspondent describes the young lady as endowed with a charming appearance and a flexible, sympathetic voice.

DR. HUBERT PARRY'S twelve-part setting of the "De Profundis" is exciting much interest among those who are rehearsing it for the Hereford Festival, now close at hand. There seems to be general agreement that, besides being one of the most difficult, it

is one of the noblest works in sacred music. We are not a bit surprised. In choral composition of an elevated character Dr. Parry has no superior the world over.

OUR ultra-Wagnerian contemporary, the *Musical Courier*, observes: "There seems to be a general impression that Cosima Wagner in the rôle of *Pössi Bah* of Bayreuth has experimented not wisely but too well." This *à propos* to an article in which the writer declared: "It is all gush and gabble to say that the Bayreuth performances are the best in the world." Do these ominous signs mark the beginning of the end?

ENGLISH music has been dull this year. What are our composers all about? With the exception of "Ivanhoe" there has really not been produced a single work of any importance by a native composer. Let us hope that the approaching Festival season will make up for the eight blank months, but it really looks as if our English musicians were suffering from lack of encouragement, or temper, or something.

HANSLICK is credited with a thoughtful remark concerning dance music: "The lowest class of dance music has only to do with the feet; in a higher grade it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class, it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance, to its social and ideal importance."

MR. W. HENRY THOMAS, who has been visiting Mr. Joseph Bennett, at Amberley, Gloucestershire, made quite a sensation, on two successive Sundays, by his performance of the Voluntaries at the village church. He played selections from Beethoven, Grieg, Raff, Handel, and other masters, to the great delight of many who remained to hear him after the services.

A DROLL error of the press has appeared in the *Musical Courier*, which made its joint-editor, Mr. Floersheim, say that at Aix-la-Chapelle he was "capable of truly enjoying a nearly three weeks' performance of 'Joshua.'" That Mr. Floersheim can enjoy Handel at all is sufficiently remarkable; but three weeks of him!

It is reported that Mr. A. Bonamici is about taking an opera company out to South Africa, with Mr. Dan Godfrey, jun., as Conductor. The Dark Continent is brightening more and more. How about the "sacred lamp" of burlesque? Mr. John Hollingshead should be up and stirring, with his face to the new Land of Promise.

MADAME MINNIE HAWK recently gave a Concert at Lucerne in aid of the American Church there. She sang selections from "Mignon," "Carmen," &c., and was assisted by two solo pianists—Miss Muriel Drewett and Mr. J. H. Peter, of Edinburgh. The receipts amounted to the handsome sum of 3,000 francs.

GOUNOD is now said to be better—indeed, "practically restored to health." This is good news, and we send heartiest congratulations to the venerable composer. There are so few really great creative musicians left to us that those who do remain should be esteemed as precious.

MR. C. LEE WILLIAMS is making satisfactory progress with the Church Cantata which will be produced at the Gloucester Festival next year. The subject, "Gethsemane," is treated both by librettist and composer according to the plan they worked out in "The Last Night at Bethany."

AN American paper tells us truly enough, that it is "absurd and unreasonable to expect superior teaching of an æsthetical quality from an incompetent amateur." As our contemporary appears to draw a distinction, we should like to know what may be expected from an incompetent professional?

JOYFUL news! An American has invented an "adjustable pianoforte mute," and Vladimir de Pachmann is "sure that it will prove a great blessing to all who play, or intend learning to play the pianoforte." It strikes us that the neighbours will have most reason to be thankful.

ACCORDING to the *Daily News*, Sir Arthur Sullivan has in view another serious work for the Royal English Opera, and a new comic piece for the Savoy. We are glad to hear it, but at present both novelties are "in the clouds."

THE enterprising owner of an American hotel—he is described as Millionaire Plant—has bought a huge orchestra and connected it by telephone with each apartment. Wakeful guests may now turn on at any moment "music such as charmeth sleep."

A TRANSATLANTIC contemporary, speaking of a rival sheet, exclaims: "What a jolly liar the—(we had almost written *Edinburgh Gazette*)—continues to be, and always will be!" Has Mr. Potts emigrated?

MR. WALTER DAMROSCH is of opinion that, while all Americans are not musical, "those that are are much more highly cultivated than the average German."

THE *Musical Herald* of Canada, which was edited by two gentlemen, has ceased to exist. Its successor, the *Dominion Musical Journal*, is edited by one lady. What will she do with it?

FROM a contemporary: "Choirs, like mules, kick up their heels whenever it suits them. There are no rules about such demonstrations."

ROYAL ACADEMY OF MUSIC.

THE awards obtained by the students in the past session of the Royal Academy of Music were distributed on July 29, at St. James's Hall, by the Princess Louise, who was accompanied by the Marquis of Lorne, and attended by Lady Jane Taylor and Colonel Collins. Among those present were Dr. A. C. Mackenzie (the Principal), Professors Randegger, Sauret, Cummings, Westlake, Beringer, Steggall, John Thomas, Betjemann, F. Corder, and W. Macfarren; Mr. T. Threlfall (Chairman of the Committee), Mr. Horton Smith, Mr. C. Santley, Mr. Treherne, Mr. Meadows White, Professor Dewar, and Sir F. Abel (Directors), and the Secretary.

Dr. Mackenzie, who was warmly cheered, expressed his belief that the past session had probably been the most gratifying one, both in material as well as in artistic respects, in the annals of the Academy. The major part of this success was attributable to the unselfish efforts of their accomplished and experienced staff of professors. Throughout the year their attention had been directed to the general

improvement of the curriculum. During next session a series of weekly lectures on the "History of Music" would be delivered to the students without any increase of fees. Through the kindness of the many friends the Sinton Scholarship, for violinists, would soon come into active operation. After expressing great satisfaction at the operative performance which they were enabled to give last February, through the kindness of the lessees of the Avenue Theatre, and acknowledging the deep debt of gratitude which the Academy owed to its Chairman (Mr. Threlfall) as well as to the Committee over which that gentleman presided, Dr. Mackenzie referred with gratification to the results, as testified to by the Boards of Examiners, of the students' work in the past session, observing that such results greatly encouraged those who were zealously guarding the honour of the Academy to continue their endeavours to raise the standard of the course of studies to one of consummate excellence. (Cheers.)

The Princess Louise, who was cordially received, then distributed the awards. The Charles Lucas silver medal was taken by George F. Wrigley, for the composition of a Kyrie Eleison and Gloria. The Parepa-Rosa gold medal, for the singing of pieces selected by the Committee, the Evill prize (ten guineas), for declamatory English singing, exemplified in pieces chosen by the Committee, and the Leslie Crotty prize (ten guineas), for the best performance of a recitative, a cantabile, and a dramatic scena, selected by himself, were taken by John Walters. The Sterndale Bennett prize (ten guineas), for the playing of a pianoforte composition by Sir W. S. Bennett, selected by the Committee, was won by Miss Llewella Davies. Miss Mary Hay took the Llewellyn Thomas gold medal, for declamatory English singing, exemplified in pieces chosen by the Committee, and also the Sinton-Dolby prize (five guineas), for the singing of a piece chosen by the Committee. To Gordon Fletcher was awarded the Joseph Maas memorial prize, for the singing of a piece chosen by the Committee; the Rutson memorial prizes (purses of six guineas), for clear enunciation of words and steadiness of intonation in singing pieces chosen by the Committee, were gained by Miss Ethel Barnard; the Louisa Hopkins memorial prize (ten guineas), for the playing of a pianoforte piece chosen by the Committee, was taken by Miss Edith Williams; the Santley prize (ten guineas), for accompaniment and transposition, was awarded to Frank Hollis; and Aldebert Allen won the Silvani and Smith prize, a wind instrument of the value of ten guineas, "awarded to the competitor who shall be judged to play best the pieces chosen by the Committee." The other principal prizes were taken by Miss Ethel Barns (Potter Exhibitioner), John Walters (Westmoreland scholar), Ernest Skipsey (Sterndale Bennett scholar), Miss Edith Mary Hands (Parepa-Rosa scholar), William Henry Bell (Sir John Goss scholar), Miss Maude Rihl (Thalberg scholar), Robert H. Macdonald (Henry Smart scholar), William F. Winckworth (Hine gift), Miss Catherine Williams (John Thomas Welsh scholar), Miss Hannah Hotten (Sinton-Dolby scholar), Miss Grace M. W. Henshaw (Liszt scholar), and Granville R. Bantock (Macfarren scholar). Mr. Threlfall then proposed a cordial vote of thanks to the Princess Louise, which was carried by acclamation and acknowledged by the Marquis of Lorne.

THE BAYREUTH FESTIVAL.

IF it cannot be said that the Wagner celebrations which came to a conclusion on the 19th ult. passed off with no disturbing elements, they at any rate afforded convincing testimony to the stability of the art-enterprise in the little Franconian town. The public interest in this year's Festival was far greater than on any former occasion, and it was to this cause that the unpleasantness arose which has since happily passed away in consequence of timely concessions on the part of those in authority. Members of branch Wagner societies in various parts of the world thought themselves aggrieved because they were not accorded priority in the choice of tickets, some of them being wholly excluded on account of the lateness of their application. Secessions on a large scale were threatened, but an amicable arrangement was at length effected by which members of the Wagner-Vereine will in future be afforded special

rights before the public, in regard to selection of places, until May 15. This is well so far as it goes, but it may be questioned whether it would not be wise on the part of the central society and its auxiliaries to dissolve, on the ground of the work they undertook being now accomplished. When a strong prejudice existed against Wagner's music-dramas and art-theories, special propaganda were necessary to disprove the misleading statements of the master's opponents, and to evince to the world that the message he had to deliver was worthy of respectful consideration. The time of trial, however, has happily passed; the commanding genius of the Bayreuth poet-composer is now generally acknowledged, at any rate, in all intellectual circles, and the associations which bear his name might very well sing a "Nunc dimittis."

Passing from this subject we may proceed to consider the salient features of the recent celebration, of which the production of "Tannhäuser" was, of course, the most important. Although the last of the operas which saw the light when Wagner was Kapellmeister at Dresden is now a stock work in every European lyric theatre, the Paris version is not yet generally familiar, and except at Munich and Vienna the scenic accessories, which are important in a work in which the supernatural element enters so largely, have never met with the attention demanded by the directions in the composer's score. At Bayreuth the work of preparation was long and thorough, and the result showed that no expense had been spared. To come to particulars, two sets were employed in the Venusberg scene, the first of them occupying the whole of the vast stage. The scene of the valley, with the Wartburg and the serrated Venusberg in the distance, was also in duplicate, the first set being bright with spring flowers, and the second ruddy with autumn tints. Very beautiful and true to nature were the effects of light in the third Act, when the glow of sunset gradually fades into deepest night, which in its turn gives place to a brilliant dawn. Exquisitely arranged too were the visions of the Rape of Europa, and Leda and the Swan in the first act, and the cloudy presentment of Venus and her crew in the last. The scene of the Tournament of Song was an exact copy of the original at Eisenach, of course on a very enlarged scale. The costumier here had a rare chance, of which he made the most, and the assembling of the guests was carried out with the most perfect nicety of detail, showing how much pains had been taken to ensure historical and archaeological accuracy. One slight defect in the otherwise perfect arrangement of the pilgrims' choruses must be mentioned. Surely as they passed the shrine of the Virgin the *devotées* should bow the knee, or, at any rate, doff their hats; but this, for some reason, was not done. With regard to the interpretation of the music, the *ensemble* calls for far higher praise than the efforts of the principal artists, taking them collectively. Mr. Winkelmann must have deteriorated greatly as a vocalist since he made a marked impression in the titular rôle at Drury Lane in 1882. His phrasing can only be described as abominable in the first and second Acts, but some atonement was made by his fine declamation in the grand scene where *Tannhäuser* relates to the sympathetic *Wolfram* the non-success of his pilgrimage to Rome. The part last-named had two first rate exponents in Messrs. Reichmann and Scheidemantel, and if the last-named was superior in vocalisation, there was nothing to choose between them in any other respect. The character of *Elizabeth* was shared between Miss Wiborg and Miss de Ahma, both of them new-comers and selected on account of their youth, it being rightly conceived that *Elizabeth* should be represented by a young artist able to convey the idea of girlish purity. Miss Wiborg, unfortunately, has not the vocal strength necessary for the music, at any rate in so large a theatre; but Miss de Ahma's organ is powerful, though, perhaps, not as yet quite under control. It would be impossible to overpraise the *Venus* of Madame Sucher. This part was greatly amplified by Wagner in the Paris version, and the added music is as impassioned and effective as the finest episodes in "Tristan and Isolde." Queenly in appearance and manner, graceful in movement, and still splendid in vocal resource, Madame Sucher simply astounded those only familiar with ordinary performances of "Tannhäuser," in which *Venus* is generally given to a second-rate soprano. Madame Mailhac also made

a strong impression in this character, and as regards the subordinate parts it may suffice to state that they were all most carefully filled. If the orchestral music was taken at a somewhat more deliberate pace under Mr. Felix Mottl than that to which we are accustomed, the perfect attention to the matters of accent and phrasing could not fail to be noted by all intelligent listeners, and the chorus was equally above reproach. Among those portions of the Opera which proved most impressive was the magnificent *Finale* to the second Act, which is usually hacked about in a merciless fashion. In brief, "Tannhäuser" at Bayreuth was a revelation, even to those familiar with the work, and it will doubtless prove a very attractive feature in future celebrations.

The original scheme this year did not include any performances of "Tristan and Isolde," but in response to general requests, arrangements were made to give three representations of this greatest of all Wagner's music-dramas, and the seats for these were so readily taken up that many persons were disappointed. Madame Sucher remains an incomparable *Isolde*—a rôle she first sustained in London nine years ago—and it was a pity she was not associated with a more sympathetic *Tristan* than Mr. Alvary, who, singing throughout with care, failed to rise above mediocrity in his acting as the chivalrous hero, and the third Act, when he succeeded in infusing a moderate amount of passion into his efforts. The representatives of the smaller parts were the same as in former years, and no further comment is necessary.

To many, perhaps the majority of visitors to Bayreuth, "Parsifal" is by far the greatest attraction. Their symptoms in the score, it is true, of a decadence of power; but if "Tristan" represents the brilliant noon of Wagner's art, "Parsifal" may at any rate be compared to a beautiful sunset. The religious impressiveness of the whole conception, and the mingled grandeur and reverence which the master has displayed in his treatment of the most subtle mysteries of the Christian faith, only become fully apparent after many repetitions, and consequently those to whom the work may at first seem an enigma find it most effective, and we may add, edifying at each successive performance. The rôle of the mystic hero was shared this year by Messrs. Van Dyck and Grüning, both very earnest and capable Wagnerian artists. The former is the more imposing of the two, and in certain episodes, especially where in the scene of the temptation *Kundry's* kiss serves to awaken his intelligence, and at once shows him the heinousness of sin and the necessity for lofty action on his own part, he is wonderfully dramatic; while, on the other hand, Mr. Grüning shows us the gradual development of the youthful character by numberless thoughtful details in facial expression and manner. Of the two representatives of *Kundry*, Madame Materna and Miss Malten, the latter remains the most impressive, and her voice is well preserved, though time has robbed her of all youthful charm of figure. Messrs. Reichmann and Scheidemantel again alternated the part of *Amfortas*, but a new and very acceptable *Gurnemanz* was found in Mr. Grengg, a bass singer with a very fine voice. The chorus this year was magnificent, especially as regards the boys and the females, and the orchestra selected from many sources, and not as in some previous years chiefly from Munich, was irreproachable under the intelligent baton of Mr. Levi. It was originally intended to devote the next two years to the careful preparation of a revival of "Der Ring des Nibelungen," which has now been given in Bayreuth since 1876; but in response to many requests the theatre will be again opened next year by "Parsifal," "Tannhäuser," and "Die Meistersinger," if a sufficient number of artists can be secured, and in that case the revival of "The Ring" will not take place until 1895.

THE MOZART FESTIVAL AT SALZBURG.

THE death centenary of Wolfgang Amadeus Mozart which occurs on December 5 next, was celebrated by anticipation, from July 15 to 17 last, at the picturesque and hospitable town of Salzburg, in a manner not unworthy of the unrivalled genius and universal fame of "its greatest son." The town was gaily decorated

particular taste and care having been bestowed in this respect upon the *Aula Academica*, where the Concert performances were held, and upon such special points of attraction as the house where the great composer first saw the light, the Mozart-Platz, and others. There was a grand torchlight procession on one of the evenings, and illuminations at the pretty Mirabell-Garten; festive orations were held, as a matter of course, and there was no lack of poetic effusions of a somewhat trite and provincial character largely befitting the cosmopolitan character of the event to be commemorated. As regards the musical proceedings of the gathering, with which we are here more specially concerned, these derived their chief support and importance from the participation therein of Director Jahn, of Vienna, who conducted the Philharmonic Orchestra of that capital; of the Hellmesberger String Quartet party; of some prominent members of the Viennese Opera—viz., Mesdames Brandt-Forster, Anna Hauser, and Josefine Kaulich; MM. Reichenberg, Schmidt, Schittenhelm, Walter, and Josef Ritter; as well as Mesdames Biancamano, of Pesth; Ende-Andriessen, of Cologne; and Marie Wilt; MM. Kropf, of Berlin; and Frey, of Hamburg. Last, not least, there was Madame Essipoff-Schitzky to preside at the pianoforte. The choral forces were composed of the Mozarteum Choir and the Salzburg Angerlesang-Verein, while the orchestral contingents of the Cathedral Musical Society and the Mozarteum (under the direction of Herr J. F. Hummel) supplemented the ranks of the Vienna Philharmonic Society. The death commemoration was appropriately inaugurated by a religious service in the Cathedral, conducted by the Prince-Bishop of Salzburg (Dr. Haller), and the performance in connection therewith of the master's "Requiem," which, although penned by his dying hand at the solicitation of a stranger, he really written "for himself." The performance of this lying masterpiece, under the direction of Herr Hummel, was excellent, the solo quartet being in the hands of Mesdames Brandt-Forster and Kaulich, MM. G. Walter and Schenker. In the afternoon of the same day (July 15) a formal reception of the visitors was held at the *Aula*, under the presidency of the worthy burgomaster, Dr. Hueber, when an appropriate oration was delivered by Dr. Hirsch, and a poem by Grillparzer recited by Herr Reimers, of the Vienna Hofburg-Theater, in front of the colossal tomb of the master, the gift of the sculptor, Herr Tilgner, to the Mozarteum.

The first Festival Concert, on the following day (July 17), conducted by Herr Jahn, included the ever-green Overture *Die Zauberflöte*, and the Symphony in G minor as the choral numbers, while Madame Essipoff played with admirable effect the Pianoforte Concerto in D minor. Vocal numbers were chiefly extracted from "Die Zauberflöte," Herr Gustav Walter's exquisite declamation of the *lento* air eliciting the most general expressions of approval. The proceedings of the day terminated with a pilgrimage, in the afternoon, to the famous little white house on the Capuziner Berg, where the score of "Magic Flute" was elaborated. The second Festival Concert, conducted, like its predecessor, by Herr Jahn (July 17), opened with a performance, by the Hellmesberger Quartet, of the String Quartet in D minor, of the *Adagio* of the Quintet in G minor (arranged for stringed instruments), and of the "Jupiter" Symphony; Frau Wilt and Herr G. Walter dividing amongst them the most generous applause for their vocal contributions, consisting of songs from the master's operas, and songs.

The evening of the same day there was a gala performance of "Le Nozze di Figaro" at the Stadt-Theater, a building which was in existence in Mozart's time. The representation of the *chef d'œuvre* in question was upon the whole satisfactory, as the performers exerting themselves to their utmost power on this special occasion. The principal interest was Frau Ende-Andriessen (*Countess*), Fräulein Biancamano, Frau Brandt-Forster (*Cherubino*), Herr Ritter (*Figaro*), and Herr Kropf (*Figaro*). Capellmeister Jahn conducted. After the performance of the Opera a quiet was given by the committee to all those who had taken part in the proceedings. Thus terminated harmoniously a memorable gathering, which though it might have been easily rendered more attractive from a musical point of view, must be pronounced, on the

whole, highly successful. It remains for others of the great composer's countrymen, and indeed for musical centres all the world over, to commemorate on their part, and in an equally worthy manner, the approaching centenary thus significantly foreshadowed by the Salzburg celebration.

THE WELSH NATIONAL EISTEDDFOD.

On the 18th ult. the Welsh National Eisteddfod was opened at Swansea, in the huge Pavilion erected in the Victoria Park. The storm of the previous day had done some damage to the building, but everything went right until the afternoon. At about three o'clock a hurricane swept over the Pavilion, tearing away the canvas roof, which, in falling, brought with it a cross beam of wood and caused the death of a lady visitor. Three hours after, the audience gathered in the vicinity of the platform, and order was restored. The musical competitions were of a very interesting character, the entries being exceedingly numerous. The pianoforte solo contest was won by Miss Mary Howard, of Pontypridd; and to the Rev. G. Griffiths, of Swansea, was awarded the prize of £10 for his essay on "Welsh Hymnology, its history, peculiarities, and influence." The first prize in the competition for orchestral bands, for which a prize of £50 and a gold medal was offered, with a second prize of £10 (adjudicated by Mr. Randegger, Mr. W. Shakespeare, and Mr. John Thomas), went to the Cardiff Orchestral Society, and the second to the Swansea Musical Society. A choral competition confined to Welsh choirs of between 75 and 100 voices, in which the test pieces were "Autumn Woodland" (D. Emlyn Evans) and "Stone him to death" (Mendelssohn), was one of the most interesting features of the day's proceedings. Six choirs competed, and the first prize was awarded to the Morriston Choir, the second to a choir from Glangwyllog.

On the second day, the 19th ult., Lord Windsor presided. Twenty thousand people assembled to hear the great choral contest. Madame Patti telegraphed regretting her inability to be present. Prince Henry of Battenberg arrived at the Pavilion during the principal choral competition, when Llanelly won the first prize, the Carnarvon Choir the second. There were five entries—the Carnarvon Choral Society, the Rhondda Philharmonic Society, the Dowlais Choral Society, the Porth and Cymmer Choral Society, and the Llanelly Choral Society. The adjudicators were Messrs. Randegger, W. Shakespeare, John Thomas, J. Parry, and David Jenkins. The first prize was £200 and a gold *bâton* worth £70, and the second £50.

Previous to opening the proceedings, on the 20th ult., a Gorsedd of the Bards took place in the Guildhall Square, in the presence of a large concourse of people. Sir Hussey Vivian, M.P., was the President at the meeting.

The great event of the day was the churning of the bard. It was announced that the adjudicators had awarded the prize to Mab-y-Dydd, and the owner of that name was asked to respond, which he did, the successful competitor being the Rev. J. O. Williams, Congregational minister, Liverpool, who came forward and went through the ceremony. The churning of the bard having concluded, and the Gorsedd being over, the principal choral competition of the day began. The competition was limited to choirs from one congregation, the prize being £25, a gold medal, and books to the value of £5. There was a second prize of £10. The pieces chosen were "Yr Arglwydd yw fy Mugail" ("The Lord, my Shepherd," Dr. Parry), and "Dyddiau dyn sydd fel glaswelltyn." The Ebenezer Chapel Choir, Swansea, were awarded the first prize, the Saltire Choir taking second prize.

At a meeting to consider the claims of the rival towns for the Eisteddfod of 1893, Pontypridd was successful, it being also decided to send a deputation and grant a dispensation for holding the International Eisteddfod at Chicago in 1893.

A Concert took place in the Eisteddfod Pavilion in the evening, Gounod's "Redemption" being the chief feature. The solo parts were safe in the hands of Mrs. Mary Davies, Miss Eleanor Rees, Madame Jenkins-Morris, Mr. Maldwyn Humphreys, and Mr. David Hughes. There was an excellent orchestra, led by Mr. W. F. Hulley, and the choruses were superbly sung by a choir of 300 voices, the

balance of tone being specially noticeable. The whole performance reflected the highest credit on the Conductor, Eos Morlais.

The popularity of this great work was fully demonstrated by the vastness of the audience assembled, although it may be questioned whether the smoking of short pipes by many of the "horny-handed sons of toil" was quite in keeping with the character of the work performed.

In connection with the Cymmrodorion section most successful meetings were held on Wednesday and Thursday (19th and 20th ult.), in the Theatre of the Royal Institution of South Wales. On Wednesday Mr. Squire, who said he was not a Welshman, but a Cornishman—a sort of Cornish cousin of the Welsh—read an interesting paper on "The Improvement of Orchestral and Instrumental Music in Wales." Mr. E. Vincent Lloyd, secretary of the Society, in the absence of Mr. C. Francis Lloyd, read a paper on the same subject, which had been prepared by the latter gentleman. He suggested the formation of local and national associations for conserving and developing instrumental music in Wales. Mr. Lloyd enlarged upon this scheme at length, and pointed out the illimitable possibilities which lay open to a number of men all imbued with zeal in the same cause. He felt confident there was a great opening in this direction.

THE NATIONAL CO-OPERATIVE SOCIETY AT THE CRYSTAL PALACE.

THE connection between music and the objects of the National Co-operative Society is not at first self-evident. But like all institutions formed for the social and educational improvement of the masses, the ubiquitous art is discovered to be in some way ancillary to the desired end. Therefore, at the annual gathering of co-operators at the Crystal Palace on the 15th ult., notwithstanding the great show of princely potatoes and monster gooseberries, &c., the various musical entertainments were eagerly attended by enthusiastic crowds composed mainly of thrifty and well-behaved country people and their families from all parts of England. The astonishing and gratifying fact is that so many of the co-operators think it worth while to promote vigorously the formation of choirs in connection with their general organisation. On this occasion 9,000 singers tendered their services for the 5,000 places on the Handel orchestra at the great Concert, and six choirs from as many provincial towns were sent to compete for the money prizes and medals offered by the Council. Further, gold, silver, and bronze medals were given for the best three choral settings of an Ode appropriate to the occasion. The choir competition took place in the morning, Mr. W. G. McNaught adjudicating. The test pieces were Smart's charming part-song "Crocuses and Snowdrops" and a composition chosen by the choir. There was some capital singing, the result being that the Nottingham choir, who sang Pissuti's "The sea hath its pearls," were adjudged the winners of the first prize, the Kettering choir taking the second prize, and the Bedminster and Leeds choirs gaining honourable mention. The performance of the programme at the united Concert in the afternoon calls for no special remark. The selection for the most part was simple and effective, and the performance served to show that the choralists knew the music very well and that they at least had ample vocal capacity. The prize setting of the Ode, the composition of H. Elliot Button, deserves more than a passing mention. It is broadly conceived, contains many excellent points of harmony and melody, and is fairly free from commonplaces. But, on the whole, it was too difficult for the large choir, who perhaps naturally under the circumstances sang without enthusiasm, and the audience as naturally did not get interested. We think the composition would be effective enough if it were performed by a more select choir. Mr. G. W. Williams conducted the Concert with considerable ability. The organ was used far too much and not always with the best discretion. But it requires much experience and a peculiar skill to accompany a choir on the Crystal Palace orchestra.

PALADILHE'S OPERA "PATRIA."

THE subject of this opera, which portrays one of the many thrilling episodes of the Flemish Revolution at the time of the Duke of Alba's Reign of Terror in the Nether-

lands, is derived from Sardou's popular play "Patrie," and would, at first sight, appear to be eminently suited for lyric dramatic purposes. And yet no composer of note ventured to set it to music, the attempts made by two Italian musicians, Signor Bernardi and Signor Rossi, being too perfunctory to deserve notice. When, therefore, M. Paladilhe appeared in the field it was avowed that this time the task, at once arduous and ambitious, had been undertaken by the right man, the more so as M. Paladilhe deservedly enjoys the reputation of being one of the foremost French composers of the day. But it will be remembered that, even in this case, the result did not justify the high expectations that had been formed. When "Patrie" was first brought out in Paris two or three years ago, it achieved little more than a *succès d'estime*, and it was not until the composer, stoutly believing in the intrinsic merits of his own work, had thoroughly revised and remodelled the opera that it could hold its own on the French lyric stage.

Since then, M. Paladilhe's work has passed through another phase, that of being adapted for the Italian stage, by Signor Sonzogno, the enterprising Milan publisher, who entrusted the difficult task of translating the French libretto—poetically and effectively—in Italian to Signor Zanardini, the able author of the libretti of Catalini's "Loreley" and Pizzi's "William Ratcliff," noticed some time since in THE MUSICAL TIMES. It was in this new garb, and under the title of "Patria," that M. Paladilhe's opera was produced at the Costanzi Theatre of Rome in the course of last winter, with a scenic display even more lavish than usual, with an excellent staff of leading artists, and with a first-rate band under the masterly direction of Signor Mugnone—in short, under the most favourable auspices.

Although Sardou's play is well known, it may not be out of place to give a rapid sketch of the leading features of Signor Zanardini's libretto, as adapted from the French original, the principal characters being Count Rysoor, a Flemish noble, devoted to the cause of William of Orange (baritone); Dolores, his wife (soprano); Karloo van der Noot, a Flemish patriot (tenor); the Duke of Alba (bass); Raffaella, his daughter (mezzo-soprano); Martin, bell-ringer of the town hall in Brussels (bass); Rincon, a Spanish officer (bass); Noircarmes, member of the Blood Council (bass); and Vargas, secretary of the same (tenor); the latter two being well-known historical characters.

The first act opens with an uproarious Spanish bivouac scene in the market place of Brussels at Carnival time. Count Rysoor is watching the scene, bewailing the fate of Flanders and cursing Spanish tyranny, when Noircarmes, Provost of Brabant, appears and summons before him Karloo, the captain of the civic guard, ordering him in the name of Alba to immediately disarm that body on pain of death. Martin, the bell-ringer, is next brought before him, and he also, on pain of death, is ordered to ring a merry peal, though his patriotic heart rather prompts him to ring a funeral knell. The next turn is that of a batch of prisoners, citizens with their families, whom Noircarmes is on the point of consigning to the soldiers for execution, when Raffaella, Alba's daughter, intervenes and, shocked at the scene, sets them free on her own responsibility. Noircarmes now calls on Vargas to produce Count Rysoor, whom he charges with having been absent from Brussels and conspiring with the disaffected nobles against Alba. Rysoor gives an evasive answer, but Rincon, the Spanish officer on duty, who is quartered in Rysoor's palace, obtains the latter's liberation by affirming that the accused is not Count Rysoor whom he saw in the palace on the previous night. Noircarmes having quitted the scene, Rysoor is anxious to thank the Spanish officer for having saved him by telling an untruth, but the officer re-affirms that he did see the Count in the palace accompanied by the Countess Dolores, indeed that, not recognising him at once in the dark, he challenged and slightly wounded him in the hand. It only now dawns upon Rysoor that Dolores, his wife whom he adores, has been unfaithful to him in his absence, and that henceforth he will have not only to defend his country, but vindicate the honour of his home.

In the second act we find Dolores, unaware of her husband's return, anxiously awaiting her lover, who is no other than Karloo, the Captain of the Guard, and devoted friend and adherent of the Count. He comes, and in vain

The Musical Times,

The Brook.

September 1, 1891.

FOUR-PART SONG.

* Words by ALFRED, Lord TENNYSON.

Composed by ARNOLD D. CULLEY, F.C.O., A.R.C.M.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.); also in New York.

SOPRANO. *Con brio.*
mf I come from haunts of coot and hern, I make a sud-den sal - ly, And *f*

ALTO. *mf* I come from haunts of coot and hern, I make a sud-den sal - ly, And *f*

TENOR. *mf* I come from haunts of coot and hern, I make a sud-den sal - ly, And *f*

BASS. *mf* I come from haunts of coot and hern, I make a sud-den sal - ly, And *f*

PIANO. *Con brio.*
mf *f*

♩ = 100.

mf spar - kle out a - mong the fern, To bick - er down a val - ley. By thir - ty hills I

mf spar - kle out a - mong the fern, To bick - er down a val - ley. By thir - ty hills I

mf spar - kle out a - mong the fern, To bick - er down a val - ley. By thir - ty hills I

mf spar - kle out a - mong the fern, To bick - er down a val - ley. By thir - ty hills I

mf

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THE ROOM.

hur - ry down, Or slip be-tween the rid - ges, By twen-ty thorns, a lit - tle town, And
hur - ry down, Or slip be-tween the rid - ges, By twen-ty thorns, a lit - tle town, And
hur - ry down, Or slip be-tween the rid - ges, By twen-ty thorns, a lit - tle town, And
hur - ry down, Or slip be-tween the rid - ges, By twen-ty thorns, a lit - tle town, And

poco rit. *a tempo.*
half a hun - dred brid - ges. Till last by Phil - ip's farm I flow To join the brimming
poco rit. *a tempo.*
half a hun - dred brid - ges. Till last by Phil - ip's farm I flow To join the brimming
poco rit. *a tempo.*
half a hun - dred brid - ges. Till last by Phil - ip's farm I flow To join the brimming
poco rit. *a tempo.*
half a hun - dred brid - ges. Till last by Phil - ip's farm I flow To join the brimming

poco rit. *a tempo.*
riv - er, For men may come and men may go, . . . But I, . . .
riv - er, For men may come and men may go, . . . But I, . . .
riv - er, For men may come and men may go, . . . But I, . . .
riv - er, For men may come and men may go, . . . But I, . . .

rall. e dim.

I go on for ev - er, for ev - er, ev - er.

I go on for ev - er, ev - er, for ev - er.

I go on for ev - er, ev - er, ev - er.

I go on for ev - er, ev - er, ev - er.

rall. e dim.

mf

I chat - ter o - ver sto - ny ways, In lit - tle sharps and tre - bles, I

I chat - ter o - ver sto - ny ways, In lit - tle sharps and tre - bles, I

I chat - ter o - ver sto - ny ways, In lit - tle sharps and tre - bles, I

I chat - ter o - ver sto - ny ways, In lit - tle sharps and tre - bles, I

mf

mf

bub - ble in - to ed - dy - ing bays, I bab - ble on the peb - bles. With ma - ny a curve my

bub - ble in - to ed - dy - ing bays, I bab - ble on the peb - bles. With ma - ny a curve my

bub - ble in - to ed - dy - ing bays, I bab - ble on the peb - bles. With ma - ny a curve my

bub - ble in - to ed - dy - ing bays, I bab - ble on the peb - bles. With ma - ny a curve my

mf

banks I fret By ma - ny a field and fal - low, And ma - ny a fai - ry
banks I fret By ma - ny a field and fal - low, And ma - ny a fai - ry
banks I fret By ma - ny a field and fal - low, And ma - ny a fai - ry
banks I fret By ma - ny a field and fal - low, And ma - ny a fai - ry

fore - land set With wil - low - weed and mal - low. I chat - ter, chat - ter, as I flow To
fore - land set With wil - low - weed and mal - low. I chat - ter, chat - ter, as I flow To
fore - land set With wil - low - weed and mal - low. I chat - ter, chat - ter, as I flow To
fore - land set With wil - low - weed and mal - low. I chat - ter, chat - ter, as I flow To

join the brim - ming riv - er, For men may come and men may go, But I, . . . I, . . .
join the brim - ming riv - er, For men may come and men may go, But I, . . . I, . . .
join the brim - ming riv - er, For men may come and men may go, But I, . . . I, . . .
join the brim - ming riv - er, For men may come and men may go, But I, . . . I, . . .

*rall. e dim.**mf*

I go on for ev - er, for ev - er, ev - er. I wind about, and in and out, With

*rall. e dim.**mf*

I go on for ev - er, ev - er, for ev - er. I wind about, and in and out, With

*rall. e dim.**mf*

I go on for ev - er, ev - er, ev - er. I wind about, and in and out, With

*rall. e dim.**mf*

I go on for ev - er, ev - er, ev - er. I wind about, and in and out, With

*rall. e dim.**mf*

here a blos - som sail - ing, And here and there a lus - ty trout, And here and there a

here a blos - som sail - ing, And here and there a lus - ty trout, And here and there a

here a blos - som sail - ing, And here and there a lus - ty trout, And here and there a

here a blos - som sail - ing, And here and there a lus - ty trout, And here and there a

gray - ling, And here and there a foam - y flake Up - on me, as I tra - vel With

gray - ling, And here and there a foam - y flake Up - on me, as I tra - vel With

gray - ling, And here and there a foam - y flake Up - on me, as I tra - vel With

gray - ling, And here and there a foam - y flake Up - on me, as I tra - vel With

poco rit. *a tempo.*

ma - ny a sil - very wa - ter-break A - bove the gold - en gra - vel, And draw them all a -

poco rit. *a tempo.*

ma - ny a sil - very wa - ter-break A - bove the gold - en gra - vel, And draw them all a -

poco rit. *a tempo.*

ma - ny a sil - very wa - ter-break A - bove the gold - en gra - vel, And draw them all a -

poco rit. *a tempo.*

ma - ny a sil - very wa - ter-break A - bove the gold - en gra - vel, And draw them all a -

poco rit. *a tempo.*

long, and flow To join the brim - ming riv - er, For men may come and men may go, But

p *f*

long, and flow To join the brim - ming riv - er, For men may come and men may go, But

p *f*

long, and flow To join the brim - ming riv - er, For men may come and men may go, But

p *f*

long, and flow To join the brim - ming riv - er, For men may come and men may go, But

p *f*

rall. e dim.

I, . . . I, . . . I go on for ev - er, for ev - er, ev - er.

rall. e dim.

I, . . . I, . . . I go on for ev - er, ev - er, for ev - er.

rall. e dim.

I, . . . I, . . . I go on for ev - er, ev - er, ev - er.

rall. e dim.

I, . . . I, . . . I go on for ev - er, ev - er, ev - er.

f *rall. e dim.*

endeavours to shake off this fatal and guilty passion; but at this juncture the *Count* arrives, and, far from suspecting *Karlool*, greets him, and having confided to him that a conspiracy is on foot to admit the Prince of Orange secretly into the city during the night, and then to overpower and seize *Alba*, despatches him to the town hall to keep the arms of the civic guard in readiness for the coming night. A meeting of *Rysoor* and the other disaffected nobles follows, and is overheard by *Dolores*, who hates her husband's patriotic cause and is not aware that *Karlool*, her lover, too, belongs to the Orange party. Upon this meeting follows a scene between *Dolores* and her husband, who, having, to her dismay, told her that he had learned her secret, insists on knowing the name of her lover; and upon her refusing to reveal it, he vows that he will discover and kill him, while she, maddened with fear lest her lover should perish, rushes away determined to revenge herself on her husband. The second part of this act witnesses a brilliant ball at the palace of the *Duke of Alba*, whose absence his daughter, *Raffaella*, receives first the Spanish courtiers and then the Flemish cavaliers, the latter treating her, however, with marked coldness, except *Karlool*, who, having been a witness of her intercession on behalf of the Flemish prisoners in the market-scene, thanks her for her kindness and thereby captivates her affection.

This last scene finds its sequel in the third act, in the private apartment of *Alba*, who is giving orders to *Noircarmes*, *Vargas*, and to *Master Carl*, the hangman of the Blood Council, when *Karlool* is brought before him to give up his sword as captain of the disbanded civic guard. *Karlool* resents the affront, and thereby incurs the wrath of the *Duke*; but here *Raffaella* again intervenes, and induces her father to restore the sword to *Karlool*, conferring upon him at the same time a captaincy of the Spanish guard. His offer *Karlool* indignantly rejects, protesting that he will serve Flanders—but Spain, never. *Raffaella* faints away, supported by her father, and this enables *Karlool* to escape. *Alba*, however, has hardly handed his daughter over to her attendants when *Dolores* forces her way into his presence, and, breathless with excitement, betrays to him the conspiracy of the Flemish nobles. *Alba* exacts from her the names of the patriots, including that of her husband; but, to her horror, he adds to the list of the doomed men the name of him whom she hoped to save—*Karlool*, her lover. With a shriek she throws herself at her father's feet, but he repels her.

The fourth and last act finds *Rysoor* and the other conspirators, together with *Martin*, the bell-ringer, assembled in the quadrangle of the town hall, preparing to carry their plot into effect. While the nobles are putting on their armour, *Karlool* arrives, and *Rysoor* charges him to lead the troops, and hands him a captain's sword. But doing so, he notices the wound on *Karlool*'s hand, and, rebelling, to his horror, recognises in his friend his wife's brother. *Karlool* is ready to expiate his crime on the spot;

Rysoor exhorts him, at this juncture, rather to live or for his country. Everything is now ready, and *Martin* on the point of ringing out a peal as the concerted signal to the Prince of Orange to force the gate of the town, when suddenly the sound of *Alba*'s guard is heard, and presently the *Duke* himself appears on the scene. He impels *Martin* to ring the bells; but instead of the usual peal, *Martin* rings the funeral knell as a signal for flight to escape, the plot having failed. *Alba*, furious at thus being baffled, orders the whole of the conspirators to be sentenced to death; but here again *Raffaella* appears, successfully intercedes for *Karlool*; and *Rysoor* consents that *Karlool* shall accept the proffered pardon on condition that he shall revenge their death by finding out and killing the traitor who betrayed them to *Alba*. At this moment *Dolores* appears, veiled, to claim her lover; but upon *Alba* pointing to her as the lady who, fulfilling the plot, rendered a service to Spain, *Karlool* es upon her with his dagger, and having stabbed her, joyfully joins *Rysoor* and his friends, thus redeeming his own honour and dying with them for the glory of the patriotic cause.

The principal fault of this historical drama for operatic purposes is its inordinate length and complexity, the more so as the climax is only reached at the end of the third and the fourth act, by which time even the most

attentive audience is already worn out. From a strictly musical point of view, it cannot be denied that "*Patria*" possesses great artistic value and reveals considerable power of orchestration; but these merits are almost purely technical, and what is wanting is dramatic breadth and vigour, and, above all, an adequate treatment of the vocal parts, both solo and *ensemble*, which, instead of soaring above and standing out clearly from the orchestra, are constantly pitted against and drowned by it. This latter defect, it may with truth be said, is the besetting sin of almost all composers of the present day, and is traceable to the influence of Wagner's school; but then Wagner, as well as Verdi in his latest style, excels by genuine musical inspiration even when the artists have to strain their voices by singing long *fortissimo* passages on chords of the diminished seventh, swelled by brass, cymbals, and kettle-drums. For these chords M. Paladilhe shows an excessive predilection. Moreover, "*Patria*" abounds not only in long, monotonous, declamatory recitatives, but in stunted spasmodic fragmentary phrases which, though skilfully and polyphonically treated, are irritating by their very incompleteness, and mar the continuity of the musical development of the opera. In this the composer seems to have followed the example of Meyerbeer's "*Prophet*," but here, too, the disciple has gone far beyond his master; and not a few of the phrases, moreover, are palpable reminiscences of Gounod, more especially of "*Faust*." All this, coupled with a heavy, frequently overpowering, and not always transparent instrumentation, makes the opera, as a whole, artificial and laboured, in spite of the care which the composer has evidently bestowed on its most minute details.

It is but fair to add that M. Paladilhe's "*Patria*" is by no means devoid of some really beautiful and effective numbers. Such, for instance, is the bell-ringer's serenade, "*Le mie campane in altra età, din don din don*"; the "*Ave Maria*," coupled with the chorus and prayer sung by the Spanish soldiers and the people in the market place, in the first act; the *Andante* of the love duet between *Dolores* and *Karlool* in the first part of the second act; in the second part of the same act the *Adagio* movement of the elegant, if not very original, dances at the ball in *Alba*'s palace, and *Karlool*'s graceful air, essentially French in style, "*Sia venia lor concessa*," when he appeals to *Raffaella*; the prelude, *Karlool*'s air, "*Giammai, giammai, contro il mio suol natal*," when he rejects *Alba*'s offer to enter the Spanish service; and the scene in which *Dolores* betrays the plot to *Alba*, in the third act; and, finally, *Rysoor*'s baritone air, "*Ho meglio sì, meglio a far che vendicar l'affronto*," when he exhorts *Karlool* to live or die for Flanders rather than die for *Dolores*, as well as the concerted *Finale* of the last act.

All the principal parts, but more particularly that of *Count Rysoor*, are extremely heavy and trying. The general excellence of the performance at the Costanzi Theatre, notwithstanding, and even after repeated hearing, the first, second, and third acts failed to raise any marked applause; and it was only in the last act that the very climax of the dramatic situation helped to raise the music above its general monotony and produced something like genuine enthusiasm. Apart from the want of simplicity and transparency of the opera and the great expense of putting it on the stage, the excessive number of scenes and characters will, in its present form, always militate against its popularity. For instance, the character of *Raffaella*, *Alba*'s daughter, and those of *Noircarmes*, *Vargas*, and *Master Carl* are really superfluous in the opera, and even the grim stereotype old *Duke* wears by his want of novelty. Again, the whole second part of the second act—viz., the ball scene in *Alba*'s palace—being purely spectacular, may well be dispensed with or replaced by the dances being played simply as an orchestral intermezzo. The great secret of the success of such operas as Gounod's "*Faust*," Boito's "*Mefistofele*," Thomas's "*Mignon*," Goetz's "*Taming of the Shrew*," and Verdi's "*Otello*" is that the skilful operatic arrangement and the absorbing beauties of the music make the audience forget Goethe and Shakespeare. But on hearing "*Patria*" the mind constantly recurs to Sardou's play, and unless the former be still further simplified and revised, Sardou's play will always be voted far more attractive than Paladilhe's opera.

C. P. S.

OBITUARY.

HENRI LITOLFF, who gave his name to the cheap editions of classical musical works published abroad, died at Bois Colombes, near Paris, on the 6th ult., after a severe illness of long duration. His father, an officer in the army of the first Napoleon, was taken prisoner in Spain and sent to England, where he settled and married an English wife. Henri was born in London in 1818, and showing some talent for music he was placed under Moscheles to study the pianoforte. He married at eighteen a young French lady with whom he eloped, and settled with his wife at Melun, where for several years they lived in a state bordering upon destitution. He separated from his first wife in 1839 and applied himself to the study of the pianoforte, appearing in Paris as a solo pianist with considerable success. When he returned to England in 1846 the parents of his wife prosecuted him for abduction, and he was sentenced to pay a heavy fine and was sent to prison. He managed to escape and a few years later married Madame Meyer, the widow of a music publisher at Brunswick, and issued the cheap editions of musical works by which his name became more widely known. He ran away from his wife several times, and she subsequently applied for, and obtained, a divorce. He then married, in 1860, a daughter of the Count de la Rochefoucauld, and devoted himself assiduously to composition. His works possess considerable merit, but with the exception of "Héloïse et Abélard," an Opera Comique produced at the Folie Dramatiques, Paris, in 1872, few of his compositions have attained a lasting popularity. He was director of the orchestra at a "Café" Concert in the Champs Elysées for a short period, after which, for nearly ten years (1876—1886), little or nothing was heard of him. In the last-named year he brought forward a new opera, "Les Templiers," in Brussels, which was well received there, as well as at the Royal Theatre of Brunswick. For the last few years he has occupied himself, at his retreat near Paris, with the composition of an opera, "King Lear," and it is believed that overwork in connection with this score accelerated his death. Hector Berlioz, in speaking of him, said: "Litolf is a composer of the highest rank. He possesses at once inspiration, scientific knowledge, and judgment. A devouring ardour burns within him, and would tend to lead him into a certain violence and exaggeration, from which often the beauty of his productions would necessarily suffer, did not a profound acquaintance with the actual restrictions of his art and a sane judgment keep in its bed this boiling torrent of passion and prevent it from overflowing its banks. He belongs, besides, to the race of the great pianists, and his touch—nervous, powerful, but always clearly-timed as that of the virtuoso—bespeaks those qualities that I have just indicated in him as a composer."

We record with much regret the death of a young and rising musician, THOMAS WILLIAM LAWRENCE, which occurred at Hastings on the 3rd ult. He was the only son of Mr. T. Lawrence, principal viola of the Royal Italian Opera. As a violinist and a pianist he had great ability, and as a composer he was one of the favourite and most promising pupils of Mr. Henry Gadsby. A Sonata for violin and pianoforte, which he wrote and played at a Students' Concert of the Guildhall School of Music last May, was a really creditable composition, leading to high hopes of future excellence. Although he suffered from an internal complaint, he was a diligent worker. His death was sudden and unexpected.

AUGUSTE VITU, the well-known dramatic and musical critic of the Paris *Le Figaro*, died at that capital on the 5th ult., having nearly completed his sixty-eighth year. He was the author of several interesting works on the history of the French stage. He is succeeded, in the musical department of the journal in question, by M. Charles Rétzy.

PIERRE RENÉ HIRSCH, a very able young musician, who had gained high distinction at the Paris Conservatoire, died at Paris last month at the early age of twenty-one.

A distinguished Parisian amateur, the COMTESSE DE CHAMBRUN, at whose salons Orchestral Concerts, conducted by MM. Lamoureux and Colonne, were not infrequently given, died in the French capital on July 27. She was a

great admirer of Wagner's music, and was about to depart for Bayreuth when she was seized by a fatal illness.

JOSEPH GOURRAND, an able French musician and gentle composer, more especially for military bands, died in the early part of last month at Nice.

The death is announced at Milan, on the 2nd ult., at the age of seventy, of IPPOLITO STEFANINI, an eminent scene painter and decorative artist, who has done some excellent work for La Scala and other Italian theatres, as well as those of Constantinople, Cairo, Calcutta, and other places.

A very distinguished Spanish musician and musical author, JOSÉ INZENZA, died at Madrid on July 29, aged sixty-three. He was born in the Spanish capital on June 1, 1828, and having made his first musical studies under his father he became a pupil of the Paris Conservatoire in 1845. Returning to his native country in 1850, he took part in the foundation of the Zarzuela Theatre of Madrid, in which institution he wrote a series of zarzuelas, or Spanish Vaudevilles, including "Por seguir a una mujer" (1850), "Un día de reinado" (1854), "Si yo fuera rey," and others. He became one of the founders of the *Gaceta musical de Madrid* in 1855, and in 1858 was appointed to a vocal professorship at the Madrid Conservatorio. Having been commissioned by the Government to study and collect the numerous popular songs and dance tunes in vogue more especially in the districts of Galicia, Murcia, and Valencia, a most important and interesting collection of these was subsequently published by Inzenza in three volumes, under the title of "Cantos y Bailes populares de España." A fourth volume, comprising the songs, &c., of Catalonia has not yet appeared. Inzenza was also the author of an interesting critical volume entitled "Impresiones de un artista en Italia." Several sacred musical works and a great number of pianoforte pieces and songs have likewise emanated from his fertile pen. He was nominated a member of the Spanish Academy of Fine Arts in 1873.

Another eminent Spaniard, and a member of the Spanish Academy, the most gifted writer of romances which his country has seen during the latter half of this century, DON PEDRO DE ALARCON, died at Madrid in July last. One of his most popular novels, "El Sombrero de tres picos," forms the subject of a comic opera, the libretto by M. Gallet et Bonnemère, which has been set to music by the graceful Spanish composer Manuel Giro.

The death is announced, recently, at Kalocsa (Hungary), of CARDINAL HAYNALD, Archbishop of that ancient town, who was the founder of both the Philharmonic Society and of the National Conservatoire of Buda-Pesth. He had attained his seventy-fifth year.

CARL MARTENS, an esteemed resident musician of Toronto (Ont.), and a senior professor at the Toronto College of Music, died on July 6.

The death is announced last month at Düsseldorf, at the age of sixty-four, of FRAU ANTONIE BALSON, the only daughter and last surviving of the eight children of Hermann Marschner.

Vienna has just lost one of its characteristic figures in the person of CARL GIUGNO, who with the profession of chimney-sweep combined that of musical composer and dramatist. He was a man of good education, and has numerous local comedies and farces, interspersed with songs, amongst them "Die Musikantenbraut," "Das Geheime einer Mutter," &c., brought out chiefly at the Carl-Theatre, were accorded a well-deserved popularity. Giugno, whose *nom de plume* was Juin, was born at Vienna in 1818.

MUSIC IN THE BRADFORD DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

IN no provincial town is music more generously catered for than in Bradford, for no sooner is the winter season past than the inhabitants betake themselves to the parks, in which there are no less than five, at which band performances are given regularly during each week in the summer. The Promenade Concert season has suffered severely of late owing to the broken weather, but there has been no lack of

interest on the part of the public. Musicians are now once more beginning to turn their thoughts to the winter, the arrangements for which are being rapidly pushed forward. While generally there does not appear to be any distinct advance in enterprise, there is no going back on the part of the leading Societies, if the Festival Choral Society be to some extent excepted. The leading vocal organisation has plenty of ambition, but it is hampered by a lack of funds and a fear of adverse balance-sheets. From this cause it is doubtful as yet whether Dr. J. C. Bridge's "Rudel," which the Society helped to bring before the public at Chester, will be given during the spring. At the autumn Concert "Judas Maccabæus" will be presented, and if "Rudel" is impossible there is some talk of Mozart's "Requiem." Meanwhile there promises to be a vigorous re-awakening on the part of the Bradford Old Choral Society, which, to judge from present proposals, seems likely to make a strong bid for popularity. In addition to the "Elijah," this Society contemplates the production of Dr. Parry's "Ode to St. Cecilia," Bennett's "May Queen," and one of the less known works of Gounod. The Society has the advantage over its rival of being able to command the services of a small but effective orchestra.

There is little or no change in the scheme of the Subscription Concerts Committee. Six Concerts (two orchestral, two choral, one of chamber music, and a Ballad Concert) will, as usual, be undertaken. The choral works are to be "Samson" and "Paradise and the Peri." Subscribers will again have opportunities of hearing Dr. Joachim and Mr. Sarasate, with other leading executants.

Mr. S. Midgley and Mr. Misdale will once more provide chamber music, while caterers for more popular forms of musical entertainment are busy, more especially Mr. Walter Holmes, with Saturday evening musical programmes, and Mr. Arthur Ingham, Organist of St. Mary Magdalene's, with some very excellent Organ Recitals.

At Halifax Mr. J. H. Sykes promises another series of six Subscription Concerts; and at Keighley the vigorous Musical Union, now conducted by Mr. John North, of Huddersfield, will give three performances.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

HOLIDAY keeping is just now general among musical professors and amateurs, hence there is little in the local musical world to record. It is gratifying to know that the numbers of candidates who enter the examinations in connection with the various musical institutions continue to increase. The lists recently published are very encouraging, for not only are they longer than usual, but the percentage of passes in the various grades is up to the customary high standard. Such good results are an excellent testimony to the thoroughness which characterise the teaching of our local professors, and the earnestness with which the pupils themselves work.

Actual musical performances during the month have been confined entirely to those given daily by the Bristol and Clifton Public Band, an admirable body of musicians, directed by Mr. Theo. Carrington. It gave its final Concert of the season in Colston Hall on the 22nd ult., when Miss Lilian Mallock and Mr. Montague Werlock were the vocalists.

As yet it is early to speak of the musical prospects of the approaching season. So far as a judgment can be formed they are very good. May the financial returns be a little better than they were, in some instances, during the past season. The Committee of the Monday Popular Concerts Society have decided to give a series of five Concerts before the end of December. The last one, a day or so before Christmas, may probably be choral, there being an idea to bring forward "The Messiah" on that occasion. The Saturday Popular Concerts are to be resumed on October 3. The programmes will be chiefly made up of short miscellaneous pieces which find particular favour with thousands of artisans who patronise the Concerts. It is probable that Villiers Stanford's "The Battle of the Baltic" may be performed. The other established institutions—the Madrigal

Society, the Festival Society, the Instrumentalists' Society, the Choral Society, the Orpheus Society, the Gleemen, and the district choral associations—will all, in their turn, give public performances.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE School of Music attached to the Glasgow Athenæum commences its second session on the 14th inst. The phenomenal success of the institution has already been recorded in THE MUSICAL TIMES, and from the prospectus recently sent out it will be seen that the directors have made several important changes with the view of still further popularising the school. A curriculum course, for example, will be formed for the thorough education of those who may wish to study music seriously, so that they may be able to follow it out as a profession if desired. The importance of such a course can be promptly realised, and more particularly in the interests of students who cannot afford a musical education at the leading London and Continental schools. Free classes will also forthwith be open to all pupils who desire the advantage of *ensemble* playing in the domain of orchestral and chamber music, sight-singing, &c. The prospectus further announces the offer of several bursaries and prizes of encouraging amounts, so that altogether the new session has the prospect of a bright future. Mr. Allan Macbeth, the principal, has, indeed, very fully won the confidence of both his directors and his excellent staff of professors.

The Association for the Promotion of Art and Music has been fairly launched. It is, in point of fact, more than likely that building operations will be commenced in April next. The sum of £46,000 required under the contract between the Corporation of Glasgow and the Exhibition Association has been subscribed, and the surplus of £15,000 from the grand show held in Kelvingrove Park in 1888 amply justifies the Committee in at once proceeding with their scheme. At least another £50,000 will, however, be necessary to carry the undertaking to a successful issue, and energetic measures are being planned to raise this amount. The scheme includes, it ought to be mentioned, provision for a large concert-room, where good music may have a worthy home, and at all seasons of the year. Music was, undoubtedly, the great lever power in creating the handsome profit just named, and its recognition as an important factor in the new scheme could not possibly be overlooked. The project must not be confounded with another musical scheme which has been on hand for some time. The Glasgow Corporation are, by the way, apparently disposed to open the city purse in a new direction, hence the recent engagement of the London Military Band, an organisation which speedily obtained high favour at the Exhibition held last winter in the East End. The band played for one week in the various parks and squares, and it is worth noting that on one occasion several thousands of listeners stood out the entire programme amidst torrents of rain. The demonstration in St. Andrew's Hall on the last evening of the engagement—when the building was densely crowded—was also very marked, and a fitting reply to those who thought that the City fathers had embarked in a "gey kittle" business.

To last month's forecast of the Glasgow Choral Union's arrangements there has to be added Mr. Hamish MacCunn's new Cantata "Queen Hynde of Caledon." The father of the young Greenock composer has adapted the libretto from the Ettrick Shepherd's poem, the scene is laid on the shores of Loch Etive, and the work is understood to be written for a quartet of soloists, chorus, and full orchestra, the principals being two sopranos, a tenor, and a bass. "Marmion" was revived at the Theatre Royal on the 8th ult., and has again proved a marked success. Dr. A. C. Mackenzie's incidental music (which has already been referred to in these columns) is, it need hardly be said, one of the most attractive features in Messrs. Howard and Wyndham's great production, more particularly the fine songs "Where shall the lover rest" and "Lochinvar." These possess a charm of their own, quite apart from their singularly artistic position in the drama. At the Royalty Theatre "The Mikado," "The Gondoliers," and "The Yeomen of the Guard" ran last

month for a couple of weeks. The company was an excellent one, including as it did Miss Haidee Crofton, Miss Rose Hervey, Messrs. Thorne and Billington, and several other old favourites.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

FURTHER details are now to hand relative to the Liverpool Philharmonic season of 1891-92, but the information in question relates to artists more than to art itself; for there is so far no suggestion of the programmes to be presented except inasmuch as concerns the three choral works already alluded to herein. Neither Symphony, Suite, Overture, nor Concerto is indicated, but the following instrumentalists have been engaged: Messrs. Paderewski, F. Lamond, Eugene Ysaÿe, and Master Jean Gerardy. The vocalists underlined are Mesdames Macintyre, Marian McKenzie, and Beatrice Wrigley, and Messrs. E. Lloyd, Iver McKay, J. Bridson, Santley, Gordon Fletcher, E. Houghton, and Pierpoint. Two more sopranos have yet to be engaged, their places being at present left blank in the prospectus. The initial date is October 13, and the first six Concerts run, as usual, about fortnightly till Christmas. Half-a-dozen others come with the new year.

The Birkenhead and Bootle Subscription Concerts will presumably soon be before the public, as will also the Wallace series and other similarly conceived undertakings in this locality. At Chester the resident Musical Society, after the deserved period of rest following the recent Festival, is expected to present a programme of more than conventional merit, in connection with which the repetition of Dr. J. C. Bridge's "Rudel" would prove a happy thought.

Thursday, the 13th ult., was the sixty-fifth birthday of Mr. W. T. Best, and approximately the thirty-fifth anniversary of his appointment to the organ of St. George's Hall. One of the regular weekly Recitals fell upon the day in question, and something in the way of a demonstration was organised. There was an unusually large audience and enthusiastic applause, and the programme, a compendious one, was, it is almost needless to state, admirably carried out.

There have been local Eisteddfodau in North Wales during the past month, irrespective of the monster meeting in the South, notably at Blaunau, Festiniog, Llangefni, and Llanrwst. At the latter quaint old town Dr. Rogers, of Bangor Cathedral, spoke many words of wisdom relative to the necessity of early theoretical training. The Eisteddfodic event of August was, however, the proclamation of next year's gathering at Rhyl. The ceremony of the Gorsedd was carried out with all the surroundings and panoply of the ancient bardic ritual.

At the same seaside resort the Annual Church Congress is shortly to be held, and among other matters, Church Music will be discussed. The initiative is to be taken by the Rev. C. H. Stewart, the Rev. O. Jones, and Mr. E. T. Griffiths. While the Congress is in progress it would be well if some of its members would make pilgrimages into the more rural districts and ascertain how admirably congregational singing is managed in the principality. This class of music in the Welsh chapels is generally far in advance of anything heard in England.

The Liverpool Sunday Society seems to have a fairer field before it at present than was the case last year, when what has since been termed the "geographical theology" of the Corporation officials compelled the transfer of the musical afternoons to the Cheshire side of the Mersey. This was remedied later on, and for the present season a number of orchestral and other performances are to be given alternately with lectures and the like.

On July 27 the Princess Christian distributed the certificates to the candidates of the London Centre who were successful at the late local examination conducted on behalf of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music. The ceremony took place in the Concert Hall of Alexandra House, Kensington Gore, which was crowded by pupils and their friends. The Princess, who was accom-

panied by her daughter, the Princess Victoria, was received on arrival by Lord Charles Bruce (Chairman of the Associated Board), Sir George Grove, Sir Francis Cook, Dr. Mackenzie, Mr. Meadows White, Q.C., Mr. Threlfall (Chairman of the Committee of the Royal Academy of Music), Mr. Randegger, and Mr. George Watson, Secretary. Lord Charles Bruce spoke a few words in explanation of the circumstances under which the company met. That was, he said, the first public presentation held by the Board, and he rejoiced that it was taking place under such happy auspices. The candidates were divided into senior and junior classes, the latter being composed of pupils under sixteen years of age. A system had also been instituted of local school examinations for young persons who could not take part in the large examinations, and 153 heads of schools and 37 private teachers of music availed themselves of this opportunity of having their pupils examined. In the London Centre there had been in the second year an increase of 30 per cent. in the number of pupils examined, the total being 364 this year against 280 last year. With the exception of singing, for which juniors could not enter, the juniors had done better than the seniors. On the whole, however, the increase in the number of "passes" had been most gratifying. At the close of the distribution Mr. Threlfall proposed a vote of thanks to her Royal Highness. The Princess Christian replied as follows: "We are deeply sensible of the kind words we have just heard from Lord Charles Bruce, and would ask you and Mr. Threlfall to accept our sincere thanks for them and the assurance of our great gratification at being present here to-day. You are well aware of the great interest with which we and all the members of my family watch the steady progress of music in this country, and it is no small satisfaction to find that each year places it on a higher level. The association of two such great institutions, I should say of the two great institutions of this country, is of the highest importance, and it is most gratifying to find that the hopes and expectations of the Associated Board of a steady development of their scheme of local examinations have been fully realised, and that they have been placed on a far more satisfactory basis. It is well known that there are institutions which gain popularity by making their examinations so easy and elementary that the certificates obtained are practically worthless. This reproach cannot be made to the Associated Board of the Royal Academy of Music and the Royal College of Music, for the successful candidates have passed through a very stiff and thorough examination, and there is no doubt that the honours gained by them are the result of real worth, including talent, hard work, and a fundamental knowledge of their subject. I may add that the scheme of examination is further valuable as it points out to the students the manner in which their studies are hereafter to be continued. It is a source of real satisfaction to see two great institutions combining together in perfect harmony to further the advance of such an ennobling art as music, and I venture to express the sincere hope that year by year their efforts may be crowned by increased success."

A SERIES of dramatic and other performances was given at Dulwich High School by the pupils, for the benefit of the Children's Country Holiday Fund, during the last fortnight in July. On Tuesday, the 28th, the performance consisted of the Fairy Operetta "Prince Sprite," the words adapted from Countess d'Aulnoy's fairy tale by Bertha Thomas, the music composed by Florence A. Marshall (Mrs. Julian Marshall), class-singing mistress at the school. The performers, who were all very young, acquitted themselves well, the little representative of the Princess possessing a remarkably clear and pretty voice, and great natural vocal ability. The small impersonator of the "invisible" Prince won great applause for her vivacious acting and declamation, as well as for her song. The music is fairly easy and tuneful, and the plot forms an excellent and amusing acting piece; for the lines are well written and full of point. Three performances of the same Operetta were given at the James Allen Girls' School, under Mrs. Marshall's direction, by permission of Miss Bettany, the head mistress. These were semi-dramatic, as they were given by daylight and without a regular stage, but were, from a musical point of view, very successful. The performers were considerably older and more experienced than

the little girls who played the Operetta at the High School, and the more difficult concerted pieces were much better sung, especially the dance choruses. The dances themselves had been carefully prepared and rehearsed, and performed as they were by eight girls, to the choral accompaniment of the vocal waltzes and galop, made a very pretty and picturesque scene. The work is written for treble voices, with accompaniment for the pianoforte (which in the vorture and dance-music numbers is written for four hands), and an occasional *ad lib.* violin obligato. Of the chief performers, only three have "singing parts," while three more have speaking parts, and the Maids of Honour, Amazons, and other characters supply the choruses. The whole Operetta is admirably adapted for school performances, and deserves to be known in all places where such a work is available.

The promoters of the Church Sunday School Choir Festival, held at the Crystal Palace on July 23, are to be congratulated upon their departure from the well-beaten track of miscellaneous programmes upon which many similar organisations are wont to subsist. No doubt it is extremely difficult to find works well adapted for performance upon such a large scale. It may be hoped that the demand will lead to a supply. In the present instance the choice was made of a Cantata, "The Pic-nic," by J. R. Thomas, a rather favourable specimen of the weak and commonplace American popular school, and of the Cantata "Ruth," one of the most popular works of Alfred R. Gaul. Two choirs performed—a juvenile choir of some four or five thousand singers, and a more select choir, with tenors and basses. The juveniles showed very good training in their Cantata and the miscellaneous programme that followed. Mr. Gaul's work was given, of course, by the more advanced choir, and on the whole with fair success. We are afraid that the solos were not well heard, notwithstanding the laudable efforts of Miss Ornarey, Miss Edith Hands, Miss Devonshire, and Mr. Syckelmore. Mr. George Hare and Mr. W. R. Bourke were the Conductors.

A GARDEN Party in the grounds of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, was given on the 12th ult., for members of the International Congress of Hygiene and Demography. The programme of arrangements included School Classes in the Garden, Pianoforte Tuning School, Armitage Gymnasium, Kindergarten, Modelling, and Anglo-American Slöjd; an Organ Recital by Miss Emily Lucas; a Concert, in which Miss Constance Davis, Miss Marian Hyde, Miss Amelia Campbell, Miss Ada Smith, Mr. Alfred Hollins, the Westminster Glee Club, and the choir took part; with other entertainments by the pupils and students of the Institution.

MRS. SYLVESTER WATKINS gave a *Matinée Musicale* on July 27, at Messrs. Collard and Collard's Concert Rooms, 16, Grosvenor Street. The lady, who is a pupil of Mr. Walter Macfarren, played Mendelssohn's Fantasia in F sharp minor (Op. 28), with good effect, and was also deservedly applauded in pieces by Chopin, Schumann, and W. Macfarren, the rendering of the latter—viz., the Octave Study in D flat and a Tarantella—being perhaps her most successful effort. Vocal solos were contributed by Miss Beatrice Stanley Lucas, Miss Greta Williams, and Mr. Frederic King. Mr. Aitken was the accompanist.

On Wednesday evening, the 5th ult., Mr. G. W. Pye gave an interesting Concert-Lecture on Mozart at the Birkbeck Literary and Scientific Institution. Mr. Pye's account of Mozart's remarkable career was listened to with close attention, and the musical selections from that great composer's works were performed by Madame Ellen Lamb, Mrs. Grylls, Mr. Walter Watson, Mr. T. J. Grylls, Mr. R. S. Williams, Mr. H. Body, Mr. G. W. Pye, vocalists; and Miss Elsie Evans, Mrs. Twyford Taylor, and Mr. Twyford Taylor, at the pianoforte.

In the new "Directions for Candidates for Degrees in Music" at Oxford, the standard of the Arts test has been reduced. In future, the candidate will have to pass Responsions, or an examination statutorily exempting therefrom. There will only be required translations from two languages. The questions in arithmetic, Euclid, and algebra will be no longer given. The tests required of candidates for musical degrees are more in conformity with the requirements of general musical education.

THE terminal examinations of the Royal College of Music finished on July 25. The Council Exhibitions of £20 for students of six terms' standing and £15 for students of three terms' standing were awarded to Lilian M. Wright (violin) and Agnes L. Lewis (pianoforte) respectively. The prize clarinet presented by Messrs. Silvani and Smith was awarded, after competition, to Charles Draper (scholar), and the London Musical Society's prize for singing to John Sandbrook (scholar).

MISS MINA REES gave a Morning Concert at Messrs. Collard and Collard's Rooms on July 28, when she was assisted by Miss Alice Rees, Miss Annie Child, Mr. Maldwyn Humphreys, Mr. Arthur Strugnell, Mr. Archibald Ramsden, jun., and Mr. Arthur Oswald; Miss M. Jenkins (pianoforte), Miss Mabel Oxer (violin), Mr. Stanley Hawley and Mr. Otto Cantor (accompanists). There was a large attendance and the Concert was artistically successful.

A NEW Organ is being built by Nicholson and Co., of Worcester, specially for use at the Hereford Festival. The specification was drawn out by Mr. Robertson Sinclair, Organist of the Cathedral and Conductor of the Festival, with a view to support the voices; and the organ consists of a preponderance of full compass 8-feet stops, with a heavy pedal organ.

THE arrangements for Mr. Daniel Mayer's Tour during October and November, in which M. Ysaye and Master Gerardy take part, are now entirely completed, every available date having been taken.

A TESTIMONIAL was presented to Mr. W. F. Martin, after upwards of thirty years' service as Parish Organist of the Church of Ringmer, Sussex. He commenced his duties before the age of ten.

REVIEWS.

Songs of the West. Part 4. Collected by S. Baring Gould and H. Fleetwood Sheppard. [Methuen and Co.]

WITH the fourth part the Editors have completed their task of gathering a few of the traditional songs and ballads of the West of England. The Preface gives an interesting account of the manner in which the songs were collected in the counties of Devon and Cornwall, and such historical notes concerning the sources whence the melodies were obtained. There is an excellent account of the Furry-day Festival in Cornwall, and other local customs and practices in the land of the West. The Editors state that they were unable to give the songs in the exact forms in which they are still current, and many of the words have been entirely changed or re-written. In fact, two songs are the joint-production of the Editors, both words and music. The insertion of these—excellent as they are—is scarcely justified by the plan laid down. It would have been well to have preserved the songs as they were presented and to have omitted those verses which were objectionable in the opinion of the Editors. They cease to be the things they claim to be after they have been "revised." The songs exactly as they were sung have been transcribed and deposited in public libraries in Exeter and Plymouth, but this does not bring them near enough to all those who are interested in the subject throughout the length and breadth of the land. They are "Songs of the West," it is true, but their many interesting features have charms for students belonging to other points of the compass. These remarks are not intended to be made in any captious spirit, but are rather inspired by the principles laid down by the collectors themselves; for none can read the melodies, often very beautiful, always quaint and full of character, without wishing to know the real process through which they have been transmitted to posterity. Not a few of them bear inherent evidence of antiquity, others show more recent origin. The age of printed musical works can often be decided by internal evidence. The copies produced originally show no sensible or important differences at the end of long subsequent periods. These "Country Songs," being handed down by a process which is naturally subject to great variations, the difficulties which stand in the way of defining their origin are increased. Still, in many of

them there is preserved a trick of expression which may be distinctly referred to a definite period, and which also exhibits traces of scientific origin. The science is often obscured by ignorant transmission, but if it has ever been existent it can still be traced. This imparts a special interest to labours such as have been undertaken by the worthy Editors, and their appreciation of the beauty and musical skill in the words and melodies has prompted them to endeavour to restore to sense and purity that which has been defaced by ignorance and corruption. Whether they have overdone their work or not may be left for others to decide. Each is competent in his own department, the one to deal with the verses, the other with the music. Mr. Baring Gould's alterations may have the effect of bringing to the notice of the lovers of Folk-Songs ditties which they might otherwise have never known. The most unequal part of the joint editorial work is to be found not in the melodies of the songs, but in the pianoforte accompaniments with which they are provided. These, it must be admitted, are clever, but they are frequently out of character with the style of the words and the genius of the melodies. Some of them have been arranged in such a manner as to make the pianoforte part more prominent than the melody, so that once started the singer is impelled to continue the phrases, whether the sense of the words is brought out or not. Those who have heard country folk sing songs know that the observance of unbroken rhythm is not always maintained. In fact, it is often impossible to follow the singer in his vagaries. To force such ditties into a regular untiring pace, by means of *arpeggio* or other accompaniments which delight the player, is to alter, and therefore to destroy, the character and style of a country song, whether it comes from the West or from any other "air" that the wind blows.

Octavo Anthems, Nos. 365—375.

[Novello, Ewer and Co.]

THE fecundity of our present church composers shows no symptoms of abatement, and it is becoming increasingly difficult to bestow due attention on the mass of meritorious new compositions poured forth in ever increasing volume. A few words on each of the eleven Anthems now before us must suffice. No. 365, "Sing, O Daughter of Zion," by Dr. William Rea, is full throughout, and contains several fugue passages, the general style being bright and festive. No. 366, "Ho! everyone that thirsteth," by J. Maude Crament, is intended for mission services. It opens with a placid chorus in 3-4 time, which is followed by a quartet to be sung without accompaniment if possible. Then the original movement is resumed, and developed with increasing vigour to the close. No. 367, "The Lord is King," by Henry John King, is the composition of an Australian Organist. It opens with an extremely bright and march-like chorus, leading without break to a melodious tenor solo and chorus. The final movement commencing "The floods are risen" is extended, and contains some picturesque writing. Altogether Mr. King's Anthem may be pronounced a very effective composition. No. 368, "Christ is risen," by J. Maude Crament, is of course intended for Easter. It is a brief full Anthem, cheerful and unaffected, and closing with a verse of the familiar Easter Hymn. No. 369, "Sing, O Heavens," by T. Tallis Trimmell, consists of two solidly written choruses separated by a tenor solo. The general style is broad and church-like, as might be expected from so experienced a writer as Mr. Trimmell, who was formerly Organist of Sheffield Parish and is now in New Zealand. It may be noted that the composer adopts the old practice of making the minim the unit of time measurement. No. 370, "Christ the Lord is risen to-day," by the Rev. E. V. Hall, is another short Easter Anthem, extremely simple, and indeed hymn-like throughout. No. 371, "I will set His dominion," by Horatio W. Parker, an American composer, is for Christmas-tide or general use. It opens with a boldly written chorus, with some striking harmonic progressions, and the composer's partiality for novel tonal effects is further evinced, the second movement, a flowing quartet in 6-8 time, being in G, whereas the first is in A-flat. A *reprise* of the chorus with a vigorous *Coda* brings this original Anthem to an effective close. No. 372, "When the Lord turned," by Ebenezer Prout, was written for this year's Festival of the London

Church Choir Association and was duly noticed at the time. We have therefore merely to draw further attention to an extremely effective composition quite worthy of Mr. Prout's reputation. No. 373, "How long with those forget me," by Oliver King, is a charming little Anthem written with much refinement of manner. It would probably be more effective without than with accompaniment. The same composer's "Bless thou the Lord," No. 374, is another full Anthem, but rather more elaborate in design, and the accompaniment is in this instance *obligato*. There is a startling pair of consecutive fifths between treble and bass in the ninth bar. No. 375, "Let God arise," by T. Tallis Trimmell, is throughout in the festive style. It consists of a spirited opening chorus, a short choral recitative for tenors and basses, a pleasing quartet, and a concluding chorus with a brief *fugato* passage.

The Songs of Innocence of William Blake. Set to music by Vincent Caillard. [Novello, Ewer and Co.]

WILLIAM BLAKE, the author of the words here selected, designed to show in these and the companion set of "Songs of Experience" (issued in 1789) the two contrary states of the human soul. Although his poetry is by no means deficient in pathos and lyric power, his songs were less regarded for their own merits than for the singular and original etchings with which they were illustrated. Blake, whom his contemporaries called the "Mystic," fully believed that he held converse with the spirits of the departed, among others with Moses, Homer, Virgil, Dante, and Milton, and that some of them visited him to have their portraits taken. He died in 1828 in poverty and neglect, with the conviction that he was a martyr to poetic art. Posterity has so far justified his artistic worth by paying high prices for original editions of the works which he illustrated with his pencil and graver, and now for the first time, more than a century after the first publication, one set of the poems has found an earnest composer who has thought them worthy to be associated with music. They are published in a beautifully printed volume worthy of the acceptance of all who can appreciate art in all forms. The composer possesses the gift of melody in a large degree, and in the whole of the eighteen numbers contained in the collection, he displays an uncommon amount of versatile power, and a laudable consideration for singers whose vocal compass is limited. The simple charm of the words of the first song, "Piper down the valleys wild," is reflected and maintained in the music of each following song. "The Shepherd" has a graceful pastoral figure in the accompaniment. "The Lamb," one of the best known of the verses, has a more marked contrast to that provided for the "Little Black Boy." "The Blossom" and "The Chimney Sweep" are well and happily designed; and the companion songs "The Little Boy Lost" and "The Little Boy Found" with the "Cradle Song," with its quaint rocking-hammer figure, are very attractive. The variety in the series is further maintained in "The Divine Image" and "Holy Thursday," each chorale-like in style. The melody of "Night," though perhaps one of the least impressive as far as its originality is concerned, has an undulating accompaniment which imparts a particular character consonant with the words. "Spring" is a very pleasing song, quite Mendelssohnian in style, a melody which applies with almost equal force to "The New Song" and to "Infant Joy," one of the most striking pieces of music in the series. "A Dream" is not one of the strongest compositions in the book, but "On Another Sorrow" has a delicate touch of artistic feeling, observed also in the final song, "The Voice of the Ancient Bard." With its bold harmonies alternated with *arpeggio* figures there are here and there indications of amateur ideas, but there is no lack of high artistic aim such as might support the suggestion that the composer should also try his hand in setting the companion series of "Songs of Experience."

St. Barnabas. A Sacred Cantata or Church Oratorio Music composed by Philip Armes. [Novello, Ewer and Co.]

THE Sacred Cantata or Church Oratorio has now recognised position in worship music. It is, therefore, highly gratifying to find some of the most earnest

experienced among our eminent native composers directing their talents towards making provision for the supply of an ever increasing demand. Dr. Armes has already exhibited considerable skill in dealing with Biblical stories in a musical form, as shown in his "Hezekiah" and "St. John the Evangelist," and he now presents in "St. Barnabas," his latest work of like nature, a graceful musicianlike powerful devotional purport which can scarcely fail to be respectfully recognised. His literary collaborator, the Rev. J. Powell Metcalfe, has provided a book compiled from the scriptures which gives not only the story of St. Barnabas, but also the religious moral which should always be part and parcel of an oratorio proper. The Christian graces illustrated by the life of the Apostle are happily brought out by means of a series of well selected texts. The plan of the work is laid out in six sections, dealing with Christian Communion, Christian Example, Christian Charity, Christian Work, Christian Faith, and Christian Praise. These have been set forth in some eighteen musical sections, opening with a fine chorale, and including some ably designed recitatives, three beautiful arias for soprano, tenor, and bass voices, with a duet, a trio, and some compactly written choruses concluding each section. Although the nature of the narrative, if such it may be called, does not permit of a large introduction of dramatic element, yet the character of the music supplies as much as is necessary, and imparts an element of attraction to the whole work.

The Bristol Tune-Book. A Manual of Tunes and Chants. Edited by Alfred Stone and others. New edition, 1891. [Novello, Ewer and Co.; Bristol: W. and F. Morgan.]

The first edition of this excellent collection appeared nearly thirty years ago, and has won a large share of favour. The present—the third series—has been compiled and edited by Messrs. Frederic Morgan and H. Elliot Button, chiefly with the intention of providing additional tunes for hymns with peculiar metres, such as those contained in "Congregational Hymns," edited by the Rev. W. Garrett Horder and published by Elliot Stock. The compilers have added a number of tunes suitable to these peculiar measures, some of which have been written expressly for the book; others have been selected, by permission, from various sources, for which due acknowledgment has been made. Some of these new tunes—forwarded in response to advertisements—show great merit. We notice a certain class of tune here, such as *Faber, 816; Perfect Rest, 864; St. John, 867*, which, although by no means suited to congregational singing, are very melodious and will be most useful as solos for mission services. However, of these tunes, there are but a few, the large majority being in the well-known style of our best church composers. The editors have shown considerable judgment and good taste in their choice, though the number and character of many of the voluntary contributions must have called all their powers of patience and tact into exercise.

The first verse only of the hymns for which the tunes are provided is given, and as there is a copious metrical index there would be no difficulty in using the book with any collection of words preferred. The Alphabetical Index shows that very many of the finest hymn-tunes in existence have been included in the collection, together with a valuable list of single and double chants and Gregorian tones, so that the pages of the work comprehend a large number of useful and valuable pieces of music available for Divine worship. Some idea of the improvement effected in this latest edition may be formed from the statement in the preface that the first edition of the "Bristol Tune-Book," published in 1863, provided for about one hundred varieties of metre. This number was increased to nearly two hundred by the issue of the second series in 1876. The new edition, which provides for upwards of 230 varieties of metre, a number which probably no other Tune-Book published contains, may, therefore, be said to fulfil the requirements of growing demands, and to offer, as it were, a monument of melody for congregational use, having all due respect to ancient traditions and a considerate regard for new ideas.

Suite for the Organ. By Oliver King. Op. 60.

[E. Donajowski.]

The composer of this work has not followed the procedure of the old composers of suites in the matter of tonality. It

consists of a Prelude in D, a Pastorale in F, an Intermezzo in A, and a Fantasia in D minor. Those, however, acquainted with Mr. Oliver King's compositions will be prepared for further evidence of high-class musicianship, and they will not be disappointed. The Prelude is brief, and is chiefly remarkable for descending chord passages both diatonic and chromatic, with full, rich harmonies. The Pastorale is noteworthy for being in 3-4 instead of the conventional 6-8 or 12-8 measure, and is full of pleasing melody, the principal subject being especially charming. Even more attractive is the third section, some of the passages having quite a weird effect if the directions for registering are duly observed. The *Finale* is a vigorous movement, passages in quavers being reiterated until nearly the close in the major key, which is reached with duly dignified effect. On the whole, the Suite is a very successful effort and it has one attractive feature in addition to those already named—it presents no great difficulty to an ordinary executant.

Metzler's Book of Melodies for the Violin, with Piano-forte Accompaniment. [Metzler and Co.]

THE peculiarity of this collection rests in the fact that each melody has been so arranged that it can be performed without accompaniment. The composers, Arthur Sullivan, F. H. Cowen, F. Clay, Lady Arthur Hill, Theo. Marzials, H. M. Higgs, J. M. Coward, and others, with the adaptors of the melodies, have therefore made a concession to the independence of violin players which should greatly help the popularity of the collection. The same publishers have also issued "A Song of Praise," for solo, chorus, and small orchestra, composed by Arthur Somervell, for the opening of the Westmoreland Arts and Crafts Exhibition at Kendal, the dignified and bold character of the music of which will make it available for use by choral societies as well as for the service of the Church, and so not restrict it to the immediate purpose for which it was written. The attention of pianoforte players may be directed to the clever and melodious intermezzo "Osmunda," by Warwick Williams; to another notable piece by Celia Kottman, entitled "Miriam"; and to the delightful and poetical composition "Sous bois," by Benjamin Godard.

Cornish Carols. Composed by W. B. Nennis, J. Reed, J. Pryor, R. Pascoe, and J. Williams.

[Redruth: R. H. Heath.]

MORE than one of these Carols are described as "traditional," and bear evidence of having been in use among such singers as were found in villages at the end of the last and the beginning of the present centuries. The great similarity in the construction of the melodies and harmonies of these Carols to the old-fashioned "fuguing tunes" of the books of Psalmody shows the link that binds them to a day long past. Some of the tunes are evidently more modern, but they are based upon the ancient lines, and exhibit therefore the survival of a spirit which deserves recognition. The laudable endeavour of the compiler should be respected, because all phases of musical art have their value. It would have added much to the interest of the collection if the editor had appended dates as far as possible to the tunes or to the names of the authors, many of whom are met with for the first time. A few words of preface and explanation, historical or otherwise, for the benefit of those too far away from the centre of the popularity of these Cornish Carols would also have been most acceptable.

Sonata for the Organ. By Basil Harwood. Op. 5.

[Schott and Co.]

HERE we have an ambitious work for the king of instruments, showing that the composer is well versed in modern devices and has no mind to be hampered by tradition in writing for the organ. The Sonata opens with an energetic *Allegro appassionato* in C sharp minor, not so complicated or difficult as it may appear at the first glance, but very bold and spirited. Near the close occurs a chord with G sharp on the fourth ledger line, a note not often found in English organs. The succeeding *Andante* in D, a key not too remote from the original tonic, is brief and simple by comparison, and would make an effective opening or middle

voluntary. The *Finale* commences with a somewhat vague and discursive *Maestoso* leading to a fugue based on an expressive subject and developed with a considerable amount of ingenuity. Near the close an old choral "*Beata nobis gaudia*," taken from a Psalter printed at Mayence in or about the year 1500, is introduced, and the Sonata is brought to an end with grandiose effect. Organists who give Recitals will be glad to make acquaintance with Mr. Harwood's Sonata.

God from on high, Verse Anthem; *Sweet Saviour*, Full Anthem; *And the Lord said*, Anthem for Harvest Festivals. By the Rev. G. W. Torrance, M.A., Mus. Doc. [Novello, Ewer and Co.]

THE first of these Anthems opens with flowing 6-8 measures, interrupted by an impressive passage in *alla breve* time, after which they are resumed, the composition ending with a dignified chorale. The passages for solo voices are simple, and the Anthem, generally, may be described as pleasing and unaffected. The next is very brief, consisting of an impressive *Adagio* in A flat, and is suitable for Lent or any specially solemn occasion. The harmonies are rich, and reflect the style of Spohr. Dr. Torrance's Harvest Anthem is in several short sections which, however, are so deftly united that the music does not appear disjointed or fragmentary. It is unpretentious but agreeable, and is worked up to an effective climax.

The Congregational Sunday-School Hymnal, or Book of Praise for the Young. Edited by George S. Barrett, the Harmonies revised by Joseph Barnby. [Congregational Union.]

THE character of the words selected for this collection is of a nature which will tend greatly to realise the hope expressed in the preface—namely, "that this new Hymn-Book for Children may be found serviceable in promoting, both in families and in Sunday Schools, an earnest and healthy Christian life among the young." The arrangement of the book is most commendable, and the tunes (some of which are apparently new), revised by the skilled hand of Mr. Barnby, comprise in their list nearly all that have won their way into the hearts of all lovers of Psalmody by their intrinsic merits or by honoured associations.

Bayerischen Ordemanns Märsche und Signale, für das pianoforte bearbeitet. Von Carl Hünne. [Munich: Chr. Werner.]

THIS is a collection of the regulation "Calls" and "Signals" in use in the Bavarian army since 1782, with pianoforte accompaniments. The airs are particularly interesting as showing the ingenuity with which the limited resources of the fife, drum, and trumpet can be made to possess variety in the production of melody. The capabilities for harmony are chiefly limited to tonic and dominant. The trumpet-calls for barrack and other duties offer a considerable study in themselves to those to whom such matters appeal with force. The English reader will look upon them chiefly from the point of view afforded by curiosity.

Eight Pieces. By Ethel M. Boyce. Albums for Violin and Pianoforte, No. 26. [Novello, Ewer and Co.]

THE freshness and originality of the melodies of these pieces make them peculiarly attractive as well for players as for hearers. The titles indicate their character, and the character of each is well borne out in the construction. The whole Album consists of eight pieces—namely, 1. Berceuse, 2. Valse Caprice, 3. Adieu, 4. Aubade, 5. Mazurka, 6. Musette, 7. Reverie, and 8. Alla Burla. They are each and all cleverly designed so as to enable the players to gain the greatest amount of effect with the smallest expenditure of trouble to conquer the technical difficulties, which are few and easily surmountable.

De fideulis Bibliographia. Part I., section 5. By Edward Heron-Allen. [Griffith, Farran, Okeden and Welsh.]

WITH this fifth part, the first section of the work, dealing with books and pamphlets referring to the violin family in theory and practice, ends. The list has been carefully compiled and will prove a most valuable addition to the

literature of the subject when the whole is completed. This section, it may be mentioned, is practically complete in itself and forms a bibliography of works technically and exclusively relating to the violin. The author hopes to be able to complete the remaining sections in the course of about eighteen months.

Soft Voluntaries for the Organ. Book 13. By George Calkin. [Novello, Ewer and Co.]

MR. CALKIN'S prolific pen has not failed him in this set of six little pieces, the standard of merit being quite as high as in any of the previous numbers of the series. Indeed, evidence is afforded in at least four of the sketches to deviate slightly from the beaten track, the melody and harmony being noteworthy for freshness and unconventionality, though the dignity which should always characterise music intended for church use is carefully maintained. Book 13 of "*Short Voluntaries*" is likely to become one of the most popular of the set.

Polonaise (D dur). Für Violine und Klavier. Componirt von Paul Hoppe (Op. 18). [Berlin: Carl Simon.]

VIOLINISTS in search of an effective but by no means difficult piece of music will doubtless be glad to add this *Polonaise* to their *répertoires*. It is good as a concert piece, and would be found most valuable for teaching purposes. The pianoforte part is ably written, and forms with the violin part something more than a mere technical exercise to those who care to develop the undercurrent of artistic intention which may be found in the composition.

Missa de Sancto Albano. By B. Agutter. [Novello, Ewer and Co.]

THIS is an elaborate and most effective setting of the Service for the Holy Communion, set to the English version of the Prayer Book, and having an extended Kyrie, a Benedictus and Agnus Dei. As a musical composition it is worthy of high commendation. The devotional feeling which characterises the setting of the words will not pass without notice. It is especially adapted for use at festival seasons.

Take, oh take those lips away. Madrigal for S.A.T.B. Words by Shakespeare. Music by Edward Lees. [Novello, Ewer and Co.]

THE composer of this has apparently studied the old forms of vocal composition to good effect. His work is pleasing though it is short. It is madrigalian in sentiment rather than of the true madrigal style.

He hath made the Earth. Harvest Anthem. By William Johnson. [Novello, Ewer and Co.]

IN a few weeks Harvest Thanksgiving Services will be general throughout the country, and new compositions suitable for occasions of this nature are of course already in request. Mr. Johnson's Anthem is, generally speaking, bold and solid in character, and appropriately cheerful though thoroughly churchlike. It is written for full choir throughout, and presents no difficulties either to singers or organist.

Lord, who hast made home-love to be. Words by W. Boyd Carpenter, Lord Bishop of Ripon. Music by Walter Parratt, Organist of St. George's Chapel, Windsor. [Skeffington and Son.]

THIS beautiful and original setting of admirable words was written for and was sung at the wedding of H.R.H. the Princess Louise of Schleswig-Holstein and Prince Aribert of Anhalt. The first and last verses are in one measure, and are set in the key of E major. The intermediate verses of different rhythm are set in chant form in the key of G major; the effect is very striking and dignified.

Magnificat and Nunc dimittis in F. By Frederick Käm. [Weekes and Co.]

THIS setting of the Canticles for the Evening Service is arranged upon a simple yet effective basis, as well with regard to the voice parts as the accompaniment, so that it will be found useful for choirs of moderate ambition.

Lead, kindly Light. Sacred Song. By Ernest Hope.
[Novello, Ewer and Co.]

CARDINAL NEWMAN's beautiful words have been variously set by different composers, and this last association of musical ideas with the poem may be commended for its simplicity if not for the variety of treatment.

Choral Instructor for Treble Voices. By Charles Vincent.

A REALLY useful little book, intended as a *multum in parvo* for choir boys and ladies' singing classes. Included in the pages are clear and concise explanations of the rudiments of music, *solfeggi*, together with a few valuable hints on voice production.

FOREIGN NOTES.

THE St. Petersburg Society for the Promotion of Chamber Music has opened an International Competition for the composition of string quartets, with a first and second prize of 350 and 150 roubles respectively, and honorary distinctions for those compositions found worthy thereof on the part of a competent jury. The competition will be closed on January 1, 1892.

The distinction of Doctor, *honoris causa*, has been conferred by the philosophical faculty of the University of Leipzig upon Herr Philip Wolfrum, the Academic Director of Heidelberg.

Tchaikowsky's Opera "Onegin" is to be produced next month, for the first time in Germany, at the Darmstadt Hof-Theater. The residential theatre of Hesse-Darmstadt has frequently taken the lead in introducing foreign operatic works to the fatherland, a notable instance being Gounod's "Faust," brought out here, under the composer's supervision, some thirty years ago.

The Royal Opera at Munich re-opened its doors on the 15th ult. with a scenic performance of Liszt's Oratorio "Saint Elizabeth."

According to the twentieth annual report of the Royal Conservatorium at Dresden, the number of pupils at that Institution during the past academical year amounted to 835, showing an increase of eighty upon that of the year preceding. The report is prefaced by a most able discourse from the pen of the present director, Professor Krantz.

Angelo Neumann, whose recent operatic performances, at the Lessing Theatre of Berlin, have been eminently successful, is shortly expected in the United States, where he will give a series of representations of Mascagni's "Cavalleria Rusticana," with the aid of his *personnel* and his able capellmeister, Dr. Muck.

It is stated that a syndicate has been formed to build a new theatre in New York expressly for the purpose of giving Goepfert's new music-drama "Sarastro," intended as a sequel to Mozart's "Die Zauberflöte." The book is written by B. Vogel, and the music is said to be already in the engraver's hands. Many German opera houses are making applications for the right of performance, and its production is looked for as a most interesting musical event.

A new one-act opera entitled "Bei frommen Hirten" has recently met with a distinct success at the Dresden Hof-Theater, and is likely to make the round of German operatic stages. The music is constructed upon classical lines, entirely free from triviality, the composer being Herr Fiebach, director of a musical academy at Königsberg.

A commemorative inscription has lately been placed in the so-called "Schumann's corner" of the Leipzig restaurant known as the "Kaffeebaum" (Kleine Fleischergasse, No. 4) where the composer and others of the "Davidbündler" were in the habit of meeting in the evening during the years 1833 and 1840.

An interesting and carefully compiled chronicle of the eighty-years' activity of the Darmstadt Hof-Theater has just been published at Darmstadt (C. Zernin), from the pen of Hermann Knispel, a member of the institute in question.

A new Opera, "Vendetta," by A. von Fielitz, is to be first brought out next month at the Lubeck Stadt-Theater.

A series of very successful Concerts was given last month at Berlin, Dresden, and Hamburg, by the Schubert-Bund, one of the leading male quartet societies of Vienna.

The new Zurich Municipal Theatre is to be definitely opened on the 1st of next month, with a performance of "Lobengrin."

Otto Findeisen's Operetta "Der alte Dessauer" was brought out on the 15th ult., at the Friedrich-Wilhelmstadt Theater, of Berlin, where it met with a very favourable reception.

Professor Emil Hartmann has been appointed the successor of the late Niels W. Gade in the conductorship of the Royal Musical Society of Copenhagen.

The annual report of the season 1890-1891, at the Imperial Opera of Vienna, contains the following statistical details of the performance of opera—viz., Wagner takes the lead with forty-one representations of ten works; Massenet follows with twenty-eight representations of two works—viz., "Manon" and "Le Cid"; Verdi's operas met with sixteen performances; Meyerbeer was represented with fifteen; Gounod with fourteen; Mozart with eleven; Gluck with eight; Donizetti, Weber, and Halévy each with seven; Rossini with six; and Beethoven, Liszt, Ambrose Thomas, and Bizet each with five performances. The work which obtained the greatest number of representations was Massenet's "Manon," which was given twenty-five times during the season.

A Sacred Music Congress is to be held at Milan during the first days of November. There will be three great musical performances in connection with the meeting.

M. Eugène Ritt, the ex-Director of the Paris Grand Opéra, has been nominated an officer of the Legion of Honour.

At the Malibran Theatre of Venice Verdi's "Aida" has just been revived with enormous success.

Among recently completed operatic scores by Italian composers may be mentioned an opera entitled "Ivanhoe," the libretto by Signor Golisciani, and the music by the Maestro Vito Fedeli.

On July 31, the anniversary of the death of Franz Liszt, a very impressive commemorative Service was held at the Catholic Church, at Bayreuth, in the presence of numerous artists connected with the Festival performances and of visitors to the town. The musical portion of the ceremony included the first performance on this occasion of a hitherto unknown setting by Liszt of the 121st Psalm, wherein the bell-motive in "Parsifal" has been made use of by the great pianist-composer. The manuscript of this interesting composition is in the possession of one of the last real pupils of Liszt, musik-director Göllicher, of Nuremberg, who conducted the performance.

The Imperial Musical Society of St. Petersburg has decided to invite M. Massenet to conduct its orchestra at a series of Concerts to be given next January.

A new three-act Operetta, "Die Tochter der Heide," by H. Bohrmann, the music by Franz Weissleder, was brought out last month at the Thalia Theatre, of Chemnitz, with considerable success.

During the recent festivities in connection with the commemoration of the Swiss national independence, a Cantata, set to words compiled from Schiller's "Wilhelm Tell," by the musik-director Arnold, of Lucerne, was performed on the Rütli itself, by some 600 exccutants, members of the leading choral societies of Switzerland. At Berne, a festival Cantata, by Herr Munzinger, was twice performed, amidst great enthusiasm, by a chorus numbering some 700 voices, and 120 instrumentalists.

Sir Arthur Sullivan's Opera "Ivanhoe" is to be produced during the coming season at the Berlin Opera in the German language.

Richard Genée, the successful composer of operettas, is just now engaged upon the composition of a three-act Opera, entitled "Margit," the libretto of which is founded upon Ibsen's early drama "The Festival at Solhang."

Max Bruch has completed a new Violin Concerto, which he has dedicated to Dr. Joachim.

Ludwig Grünberger, the talented composer of German *Lieder*, has set to music a number of poems from the pen of Peter Cornelius, a collection of which has just been published by Messrs. Breitkopf and Härtel, of Leipzig.

Dessau, the capital of the Duchy of Anhalt Dessau, will shortly be the scene of an interesting ceremony. Professor Max Müller will go there to unveil a monument to Wilhelm Müller, his father, who was born at Dessau in 1794, lived a short life there, and died in the little town after attaining to some eminence among German poets. His lyrics have been frequently set to music, notably by Franz Schubert, whose

setting of the "Müller Lieder" series is the delight of every amateur. The monument has been executed by Hermann Schubert, of Dresden, and consists of a colossal bust on a pedestal, illustrating, by allegorical figures and reliefs, the life and works of Wilhelm Müller.

Rubinstein is rusticating in the neighbourhood of Dresden, where he intends to finish his Oratorio "Moses," and a new opera, the name of which has not yet transpired. A volume of essays from his pen is nearly ready and will shortly appear. It will be called "A propos de Musique."

M. Emile Mathieu, the Director of the Conservatoire of Louvain, has just completed a new Opera in three acts, entitled "L'Enfance de Roland," the libretto by himself, which will be brought out during the coming season at the Théâtre de la Monnaie, of Brussels. M. Mathieu is already favourably known in the musical world by several symphonic works, and by his Opera "Richilde."

Herr C. J. Schwab, the Conductor of the Stuttgart Orchestral Society, has just completed an Opera, "Der Oberhof," the libretto by Messrs. Kindaich and Karsten, being founded upon Immermann's celebrated novel of the same title.

Goldmark's Opera "Merlin" has undergone a complete revision at the hands of its composer, and will be first produced in its new version at the Vienna Opera during the approaching season.

A committee has been formed at Florence for the purpose of celebrating, in a befitting manner, the centenary of the birth of Rossini, which occurs in February of next year. The ashes of the "Swan of Pesaro" are preserved at the church of Santa Croce of that town.

The 110th anniversary of the birth of Conradin Kreutzer, the once popular composer of operas and of numerous still popular *Lieder*, is to be celebrated next year at the little town of Messkirch, in Baden, where he was born in November, 1782. The celebration is to be held under the auspices of the Kreutzer Quartet Club of New York (whose members will journey to the composer's birthplace for the purpose) and is intended to atone for the neglect with which the Kreutzer centenary was treated in 1882.

We learn from Italian journals that Verdi is now building a hospital for poor aged artists, at Milan, at a cost of £20,000, the architect being Camillo Boito. The number of artists to be admitted will be 130; they will be taken from every province in Italy, and will be most comfortably boarded and lodged. The hospital will be endowed by the veteran Maestro with a capital of £80,000. It may be added that the hospital erected by Verdi some years since at Fiorenzuola cost £8,000 in building, and was endowed by him to the extent of £40,000.

The Société des Grandes Auditions Musicales de France, headed by the Countess Greffulhe and M. Gounod, has induced M. Carvalho to take in hand Berlioz's colossal music-drama, "Les Troyens," which will accordingly be heard this winter at the Opéra Comique. The work was produced with much success some months since at Carlsruhe, under Felix Mottl's direction, but has never been performed in the composer's native country.

During the past season, from September 1, 1890, to June 30, 1891, thirty operas, by twenty-seven different composers, were performed at the Opéra Comique of Paris. The maximum number of performances was accorded to Gounod's "Mireille," which met with fifty-six representations. Messager's "La Basoche" comes next, with forty-seven performances. The remainder were distributed as follows—viz., "Carmen," forty-four; "Mignon," forty; "Les Noces de Jeanette" (Massé), thirty-seven; "Le Chalet," twenty-three; "Lakmé," twenty-two; "La Cigale" (Perronnet), nineteen; "Le Barbier de Séville," seventeen; "Le Roi d'Ys," fourteen; "Zampa" and "Les Folies Amoureuses" (Pessard), each thirteen; "Fra Diavolo," "Le Pré aux Clercs," "La fille du Régiment," "Colombine" (Maréchal), and "Les Amours de Catherine" (Michiels), each twelve; "Benvenuto Cellini" (Diaz), eleven; "Philémon et Baucis" (Gounod), "La Dame blanche," "Richard Cœur de Lion" (Grétry), "La Maître de Chapelle" (Paër), "L'Amour médecin" (Poise), "La Nuit de Saint-Jean" (Lacome), "L'Amour vengé" (Maupeau), ten; "Le Réve" (Bruneau) and "Le Domino Noir," seven; "Les rendez-vous bourgeois" (Isouard), six; and "Dimitri" (Joncières) and "Les Dragons de Villars" (Maillart), five performances each.

The performance is reported recently at Boston (U.S.) by the United Hebrew Opera Company, of a lyrical drama entitled "Judith and Holofernes." The piece was performed in the German language, the programme being compiled in Hebrew.

M. Philippe Flon, hitherto *chef-d'orchestre* at the Théâtre des Arts, of Rouen, has been appointed to the important post of principal Conductor at the Théâtre de la Monnaie, Brussels.

The Symphony Orchestra in connection with the Imperial Musical Society of St. Petersburg, and organised some two years since by Anton Rubinstein, has been dissolved.

Signor Mascagni has just completed the score of his new opera "L'Ami Fritz," the right of first performance of which, for Germany, has been acquired by the Royal Opera of Berlin. At that establishment also will be brought out, ere long, the new opera "Spartaco," by Platania, which was successfully performed last season at Naples.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after its occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses will accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CYMRU TRAD.—We cannot recommend one where all are good.

F. A. W.—Many thanks for your letter.

MUSIC MAD.—Consult the "Dictionary of Musical Terms," Smith, Ever and Co.

T. D.—It is impossible to say. Many thanks. The matter is under enquiry.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BAKEWELL.—The annual Choral Festival of the District Church Choirs was held on the 13th ult., in the Parish Church. There were six choirs present—viz., Bakewell, Hallam Fields, Darley Dale, Stanton, Long Eaton, and South Darley. The combined choirs met in the Schoolroom, Bath Street, where they robed and walked in procession to the church, each choir carrying its distinctive banner. The hymn "Through the night of doubt and sorrow" was sung as a Processional. There were special Psalms, and the Anthem, "The glory of the Lord" (Goss), was sung by the united choirs. The Magnificat and Nunc dimittis were by A. Dyer. The sermon was preached by the Rev. Percy Stowers. Handel's "Amen" Chorus and the Sevenfold Amen (E. J. Crow) followed, and a hymn was sung at the conclusion of the Festival Service.

BRIGHTON.—The closing Concert of the present term was given by the students of the Brighton School of Music on July 17, at the Athenæum Hall, in commemoration of the death of John Sebastian Bach, which occurred on July 17, 1750. The first part of the programme was devoted to selections from the works of this celebrated great master, amongst them Liszt's arrangement of the A minor Fugue; the overture "Aria" "My heart ever faithful," with violin obbligato; a "Loure" played by the Violin Class, and other pieces. A selection from Shakespeare's "Merchant of Venice" by the Elocution Class, was also a Vocal Quartet for flute, clarinet, horn, and bassoon, a miscellaneous selection was performed by pupils of Messrs. Kube, King, Geddes, Davey, Taylor, Stern, and Petiwée.

CHRISTCHURCH, N.Z.—Stainer's Cantata *The Daughter of Jans* and his Jubilee Anthem, "Lord, Thou art God," were twice given in Christchurch Cathedral in June last. The first performance of these works was attended by over a thousand people. By general request a second performance was given, which was also largely attended, and was successful. The soprano parts, solos and choruses, were sung entirely by the boys of the Cathedral (twenty-four in number). The collection at these four performances was in aid of the Cathedral Music Library, which is now a very fine one, containing complete sets of fifty-two copies each of over 200 anthems and thirty-five services which are used in the daily services of the Cathedral. During the past four years considerably over £200 has been collected at the various Organ Recitals and Oratorio Performances given in aid of this fund. These Organ Recitals, given in the Cathedral by Mr. G. F. Teddall, the Cathedral Organist, are very popular.—The University College of Christchurch, a branch of the N.Z. University, having decided to establish a Lectureship in Music for the study of harmony, counter-

point, and other subjects connected with the theory of music, have pointed Mr. Tendall to be Lecturer. Mr. Tendall gave an inaugural discourse in March last in the College Hall, which was chiefly on the history of Vocal Music, with illustrations by the Cathedral Choir. Mr. Tendall took this opportunity of explaining the object of the lectures in music about to be established. The first term of the lectures ended in May last. Seventy-one students joined the classes. The subject for study for this year will be "Harmony"; other subjects will be taken up as the students progress. The University of N.Z., having also the power of conferring Degrees in Music—Mus. Bac. and Mus. Doc.—Dr. J. F. Bridge, of Westminster Abbey, has been appointed examiner in harmony, counterpoint, &c., and Mr. Tendall lecturer in history of music.

DUNWOM, ESSEX.—The magnificent organ which Lady Brooke has had built in Little Easton Church, near Dunwom, to the memory of the late Earl of Rosslyn, was dedicated on Wednesday afternoon, the 12th ult. The specification was drawn up by the Rev. F. A. J. Hervey, Chaplain to H.R.H. the Prince of Wales, and the work has been entrusted to Messrs. Norman Bros. and Beard, of Norwich. After the dedication, Dr. Mann, of Cambridge, performed a choice selection of music to a full congregation.

FILEY.—On the 14th ult. a Concert was given in the Victoria Hall, for the benefit of Mr. R. M. Long, Organist of St. Oswald's Parish Church, under distinguished patronage. An excellent programme was performed by Miss M. A. Bailey, Miss Ruth Bihm, Mr. J. Catley, Mr. James Raine; Mr. W. H. Cass and Mr. Haworth, solo violin; Mr. Sinclair, solo harp; Miss Drury and Mr. R. M. Long, mandoline; Rev. A. N. Cooper, Mr. R. M. Long, Misses Barwick, Haworth, and Mary Wheelhouse, pianoforte; recitations by Miss Helen Mathias; Miss G. Haworth, harmonium; and the accompanists were Miss Barwick and Mr. W. Peacock, jun.

GUERNSEY.—On the 14th ult. Mr. Carrods gave a Violin Recital at the Hall of the Guille-Allis Library. The programme included Rossini's *Fantasia Otello* (Ernst), Three Melodies (Op. 47) (Molière), Réverie (Vieuxtemps), Chaconne (Bach), Le Tremolo (De Bériot), Légende and Mazurka (Wieniawski), Romance (Svendens), Carnival of Venice (Ernst). Mr. Carrods was ably accompanied on the pianoforte by his wife.

HUNGERFORD.—The Dedication Festival at the Parish Church took place on the 13th ult. The proceedings commenced with a celebration of the Holy Communion. Matins was held at 11.30; the service was choral, the Anthem being "I will magnify" (Calkin), while the Te Deum was sung to Tours in F. Mr. Wren presided at the organ. At 5 o'clock a Concert was given in the tent, under the direction of Mr. E. Wren. Evensong was held at 7 o'clock, when the Rev. H. R. Jennings, Vicar of St. Clement's, West Dulwich, was the preacher. The Anthem and Te Deum were sung the same as at the morning service.

LEAVENWORTH, KANSAS, U.S.A.—The American Church Choir Guild, an association of Clergy, Organists, and Choirmasters for the improvement of the music of the Church, held its annual Festival at the Church of St. Paul on Sunday, the 2nd ult. The principal Service was the High Celebration of the Holy Communion (preceded by Choral Litany). Warwick Jordan's Service in E, for full choir with organ and trumpet accompaniment, with Gregory's Te Deum in E flat as an introit, were sung. At the Evening Service the Magnificat and Nunc dimittis by A. H. Mann in A flat was performed, from a selection from Gaul's *Holy City* for the Anthem. The Organist was Mr. Ernest R. Kroeger, of St. Louis, and the whole proceedings were under the direction of Mr. H. W. Diamond, Sub-Warden of the Guild.

LYTTON, NORTH DEVON.—On Thursday, the 20th ult., an Organ Recital, interspersed with vocal music, was given in the Parish Church by Mr. C. E. Juleff, Organist of St. Petroc's, Bodmin. A selection from the works of Bach, Handel, Mendelssohn, Collin, Wely, Pearce, and Richmond was given. Miss Cunningham, of Oxford, sang "Angels ever bright and fair" and "With verdure clad."

MANCHESTER.—There was a fair attendance at the Concert given in the Botanical Gardens on the 14th ult. The band of the 14th (Prince of Wales's) Royal Lancers, under the direction of Mr. Charles Hazell, played some popular selections. Madame Gertrude Pownall, Miss Emilie Lloyd, Miss Minnie and Miss Hettie Wright, Mr. Kiddale Bowley, and Mr. Gill also took part. Madame Gertrude Pownall was very successful in her selections. Miss Hettie Wright, although only ten years of age, exhibited considerable command over the pianoforte, while Miss Minnie Wright, who is not yet twelve, proved herself to be a most accomplished violinist. Mr. Stephen E. Jupp acted as musical director, and Mr. S. Myerscough as accompanist.

NAVER, N.Z.—On June 30 Mr. Herbert Spackman (violinist), assisted by his brother, Mr. H. G. Spackman (Organist of the Cathedral), gave a Concert in the Gaiety Theatre. There was a large and appreciative audience. The local orchestra of twenty-seven performers played four selections in very creditable style, under the direction of Mr. H. G. Spackman, and among the vocalists were Mr. and Mrs. Sheaph, Mr. Large, Mrs. H. G. Spackman, Mr. Kennedy, Mr. Hosking, Mr. Finch, Mr. Graves, Mr. Troughton. The Concert-giver was recalled for both solos (Ernst's "Elegie" and De Bériot's "Le Tremolo").

OXFORD.—*Elihu; or, the Wonders of Nature*, a new sacred Cantata, for church use, composed by Walter Lyle Biggs, was sung for the first time on July 28, in the Chapel of Wadham College. The libretto is taken from the Book of Job, chapters 36-40, and is divided into two parts, "the words of Elihu" and "the words of Jehovah." Mr. Ernest Wade, Organist of St. Aldate's, presided at the organ, playing as a prelude the Pastoral Sonata in G, by Hamilton Clarke. The work is inscribed to the members of the St. Peter's Musical Society, where the composer has officiated as Organist for the past nine years, and it was sung by about fifty members of the Society. The composer conducted. The Cantata is especially intended for use in churches where no orchestra is available; the accompaniment is arranged for organ obligato. The solos were sung by Miss Edith Pierce, Mr. Rowlands, and Mr. Johnson. The chorus-singing was very effective, and the Society may be congratulated on their success.

PORTSMOUTH.—On the 18th ult. Dr. Spark gave an Organ Recital in the Great Hall of the Municipal Buildings. He played a programme of eight pieces, one of them being a composition of his own—a fantasia on Scotch airs.

STONEHAVEN.—An Organ Recital was given at this fashionable North of Scotland watering-place on July 29, by Mr. J. R. Brooke, Organist of Fetterside Parish Church. The programme opened with Morandi's Overture in F minor as an organ solo, followed by numbers from Mendelssohn, Beethoven, Mozart, Meyerbeer, Haydn, and Beethoven; some vocal pieces by the choir, and a solo by Miss Milne were also given.

WELLINGTON, N.Z.—The annual Dedication Services at St. Peter's Church were held on June 28. The Very Rev. the Dean of Waipatu preached at both morning and evening services. The Incumbent (the Rev. N. C. Waters) said the prayers and officiated as celebrant. The musical accessories were appropriate and impressive, several compositions by the Organist, Mr. Tallis Trimmell being given. They included a beautiful Kyrie and Credo in C, at the morning service; a very fine Magnificat and Nunc dimittis in F, and a striking Anthem, "I have surely built Thee an house" (especially composed for an English Dedication Festival), which contains several choral recitatives, a quartet, solos for tenor (Mr. Woodward) and bass (Mr. Mahin), and three choruses. At the conclusion of the service Mr. Trimmell, who accompanied throughout, played Gounod's "Marche Cortège." The next evening a well-selected programme of sacred music was performed at the church, and the dedication festivities were concluded with a social meeting in the schoolroom.

ORGAN APPOINTMENTS.—Mr. Herbert C. Howland, to St. John the Divine, Balham; Mr. Augustus Toop, to St. Peter's Church, Vere Street; Mr. Henry V. Bate, Organist and Choirmaster to the Wesleyan Chapel, Caledonian Road; Mr. F. A. Jewson, Organist and Director of the Choir to Regent's Park Chapel; Mr. Douglas Jones, Organist and Choirmaster to the Parish Church of Barnet.

CHOIR APPOINTMENT.—Mr. Fred. Hart (Tenor), to St. Paul's, Knightsbridge.

DEATH.

On the 3rd ult., suddenly, at Hastings, THOMAS W. LAWRENCE, Violinist, of the Philharmonic and Royal Italian Opera Orchestras.

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blast.
The May bells and the
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Home, far away.
Evening song.
My bark is bounding.
Zuleika and Hassan.

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Eye hath not seen, nor ear heard	Whitsuntide.

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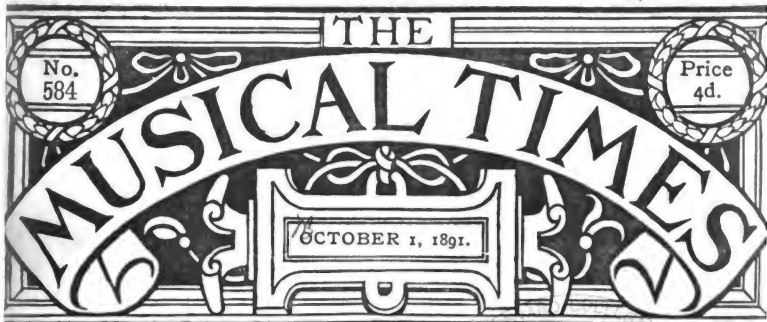
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1891.

OUR OPPORTUNITY AT VIENNA.

WE took occasion in the June number of THE MUSICAL TIMES to allude to the meeting held at Clarence House, in order to form the Committee of Management for the British section at the International Musical and Dramatic Exhibition which is to be held at Vienna next year. The mere names of the Committee then formed—comprising such men as the Duke of Edinburgh, Sir George Grove, Dr. A. C. Mackenzie, Sir John Stainer, Dr. C. V. Stanford, and Mr. A. J. Hipkins, to mention no others—affords a sufficient guarantee for the success of the English section. But an Exhibition is not made up of exhibits alone. The experience of the last few years has abundantly proved that what is most interesting and enjoyable to the vast majority of Exhibition goers is the object lesson, the demonstration, the working model. The great charm of the Naval Exhibition has been to mimic warfare on land and water, and the splendid working model of the Eddystone Lighthouse. If there is an Artistic Exhibition must inevitably be one such as that now being held at Chelsea, where are points of contact between the two. And we would accordingly urge upon the Committee most strongly the desirability of considering how they can it subserve the interests of English art by making their share in the great show at Vienna as much as possible what the Americans call a "live demonstration."

It is proposed in the general scheme of the Exhibition that concerts should be held in connection with it. We trust that our representatives will avail themselves as fully as they possibly can of this opportunity. If there is one characteristic feature about our English musical life, it is our choral singing. We are justly proud of the achievements of our choirs, whether they hail from Wales or Yorkshire, Nottingham or London, and that our estimate is not unduly influenced by patriotic bias is, we think, sufficiently evidenced by the testimony of such impartial critics as M. de Saint-Saëns (*vide* his article on the Birmingham Festival in his *Harmonie et Mélodie*) and Otto Lessmann. We greatly doubt whether any other country in the world such a feat is possible as that which was achieved on the other day at Hereford in the accurate performance, after one combined rehearsal of about an hour in duration, of so intricate a work as Dr. Parry's "*Profundus*" by a choir which had only practised the work in divisions. And yet with, perhaps, the sole exception of the visit to, and victory at, the festival of Henry Leslie's Choir in 1878, we doubt whether any opportunity has been afforded to our musical neighbours of judging what we can do in the main of choral music. We believe that it would be as a veritable revelation to many of those who have girt about with the armour of ignorance, and taken for granted that no manner of musical excellence could come out of England, whether in the way of composition or execution. First and foremost we would suggest to the committee the advisability of inviting some representative English Musical Societies to go over and sing English music—new and old—at the Vienna Exhibition. Special attention should of course be paid to the interpretation of a small picked choir of our unrivalled Elizabethan madrigals. But the programmes should be

made to contain representative specimens of the choral work of our modern composers. The works of Dr. Mackenzie, Dr. Parry, and Dr. Stanford would furnish an ample repertory of such pieces, and if the Viennese got the chance of hearing, say Dr. Parry's "*Ode on St. Cecilia's Day*" as it was performed by the Yorkshire singers at Worcester last year, they would probably be as much delighted as they were surprised.

If such practical illustrations of English musicianship were found possible of realisation, they should not be confined to the sphere of oratorios, cantatas, and part-songs. English opera should certainly be given a hearing, and as some of the works of Messrs. Goring Thomas, Mackenzie, and Stanford have already been performed in Germany and won acceptance there, these would naturally suggest themselves as most suitable for selection. At the moment of our writing these lines we hear of the cordial and gratifying reception which has been accorded to Mr. Goring Thomas's "*Esmeralda*" at Kroll's Theatre, in Berlin.

Other modes in which the interest and "actuality" of our share in the Viennese Exhibition might be enhanced will readily suggest themselves once the principle is accepted that we must demonstrate and not merely exhibit. For example, a valuable proof of the efficiency of our great music schools might be given by the sending out of an orchestra consisting entirely of students. It is to be hoped, too, that soloists—instrumental and vocal—may be forthcoming to represent this country worthily, as many of them can, at this great international tournament.

Even if all the foregoing suggestions were not capable of realisation, the adoption of one or more of them would, we are firmly convinced, do much to advance the interests of English art and enable English musicians to take that position alongside of their brethren on the Continent, which diffidence on the one hand, and ignorance and jealousy on the other, have hitherto prevented them from occupying. Whatever happens, let us not be content with merely sending autographs, pictures, relics, and curios.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 525*).

RETURNING to Bayreuth after his Italian trip, Wagner sought to carry out an idea he had formed, or, rather, that had been forced upon him by the experiences of the past. The "new art" which the master had presented to Germany necessarily involved a new cult, and it became almost an obligation to establish a school for the training of artists in its principles and practice. Wagner felt this quite strongly, and, we might add, comprehensively, for it was his intention to educate instrumentalists as well as vocalists. Elementary teaching did not, of course, enter into the plan of the proposed establishment; the intention being to take young singers and players who had passed through the ordinary conservatoires, and imbue them with the Wagnerian spirit while drilling them in Wagnerian methods. Unquestionably the idea was a good one, but how as to the means of carrying it out? The financial side of Wagnerism had, just then, a gloomy appearance, darkened as it was by the "*Nibelungen*" deficit and the failure of the London Concerts to produce a substantial sum. Just then, however, Wagner felt in sanguine mood. He had won the battle of his life, and, shutting his eyes to the cost, was ready for any enterprise. The plans of a man in this condition are not apt to be prudent, and when Wagner laid his scheme before the

delegates of the Societies affiliated to Bayreuth there were many blank looks with not a little dubious shaking of heads. The faithful followers discovered that their leader contemplated no certain provision after the first year. He asked for 10,000 marks to meet the expenses of twelve months; later, he thought, the cost of the Conservatoire might be met by the proceeds of Concerts. The more business-like delegates could not trust to so precarious a source of income; but, apart from the question of the future, how was the sum immediately required to be raised? A public appeal for fresh means of expenditure under the load of a heavy debt would almost assuredly be rejected. Wagner was brought to see this, and the plan he had proposed fell to the ground as at that time impracticable.

The result just indicated gave the less concern because there was something more tangible to anticipate, promote, and enjoy. Wagner gladdened the hearts of his adherents by promising the speedy advent of "Parsifal," the successful production of which thenceforth became an object of anxiety to all the "faithful" in every land. At the same time, the master again illustrated the readiness with which, on occasion, he could accommodate himself to circumstances at the expense of his principles. Not long before we saw him sanction concert-room performances of fragments from the "Nibelungen," and now he threw over his cherished idea of exclusiveness, proposing that, after the "elect" had enjoyed two representations of "Parsifal," the doors of the theatre should fourteen times be opened to all the Philistines who chose to enter them at a charge of thirty marks per head. This *volte-face* was, no doubt, received with interest in the streets of Gath and Askelon, but the chosen people hailed it enthusiastically. The Philistines were themselves objectionable; their money, at any rate, was good, and the one might be endured for the sake of the other.

Wagner began the book of "Parsifal" in 1876, and finished it in the following year. He was then sixty-five, but Time's "effacing fingers" had not much abated the strength of his imagination or the persistence and energy that through life so well served him. The first act of the new music-drama was practically complete in the spring of 1878; the second act reached the same stage by October 11. The spring of 1879 saw the third act well in hand, despite an attack of illness, which made him hasten to Italy, where, in Palermo, at the Hotel of the Palms, he put the finishing touch to the entire work. The date was January 13, 1882.

The production of "Parsifal" took place at the Wagner Theatre in Bayreuth on July 28, 1882; the sixteen performances resolved upon long since being duly given, not only with striking artistic success, but with most satisfactory pecuniary results. Obviously the fuss and talk over the representations of the "Nibelungen" six years before had excited the interest of many who were not present, and created a desire which lapse of time could not abate. At any rate, believers and non-believers crowded to the small and uncomfortable Franconian town, and when the sixteen performances had ended and all expenses were paid, 75,000 marks remained in the treasury. So this final achievement of the master's long and stormy life proved to be a triumph all over the field, and, as it might have seemed to him, nothing remained to conquer. It is said that he intended "Parsifal" as his last work. Even Wagner, with all his indomitable energy, could not be blind to the fact that a man of sixty-nine has seen his best days, and may hardly count on many more either good or bad. Probably, therefore, the assurance that he had fought the

fight and would put off his armour as a victor explains the unusual elation of Wagner's mind during the representations of "Parsifal." Never, it is said, was he so gay, so full of fun, and even of frolic. *Appropos*, Jullien relates a scene which took place in the Bayreuth Theatre on the morrow of the Prince Imperial's visit. An admirer (probably Jullien himself) entered the "green-room" during an *entr'acte*. "Ah!" exclaimed Wagner, "'tis you, is it? Have you seen the Prince of Prussia? He was here yesterday! He was satisfied, very satisfied, you know. Oh, he is a famous musician. He pointed out some tedious things, and criticised some faults in taste, but no matter, he is enchanted. The procession of Knights charmed him above all. Their cadenced step especially struck him. He had never seen it before, and assuredly he will introduce it into the manoeuvres of the Prussian infantry. O yes, dear friend, the Crown Prince has a lot of taste." "All this time," writes the French critic, "Wagner mimicked his talk, marked the step of the Knights, making long strides, breathing hard, recovering himself, and never ceasing to laugh immoderately." Yet even then a warning of the end had come. The singer, Scaria, tells how once, during the rehearsals, Wagner was seized with an asthmatic fit, during which his face turned blue and he became convulsed. On recovering, he simply remarked, "Once more I have overthrown Death." The fact that his heart was badly affected had been kept from him, but when a strong reaction set in after the excitement of "Parsifal," he was quite ready to take the advice of his physicians, and seek repose in a more Southern clime. The doors of the theatre had been shut but a few weeks before the master and his household removed to Venice, and established himself in the Palace Vendramini on the Grand Canal. While there, he sometimes lapsed into a state of profound depression. He knew himself as a failing man, and the ardent soul that was in him shrank, it may be, from the coming of the night in which no man can work. At other times, on the contrary, he busied himself with plans for the future, especially in preparing for further representations of "Parsifal" during the Spring of 1883. From this it would seem that no fear of immediate dissolution was entertained, though the master freely declared his work as a composer to be over, and even anticipated death before the future of his son, Siegfried, had been assured.

Signs of the coming end multiplied. Once in the Square of St. Mark, and again at the Marcello school, the last enemy gave notice of his approach. Truly, death was very near. On February 13, 1883, Wagner was about to take his usual airing, when some subject of discussion arose which brought on dangerous excitement. He fell, we are plainly told, into one of his passions, and in this characteristic condition the summons found him. Rising from his seat, half-suffocated, he exclaimed, "I feel very ill," and dropped down in a faint. Loving hands carried him to bed and medical aid was hurriedly summoned, but when it arrived the master was found dead in the arms of his wife, who believed him to be merely asleep. He had lived seventy-one years.

With regard to the cause of death, the following report was made by the medical man (Keppler) who attended Wagner in his last days: "Richard Wagner suffered from hypertrophy of the heart, already far advanced, which specially affected the right ventricle, and was complicated by fatty degeneration. He was affected also by dilatation of the stomach, and a rupture on the right side, which an ill-made bandage had singularly aggravated." Dr. Keppler added that the pains felt

by the patient in the closing period of his life were caused by the dilated stomach interfering with the movement of the heart, and bringing on rupture of the ventricle. Taking this condition with an agitated life, and a passionate temper, Dr. Keppler pointed out that Wagner was daily at the mercy of an accident. As to the occasion which brought on sudden death, he had nothing to say. The Doctor concluded his remarks by pointing out that Wagner used to take drugs in excess, mixing up indiscriminately all the doses ordered by different physicians at various times.

With fitting courtesy, the city of Venice offered a public funeral, but this was declined by the widow. On the Friday following the death, Wagner's remains were escorted to the station, *en route* to Bayreuth. At all the towns through which the body passed there were demonstrations of sorrow and respect, while at Bayreuth a guard of honour, composed of men belonging to the gymnastic societies, watched the coffin from its arrival on Saturday night till four o'clock on the following afternoon, when a notable funeral procession set out for the place of sepulchre in the grounds of the dead master's villa. The whole world of Wagnerism, from kings to peasants, was represented in the *cortège*, and there were funeral orations, streets hung with signs of woe, silent and sympathetic crowds—everything, in fact, that should mark the obsequies of a distinguished man, while above all rose the strains of that wonderful "Siegfried" march, which even those most opposed to Wagner's "new art" place among the grandest pages of music. The piece written by Wagner for the funeral of Weber was also in the programme of the day. So did the great and stormy genius, the gifted master but most imperfect man, whose fortunes we have so long followed in these pages, pass to his rest.

Need it be said that by his followers Wagner was deeply mourned? He had monopolised their sympathies and absorbed their admiration to such an extent that the firmament of music without him was starless. There remained only a blackness of darkness. For them might be quoted the Funeral Hymn written by John Payne over the body of Theophile Gautier:—

What shall our song be for the mighty dead,
For this our master that is ours no more?
Lo! for the dead was none of those that wore
The laurel lightly on a heedless head,
Chanting a song of idle lust and
Among the sun-kissed roses on the shore!
This our beloved that is gone before
Was of the race of heroes battle-bred,
That, from the dawn-while to the sunset red,
Fought in the front of war.

Hence with the cypress and the funeral song!
Let not the shrill sound of our mourning mar
His triumph, that upon the immortal ear
Passes, star-crowned; but from the laurelled throng
That stand await, let every voice prolong
A voice of jubilation, that from afar
Shall hail in heaven the new majestic star
That rises, with a radiance calm and strong,
To burn for ever, unobscured, among
The courts where the gods are!

As for those who had opposed Wagner in his lifetime, who objected to the principles underlying the new art, or were hurt by the unparalleled arrogance and bad taste of their propounder, their attitude to the dead master cannot be too highly commended. No one has more reason to respect a courageous foe than those who cross swords with him, and as Wagner lay on his bier much was forgotten in admiration of his prowess, his unflinching resolve, his ceaseless energy. Besides, the man's fiercest assailant was the most ready to admit his enormous genius, the sometimes extraordinary beauty and sensuous charm of his music, and a capacity which, if directed along the old course of musical faith and practice, would

have continued the illustrious line of classical masters. A man so gifted, however mistaken, could not pass away without general regret, and more or less of universal homage.

There remains to attempt, in a final chapter, some more succinct estimate of Wagner's character than has been possible amid the crowd of incidents which have come under our notice. He himself always asserted that the man was inseparable from the artist. A clear, unimpeded view of the one may help to comprehension of the other.

(To be concluded.)

MEDICINAL MUSIC.

WITHOUT seeking in the least to detract from the originality displayed by Canon Harford in seeking to elevate the divine St. Cecilia to the exalted position of handmaid to the healing art, it is permissible to point out how, from the earliest ages, events have been tending in this direction. The benighted Greeks, with a sound instinct which does them infinite credit, indicated their belief in the connection between the two callings by constituting Apollo the tutelary Deity of both musicians and doctors. Orpheus, though in a tentative way, conducted some interesting experiments with a view to establishing the soothing effects of music on animate and inanimate nature before his career was cut short by the disintegrating onslaught of the Thracian Maenads. Snake charmers of all ages have employed music—as a sort—to effect their ends. In Southey's "Common-place Book" there is an interesting account of a nobleman in the low countries, a couple of centuries back, who at periodic intervals ordered his musicians to his stables to regale his stud with a long concert, which he found highly conducive to their physical well-being. Charles IX. found solace from his sufferings in listening to music; and in our own days we have known of several well authenticated instances of delicate individuals galvanised into a condition of the greatest nervous activity by the persistent ministrations of a piano-organ.

Still no attempt was made to formulate these experiences and experiments until the founder of the Guild of St. Cecilia came on the scene, and, in the language of one of his foreign admirers, "crystallised the vague notions of his predecessors, scattered and floating about from century to century, and elevated them to the level of a rigorous method of musical therapeutics." Eighteen years ago a French *savant* wrote a treatise entitled "The Effects and Influence of Music in Health and Disease," but the work is out of print; and, at any rate, Dr. Chomet, the author, never contemplated the practical step taken by Canon Harford. For here we are threatened—we beg pardon, provided—with a sort of musical "Misericordia," after the fashion of that famous Society in Florence. The members of the Guild will have a central establishment, where night and day they will be prepared to produce sweet sounds for transmission per telephone to the bedsides of their suffering clients, and where they can be always communicated with should their presence in person be preferred. Doubtless we shall come in time to have our electric call-boxes provided with a special signal for summoning the medical musician, so that within a very few minutes of the first symptoms of influenza or mumps making their appearance we shall be able to nip the ravages of these maladies in the bud by the application of the proper musical remedies. There will be, we fear, a few ribald sceptics who will talk about the melody being worse than the disease; but what great movement

has not had its detractors? The supporters of the new departure can point in triumph to the etymology of the word Music (= Muse sick), and the curative value of vocal music is conclusively shown on homœopathic principles by Dr. Hans von Bülow's definition of an operatic tenor as not a man, but a disease.

The great thing obviously to be aimed at in the new method of medical therapeutics is to make the musical prescription suit the disorder—we had almost said to make the punishment fit the crime. The experimental *stance* of the Guild was slightly disappointing in that the prescriptions were, so to speak, all compounded in the same way; the instruments employed being, in every case, the pianette, harp, and muted violin. Great care must be exercised in this matter, for in music, as in diet, "what is one man's meat is another man's poison." The curative properties of the pianoforte in general seem to be established by the Italian proverb "Chi va piano, va sano," but some eminent musicians and composers—notably, the late M. Berlioz and his present successor as critic to the *Débats*, M. Reyser—cherish a feeling the reverse of sympathetic towards that instrument, and recently at some municipal elections in Belgium one of the aspirants to office issued an address describing himself as the anti-pianistic candidate. Instruments like the tuba, the trumpet, and the double bassoon will always have to be used in small doses, except in cases where patients are sunk in a state of lethargy or coma, from which it is thought desirable that they should be roused at all hazards. Another point that suggests itself is the following. Drugs which would be disgusting, and even dangerous to persons in their normal health, are most beneficial and efficacious to the same persons when they are ill. Surely an analogy may be found to this in music. Thus we can readily imagine that A, a musical purist of the strictest sect, might, in the depression which succeeds influenza, be rescued from suicidal thoughts by the timely performance of fragments of Offenbach; while B, with tastes lying exclusively in the direction of the music halls, might owe his life, under similar circumstances, to a judicious selection from Wagner's "Nibelungen." Under ordinary circumstances, we can imagine that the medical musician might safely rely on the staff notation, but in the case of persons much in need of bracing, the tonic sol-fa system offers obvious advantages. Care will have to be taken in order to prevent unlicensed operators from usurping the functions of the Guild, and bringing the system into discredit by mere musical quackery. We have heard of a man who advertised a pill which he declared would cure club feet, and we have little doubt that some musical charlatans will profess their ability to restore hair to the baldest scalps and to work similar miracles simply by playing the banjo over the part affected.

One of the inevitable results of the new departure will be the remodelling of a good deal of the musical terminology at present in use. Some of the changes and new terms suggest themselves irresistibly. Thus, on the analogy of the term *chorale*, we get the new form *chiorale*, to describe a piece of music, vocal or instrumental, of a soothing and soporific character. Then, again, the probable use of classical music to allay the disordered workings of the brain suggests the application of the term *febrifuge* to all compositions performed with this end in view. In some cases little or no alteration is needed. The connection between Gregorian tones and Gregory powders speaks for itself, and the term "music of the spheres" may be retained to denote pieces played during the deglutition of pilules. We can imagine, again, that it will become quite a commonplace to allude to the pianofortitude of a patient in undergoing an operation. There will be doubtless a

dietetic and possibly an aromatic scale, and organs will be constructed with *nux vomica* and *belladonna* stops.

But enough of fooling. What we should like to know is what the great leaders of the medical profession think of the new departure. For ourselves, the only thing that redeems the scheme from ridicule is the fact that the honoured name of Florence Nightingale is enrolled among its patronesses.

FIRST PERFORMANCES.

IV.—MENDELSSOHN'S "ELIJAH."

By F. G. EDWARDS.

(Concluded from page 579.)

MENDELSSOHN arrived in London on August 17 or 18 (1846), and stayed at the house of his old friend Car! Klingemann, at 4, Hobart Place, Eaton Square. A pianoforte rehearsal of the vocal solos of "Elijah" was held on the 19th (Wednesday), at Moscheles' house, 3, Chester Place, Regent's Park. Mendelssohn commenced the rehearsal by playing the Overture from memory, to the delight and admiration of all who heard it. The lady soloists gave some trouble. The soprano requested him to transpose "Hear ye, Israel," a whole tone down, and to make certain changes to suit her particular style. "It was not a lady's song," she said. Mendelssohn resisted with studied politeness and said, "I intended this song for the principal soprano; if you do not like it I will ask the committee to give it to some other vocalist." Afterwards, when alone with Moscheles, he most unreservedly expressed himself as to the "coolness of such suggestions." When "O rest in the Lord" was tried the singer was anxious to conclude it by a long shake on the final notes. "No," said the composer. "I have kept that for my orchestra," and he archly played the shake, which is given to the flute in the orchestral accompaniment. He was still doubtful whether he should not suppress "O rest in the Lord." "It is too sweet," he said. His friends urged him at least to try its effect, and, happily, their advice was accepted. Mr. Charles Lockety, the tenor singer, soon won the composer's good opinion. On hearing him rehearse "Then shall the righteous," Mendelssohn immediately requested him to sing "If with all your hearts," which had already been assigned to another singer. The orchestral parts had been previously tried over and corrected at Leipzig on August 5, so that the way was made smooth for the band rehearsals in London. These took place at the Hanover Square Rooms on the Thursday and Friday preceding the Festival. "Mendelssohn," says Mr. Rockstro, "looked very worn and nervous, yet he would suffer no one to relieve him, even in the scrutiny of the orchestral parts, which he himself spread out on some benches beneath the windows on the left-hand side of the room, and insisted upon sorting out and examining for himself." Euston Station was busy on the following Sunday afternoon with the departure of a "special" conveying Mendelssohn, the principals, the London contingent of the band and chorus, and "the gentlemen of the Press" to Birmingham.

Monday morning was set apart for a full rehearsal of "Elijah" in the Town Hall. "Mendelssohn," said the *Birmingham Journal*, "was received by the performers with great enthusiasm, renewed again and again as his lithe and *petit* figure bent in acknowledgment of these spontaneous and gratifying tributes to his genius, personal affability, and kindness. His manner, both in the orchestra and in private, is exceedingly pleasing. His smile is winning, and

occasionally, when addressing a friendly correction to the band or choir, full of comic expression. He talks German with great volubility, and speaks English remarkably well. He possesses a remarkable power over the performers, moulding them to his will, and though rigidly strict in exacting the nicest precision, he does it in a manner irresistible—actually laughing them into perfection. Some of his remarks are exceedingly humorous. In the Overture to the 'Midsummer Night's Dream' [played at the Festival], the gradations of sound were not well preserved; a rattle of his *bâton* on the music-stand brings the band to a dead halt. 'Gentlemen,' says Mendelssohn, 'that won't do. All *fortissimo*, all *pianissimo*, no *piano*! A little *piano* between, if you please. Must have *piano*, gentlemen; when you come to *fortissimo* do as you like.' All this is expressed with animation and good humour, and a roar of laughter over, the band tries again, and a smile playing on the expressive features of the conductor, attests the power of his pleasantly administered corrective. . . . At the conclusion of the rehearsal of 'Elijah' the whole band and chorus broke into a torrent of enthusiastic acclamation, and Mendelssohn expressed himself highly pleased with the manner in which the performers had rendered his work, and complimented them on their extraordinary efficiency." As Moscheles, the Conductor-in-chief of the Festival, was unwell, Mendelssohn conducted the evening rehearsal for him. At Mendelssohn's request the usual Tuesday evening Concert was given up for an extra rehearsal of "Elijah." "After the rehearsal," says Mrs. Moscheles, "I helped Mr. Bartholomew in correcting the text [of 'Elijah'], and so we went on till one o'clock in the morning."

The band and chorus for the Festival consisted of 36 performers. The band, mostly of the Philharmonic and the Opera orchestras (of whom Mr. Azarus and Mr. J. H. B. Dando at least are still living) numbered 125 players—93 strings and double wood-wind. The chorus totalled 271, including 62 from London, distributed thus: Sopranos, 79; altos (all males, "bearded altos," as Mendelssohn called them), 7; tenors, 60; and basses, 72. The principal vocalists "Elijah" were Madame Caradori-Allan, Miss M. B. Lewis, Mr. Charles Lockey, and Herr Staudigl; the subordinate parts were filled by the Misses Williams who sang the *duet* "Lift thine eyes," now the trio), ss Bassano, Mr. Hobbs, Mr. Henry Phillips, and Mr. Machin. Dr. Gauntlett was specially engaged to play the organ in "Elijah," Mr. Stimpson being the chorus-master and official organist. Mendelssohn received a fee of 200 guineas for his attendance at the Festival.

The ever-memorable first performance of "Elijah" took place in the Birmingham Town Hall, on Wednesday morning, August 26, 1846. Benedict thus strikingly describes the scene: "The noble Town Hall was crowded at an early hour of that forenoon by a brilliant and eagerly-expectant audience. It was an anxious and solemn moment. Every eye had been directed towards the conductor's desk, and, at half-past eleven o'clock, a deafening shout from the band and chorus announced the approach of the great composer. The reception he met with from the assembled thousands on stepping into his presence was absolutely overwhelming, whilst the sun, rising at that moment, seemed to illumine the edifice in honour of the bright and pure being seated there the idol of all beholders." The oratorio was received with extraordinary enthusiasm. If the performance was not of the highest excellence, the composer's expectations of the work more than realised. The critic of the *Times* news-

paper (no less a person than the late J. W. Davison, in his first articles on joining its staff) reported: "The last note of 'Elijah' was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening. It was as though enthusiasm, long checked, had suddenly burst its bonds and filled the air with shouts of exultation. Mendelssohn, evidently overpowered, bowed his acknowledgments, and quickly descended from his position in the conductor's rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art."

Coming to details of the performance, the following eight numbers were encored: "If with all your hearts," "Baal, we cry to thee," "Regard thy servant's prayer" (now "Cast thy burden"), "Thanks be to God," "He, watching over Israel," "O rest in the Lord," "For the mountains shall depart," and "O come every one that thirsteth." Herr Staudigl gave a majestic and ideal rendering of the music of the *Prophet*. In the opinion of the late Mr. Stimpson, who spoke from an experience of forty years of the Birmingham Festivals, Staudigl's interpretation of the bass part has never yet been equalled. The junior tenor of the Festival (Mario, Braham, and Hobbs were the others), Mr. Charles Lockey, fairly won his laurels. He sang his two songs "deliciously," says a critic; the first, "If with all your hearts," was encored, and "the smile upon Mendelssohn's face while it was being sung showed how much he was pleased with the chaste execution of this young tenor." Of the soprano soloist perhaps the less said the better. She doubtless did her best, but was overweighed by the music of the part, and—she was not Jenny Lind. No small measure of the success of the performance was due to Mr. Stimpson, the unwearied chorus-master. At its conclusion Mendelssohn caught him by both hands and said, "What can I give you in return for what you have done for my work?" Mendelssohn was delighted with the manner in which the band and chorus had rendered his music, and an old member of the band records "the eagerness with which Mendelssohn shook hands with all who could get near him in the artists' room, thanking them warmly for the performance." Before going into the hall, Mendelssohn said to Chorley, the *Athenaeum* critic: "Now stick your claws into my book. Don't tell me what you like, but tell me what you don't like." After the performance he said, in his merriest humour, to Chorley: "Come, and I will show you the prettiest walk in Birmingham." He then took him to the banks of the canal, bordered by coal and cinder heaps. There, on the towing-path between two bridges, they walked for more than an hour discussing the oratorio. According to the late Mr. Moore, it was then, amidst the cinder heaps, that a sudden thought struck Mendelssohn to change "Lift thine eyes" from a duet into a trio.

Shortly after this "prettiest" walk, Mendelssohn poured out his delighted feelings to his brother Paul in the following letter, dated the day of the first performance, but apparently written on the following day: "Birmingham, August 26, 1846. My dear Brother,—From the very first you took so kind an interest in my 'Elijah,' and thus inspired me with so much energy and courage for its completion, that I must write to tell you all about its first performance yesterday. No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident, at the first rehearsal in London, that they liked it, and liked to sing and to play it; but I own I was far from anticipating that it would acquire such

fresh vigour and 'go' in it at the performance. If you had only been there! During the whole two hours and a half that it lasted, the two thousand people in the large hall, and the large orchestra, were all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniment. How often I thought of you during the time! More especially, however, when the 'sound of abundance of rain' came, and when they sang the final chorus with *furor*, and when, after the close of the first part, we were obliged to repeat the whole movement ["Thanks be to God"]. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part; there were some afterwards in the second part, but even these were but trifling. A young English tenor [Mr. Charles Locket] sang the last air ["Then shall the righteous shine forth"] so beautifully, that I was obliged to collect all my energies so as not to be affected, and to continue beating time steadily. As I said, if you had only been there!"

Writing to Frau Doctorin Frege, from London, on August 31, Mendelssohn said: "You have always shown so much kind interest in my 'Elijah,' that I may well consider it a real duty to write to you after its performance, and to give you an account of it. If this should weary you, you have only yourself to blame; for why did you allow me to come to you with the score under my arm, and play to you those parts that were half completed, and why did you sing so much of it to me at sight? Really you ought to have felt it a duty to travel with me to Birmingham; for one ought not to make people's mouths water and render their condition miserable where one cannot help them, and the condition in which I found the solo soprano part was a most lamentable and very helpless one. But there was so much that was good as compensation that, on the whole, I bring back a very pleasant impression, and I often thought that you also would have taken pleasure in it. The rich, full sounds of the orchestra and the huge organ, combined with the powerful choruses who sang with sincere enthusiasm; the wonderful resonance in the grand giant hall; a splendid English tenor; Staudigl, too, who took great pains, and whose talents and powers you already well know; some very good second soprano and contralto solo singers; all executing the music with peculiar spirit, and the utmost fire and sympathy, doing justice not only to the loudest passages, but also to the softest *pianos* in a manner which I never before heard from such masses; and, in addition, an impressionable, kindly, hushed, and enthusiastic audience—now still as mice, now exultant—all this is indeed sufficient good fortune for a first performance. In fact, I never in my life heard a better, or I may say one as good, and I almost doubt whether I shall ever again hear one equal to it, because there were so many favourable combinations on this occasion. With so much light the shadows were not absent, and the worst was the soprano part. It was all so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unthinking, that the music acquired a sort of amiable expression, about which I could go mad even to-day when I think of it. The alto had also not enough voice to fill the hall . . . but she sang very well and musically—in that case the want of voice is so much easier to bear. At least, to me, nothing is so unpleasant in music as that cold, heartless coquetry, which is so unmusical in itself, yet which is often regarded as the basis of singing and playing, and the rendering of music." To Jenny Lind, Mendelssohn thus expressed himself: "The

performance of my 'Elijah' was the best performance that I ever heard of any one of my compositions. There was so much go and swing in the way in which the people played, and sang, and listened. I wish you had been there." We might add to this last sentence—"to sing the soprano part."

Two incidents in connection with this "Elijah" Festival are worthy of being recorded in this place. Benedict took down in notation the *motif* of every piece, its key, time, form, and construction, without having previously heard the work; and, after comparing his memoranda with the score, they were all found to be quite correct. At the last Concert, on Friday morning, the final chorus of Handel's "Zadok the Priest" was set down for performance. Almost at the last minute it was found that there had been printed in the book of words—just above the words of the chorus—a recitative which had not been set by Handel and for which there was no music. As to who supplied these words, and how they got into the programme, the present writer has been unable to discover. The Committee were in a fix, and then they thought that Mendelssohn would probably help them in their hour of need. He was sitting at the Vice-President's gallery, enjoying the performance, when the chairman of the Orchestral Committee, the late Mr. J. F. Ledsam, went to him and stated their difficulty. Mendelssohn at once adjourned to the ante-room, and, in a few minutes, composed a recitative for tenor solo, with accompaniment for strings and two trumpets. The parts were expertly copied by the indefatigable Goodwin, and the whole recitative was performed at first sight by Mr. Locket, a quartet of strings, and the two trumpeters. The audience were quite ignorant of the circumstance of this impromptu composition, and doubtless thought they were listening to Handel pure and simple. Through the kindness of Dr. W. A. Barrett and Messrs. Goodwin and Tabb, it has been possible to insert the following copy of the complete score, together with Mendelssohn's charming postscript:—

RECIT.

The Lord God Almighty, who ordereth all things,

heaven and on earth, hath appointed His handmaid,

ruler over the nations, to gladden the hearts, the nations

Trumpets.

servants, Let the trumpets blow, let the trumpets

blow, And let all the people rejoice, rejoice and say

Segue Chorus: "God save the Queen," from Handel's Coronation Anthem "Zadok the Priest."

"Composed expressly for this Festival and for Mr. Lockety, with many thanks for—

FELIX MENDELSSOHN BARTHOLDY.

Birmingham, August 28, 1846."

Mendelssohn left Birmingham on the 28th and me to London, "where," he says, "my only portant business was a 'fish dinner' at Lovegrove's Blackwall; after which I stayed four days at Ramsgate for sea air, and ate crabs, and enjoyed 'self with the Beneckes.'" Mrs. Benecke, for whom Mendelssohn had a particular affection, remembers that he was in most cheerful and excellent spirits during that stay at Ramsgate, and he often referred with great satisfaction to the splendid performance of "Elijah."

Mendelssohn, on his return to Leipzig, was very different after the exertions of the composition and production of "Elijah," and although he led a "vegetable existence—doing nothing the whole day but eat, and take walks," he soon began the work of revision of his new oratorio. Those who have read this narrative have seen how very much he was driven in order to complete his oratorio in time, after the first performance it is no wonder that his self-critical nature discovered many points in which the work could be improved. He told Mr. Holmow he should make many alterations. In a letter to Klingemann, dated December 6, 1846, Mendelssohn wrote: "I have again begun to work with all my might at my 'Elijah,' and hope to add the greater part of what I thought deficient in the first performance. I have quite completed one of the most difficult parts (the Widow), and you will only be pleased with the alterations—I may well say with the improvements. 'Elijah' is become more impressive and mysterious in this part, the of which was what annoyed me. Unluckily, I find out this kind of thing till *post festum*, and have improved it. I hope, too, to hit on the sense of other passages that we have discussed, and shall seriously revise all that I did not find satisfactory; so that I hope to see the whole of it finished within a few weeks, and then be able to begin something new. The parts that I have so remodelled prove to me that I am right not

to rest till such a work is as good as I can make it, although in such matters very few people either remark or wish to hear about them, and yet they cost a very, very great deal of time; but, on the other hand, such passages, when they are really made better, make a very different impression, both in themselves, and with regard to all other portions."

A detailed comparison between the original and present versions of "Elijah," by Mr. Joseph Bennett, with copious musical illustrations, appeared in THE MUSICAL TIMES from October, 1882, to April, 1883 inclusive. In addition to the more prominent alterations, there is hardly a movement throughout the work that was not touched upon. One of the exceptions is "Thanks be to God." "This gigantic inspiration," as Mr. Bennett calls it, "came from the composer as we now have it." Every word of the English text also passed under the critical eye of the composer, and several alterations were the result. In the F minor chorus, No. 38, Mr. Bartholomew had rendered the German words "und sein Wort brannte wie eine Fackel" as "his words appeared as light in darkness," the English Apocrypha giving "his word burned like a lamp." Mendelssohn therefore wrote to his translator: "I should prefer 'his words appeared like burning torches.' I am so obstinate about the torches, because they account for the F minor character which I gave to that beginning more than any other word could possibly do."*

Brief reference must be made to the first performances of the revised version of "Elijah," the form in which we now know the work. The first of these took place, under the auspices of the Sacred Harmonic Society, at Exeter Hall, London, on Friday, April 16, 1847, the composer himself conducting. Miss Birch, Miss Dolby, and Mr. Phillips replaced Madame Caradori-Allan, Miss Hawes, and Herr Staudigl, who had "created" their respective parts at Birmingham. "Lockey would be quite sufficient for all the tenor solos," said Mendelssohn, and so he proved to be. "After I had sung 'O rest in the Lord,'" said Miss Dolby, "Mendelssohn turned to me with tears in his eyes and said, with his bright frankness of manner, 'Thank you from my heart, Miss Dolby.' I shall never forget that look of brightness." This first London performance was not without its humours. Said the *Times* critic: "Mr. Perry, the leader, was constantly beating time with his fiddlestick in such a manner as to obstruct the views of the Conductor and confuse the attention of the instrumentalists."† A Frenchman, seated on the orchestra behind the chorus, was so delighted and excited with the performance that, at the close, he took Mendelssohn into his arms and tried to kiss him! The Oratorio was repeated on the following Friday (April 23), at Exeter Hall, in the presence of the Queen and the Prince Consort. What the Prince felt on that occasion found poetic expression in the following tribute to Mendelssohn's genius, which he wrote in the book of words he had used at the performance:—

"To the noble artist who, surrounded by the Baal-worship of corrupted art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, lost in the whirl of an empty play of sounds, to the pure notes of expressive composition and legitimate harmony: to the great master, who makes us conscious of the unity of his conception,

* The references for the words of Nos. 23 and 38 have, for these forty-four years, been given in the books of words as Ecclesiastes instead of Ecclesiasticus.

† This same Mr. Perry was also the composer of an oratorio entitled "Elijah, and the Priests of Baal," which was first performed at the Concert Room, St. George's Bridge, Norwich, on March 12, 1819.

through the whole maze of his creation, from the soft whispering to the mighty raging of the elements: written in token of grateful remembrance by ALBERT. Buckingham Palace, April 24, 1847." (Translated by Baron Bunsen.)

Other performances were those on April 28 and 30 (also at Exeter Hall), at Manchester on the 20th, and at Birmingham on the 27th, all six concerts and rehearsals being conducted by the composer within a fortnight. For the last-named, given by Mr. Stimpson for his benefit, Mendelssohn not only refused to receive any fee, but also declined to accept his travelling expenses; thus showing how greatly he appreciated Mr. Stimpson's invaluable services at the Birmingham inaugural performance.

The score of "Elijah" was soon afterwards published as Op. 70. The cheapest price of the first English edition—"Pianoforte score, with portrait on steel of the composer"—was thirty-six shillings! Mendelssohn sold the English copyright to Ewer and Co. for 250 guineas. The work bore upon it the imprint of success. It immediately shot into the front rank of popularity, a position which it has worthily maintained even to this day.

The story has now been told. In laying down the pen there is sadness in the thought that so soon after the strains of "Elijah" had died away in Exeter Hall—in a little more than six months—the genius-brain that had conceived that glorious work was for ever calmed in death. No more fitting conclusion could be found for this record than that supplied by Jenny Lind, who, in writing to the composer's widow on her irreparable loss, said: "His 'Elijah' is sublime! In my opinion he never wrote anything finer; and assuredly could not have written anything loftier in the future! With what solemnity we all stood there (to perform it); and with what love do the people still speak of him!—How the good English have understood and absorbed this particular music! As for myself, I sing it in quite a special mood!" To this tribute of one great artist to the memory of another we would subscribe a fervent "Amen."

ALL educated musicians know that the title "Moonlight," as applied to Beethoven's Pianoforte Sonata in C sharp minor, is all moonshine so far as the composer was concerned. An equally absurd false title has been given in England to Mendelssohn's "Children's Pieces" (Op. 72). The English edition is entitled "Six pieces for the pianoforte, composed as a Christmas present for his young friends, by Felix Mendelssohn Bartholdy," which has become shortened to "Six Christmas Pieces," while Mendelssohn's own title, "Kinderstücke," has very properly been retained in Germany. As a matter of fact there is nothing suggestive of Christmas about this "Op. 72," except in the imagination of the original English publisher. These little pieces are eight in number, but only six of them have been published. They were written in two little sixpenny manuscript music-books belonging to the children of Mr. Benecke, of Denmark Hill, with whom Mendelssohn and his wife stayed during their visit to England in 1842. The dedication of the published No. 1 is: "An Lilli Benecke zur freundlichen Erinnerung an Felix Mendelssohn Bartholdy (eigentlich Peter Meffert) London 24 Juni 1842"; while No. 3 is similarly inscribed to "Edward Benecke," and dated "21 Juni 1842." "Peter Meffert" was the nick-name Mendelssohn had given himself amongst his young friends at Denmark Hill. As the other pieces were written during this same visit, a more appropriate title would have been a "Midsummer," instead of a "Christmas present." A foot-note on the first page of the original English edition states: "This work was

intended and prepared for publication in December, 1846, but, owing to circumstances, delayed." Chorley, like a good many others, was caught by the title. In reviewing the pieces in the *Athenæum* of December 25, 1847, he said: "The young who were the Master's playmates will mourn for him as long as the young can mourn any loss: and they may in turn one day show those 'Six pieces' to their children, with the same warm and cheerful gratitude as used to quicken his talk when he told of the Christmas trees and tales and childish glimpses into the music world of his own very young ideas." Chorley would have been nearer the mark if, after the word "told" in the above quotation, he had said: "of the romps in the garden at Berlin, where he began to dream the 'Midsummer Night's Dream.'" Thus the word "Christmas" in the title of the "Kinderstücke" is an absurdity, and quite out of keeping with the out-of-door life Mendelssohn led with the happy children at Denmark Hill at Midsummer, 1842.

A VALUABLE addition to Handelian literature has been made by the discovery of an original word book of Handel's "Messiah," used at the first performance in Dublin, on April 13, 1742. An interesting account of the revelations which the pages of the word book show has been written by Mr. James C. Culwick and printed for private circulation. It was supposed that no copy of the book of words, used on the occasion of the first performance, existed. A copy has now been found, with the names of the singers written in with a blunt pencil by someone who was probably present at the performance. Some of the writing has been cut away by the binder; but the margin "is not so badly injured, however, but that, with other help, we may make out every word." If this undesigned evidence may be trusted it sets at rest one or two doubtful points which formerly existed. The leader was Matthew Dubourg, a fact which was already well known. The organist was Mr. MacLaine, and his wife took an important share in the solo work in the Oratorio, singing "There were shepherds," "I know that my Redeemer liveth," and "Thy rebuke." Mrs. Cibber, sister of Dr. Arne, sang "He shall feed His flock," "He was despised," and "If God be with us." "Rejoice greatly" is not marked, therefore it is assumed to have been sung by Signora Avoglio. Handel had the assistance of some of the vicars of St. Patrick's and Christ Church Cathedrals. "Comfort ye" and "All they that see Him" were sung by James Bailey; "Thus saith the Lord," "But who may abide," with "For he is like a refiner's fire," "Behold I tell you," and "The trumpet shall sound," by John Mason, whom Handel called "Masson"; William Lamb sang "Behold a virgin"; Joseph Ward, another alto, sang "Then shall be brought to pass," and, with Bailey, the duet "O death." It is not easy to reconcile the statements made by Mr. Rockstro concerning the names of the performers which are written on the several portions of the manuscript copy of "The Messiah" used in Dublin (which copy was bequeathed by Sir Frederick Ouseley to the library of St. Michael's College), with the annotations of the former owner of the original word book quoted by Mr. Culwick. However, as "a little chink may let in much light," it is possible that further discoveries may be made concerning the first performance of the "immortal Oratorio." If it should be found that the pencilled names relate to a performance subsequent to the original it will not lessen the interest of Mr. Culwick's pamphlet (which, by the way, should be issued to the public, and not confined to private circulation), nor decrease the value of the researches made by the author.

THERE seems every prospect of the Victorian Orchestra being revived or a new body established. At a meeting held in the Town Hall, Melbourne, on August 6, to consider the matter, the committee recommended that an orchestra of fifty performers should be established, and that two Concerts per week should be given for two seasons of six weeks each. This, it was estimated, would cost about £2,500 per season, and it was recommended that the amount should be covered by subscriptions before the Concerts were given. The committee thought the money would be most readily obtained by issuing tickets to subscribers in packets of twenty-four at £3 per packet. Some objection was taken to the proposal that there should be two Concerts per week, and it was declared that the adoption of such a policy would be suicidal, and it was largely due to that cause that the previous Orchestral Concerts had been a failure. It was eventually determined to recommend the committee to have one Concert per week for a season of twelve weeks, and the proposal to send circulars to all likely subscribers was endorsed by the meeting. As soon as the necessary subscriptions have been promised a meeting will be held to formally establish the orchestra.

A CYNICAL friend of ours the other day made a cruel onslaught on the St. Cecilia Guild, that body of presumably well-intentioned amateurs who make it their mission to cheer the sick and dying with music. Said he: "Nothing short of a penal code will put down those amateurs. Their mission in life is to show off before an audience—nothing else—and to attain that object they move heaven and earth. They alienate all their friends and acquaintances by boring them to death, and when all else fails they want to indict themselves upon the sick and dying, who will be too feeble to resent the nuisance. I shall start a Society for the Prevention of Cruelty to Invalids, or else bring a bill into Parliament obliging all members of the St. Cecilia Guild to pass their Associated Exam." This is a cynic's view, but there may be a modicum of truth in it.

HERE in sober England we find it absurd to the pitch of grotesqueness to read in the accounts of the long-resisted production of "Lohengrin," at the Paris Opera, that on the first night seven or eight hundred agitators were "run in" by the police, and that on the second performance "stink-pots" were thrown from the gallery. But apart from these Gallic exuberances it may be pointed out that the French have shown considerably more artistic reverence for a musical masterpiece than ourselves, having produced the work, against immense opposition, in its integrity. English music-lovers who remember the first performances of "Lohengrin" at Covent Garden and Her Majesty's in 1875 may feel small. It is at least a sign of interest in musical matters to violently oppose the production of a work; fancy any one in England taking the trouble to oppose the performance of any opera! Unless, indeed, it happened to be a singer who was dissatisfied with his part—*pace* M. Maurel.

FACTS, RUMOURS, AND REMARKS.

THE attention of our readers is asked to an announcement that, on Saturday, December 5, Messrs. Novello, Ewer and Co. will issue a Mozart Centenary number of THE MUSICAL TIMES, which, it is hoped, may be bound up with the volume for the year, and form a permanent record of an interesting event. Among the attractive features promised are a

portrait of the composer from an etching by Professor Herkomer, R.A., and a large number of illustrations "in the text." The literary matter will be edited, and partly written, by Mr. Joseph Bennett, who has undertaken to supply a biographical sketch of Mozart, together with an essay upon his genius and works. It will readily be understood that the aim of all concerned in the preparation of this Centenary number is to make it worthy the illustrious musician of whose abiding fame it will be evidence and to whose great memory it is dedicated.

THE *Sydney Morning Herald* has a musical critic whose command of fine language should receive admiring notice. Generally speaking, an organ recital is not provocative of the enthusiasm which blossoms forth in flowers of speech, but our Antipodean "drops" into poetry at the outset of a long notice of such an entertainment and remains in the region of poetic prose till he has finished. For the reader's benefit we make a few extracts. The first follows a quotation of the well-known stanza beginning, "'This is the way,' laughed the great god, Pan":—"And his power has remained with the reeds throughout the centuries, though few of us are likely to remember it. Listening, in the vast Town Hall, with quivering pulse and charmed ear, while Mr. Wiegand bids the 'great god' blow through modern reeds, which of us recalls the modest little 'Pan's flute,' the ancestor of our magnificent city organ?" . . . "Well, as we sit entranced with the magical effects of modern mechanism, as we are floated along by the dulcet sounds of flute and hautbois and vox humana, of 'string' and life and trumpet, of splashing water and rolling thunder, it slowly strikes us that musical evolution is a wondrous thing." . . . "Our foreign organist has not alone the great technical skill which is essential in handling the magnificent instrument; he, too, has been among the reeds and 'laughed while he sat by the river'; he has caught the echo of Pan's notes and learned to speak the universal nature-language which appeals to uneducated heart as well as to educated ear." . . . "Simple village life rises before us as the organ tells its full-toned tale of rural pleasures and rural faith. The light-heartedness of the peasant comes home to us as he trips to the sound of his simple instruments, or 'calls the cattle home' while mountain echoes take up the cry. The peasant has two allies, nature and the church. He loves and dreads them both. When one fails he flies to the other for help, and in the 'Idylle' we have nature's gathering wrath contrasted with the grave sweet chant of the choir, her furious thunders rolling up as the processional monks sing their funeral hymns, and finally the wild clash of the elements, while man sinks down, overwhelmed in his littleness." "Technically, we understand a fugue to be a repeated idea, but in our inner consciousness we feel that a fugue is a breathless pursuit of the ideal, ever nearing, ever escaping, holding the player spellbound in the mixed emotions of eagerness and despair. And this is precisely what Mr. Wiegand contrives to express in a fashion which would make even old Sebastian tap his snuff-box approvingly." All this is very beautiful and lends an unaccustomed charm to musical criticism. Home critics, perpend.

MASTER CHARLES NEAL was a chorister at Collyweston Church till recently. We regret to add that his clerical superior did not regard him as a model in that capacity; the young gentleman, it is alleged, taking upon himself privileges only accorded to artists of a higher grade, and staying away from rehearsal. Under these circumstances, it was the Rector's duty

to reprove and, if possible, reclaim the peccant youth—a process which, according to Master Charles Neal himself, involved such measures as a whack over the head with a stick and forcible contact with a wall, to the detriment, probably, of another part of his person. Strange to say, this resort to the “secular arm,” though it certainly chastised the offender, did not have a regenerative effect. It hardened the heart of Master Charles Neal, and called into action a power of ingenious wickedness which, till then, may have been latent. We gather from the report that the Collyweston chorister no longer neglected his duties. His erstwhile empty place was filled, and his voice, too often silent, resounded under the sacred roof. Unhappily, the Rector was as little pleased with Master Neal's new-born energy and devotion as, before, with his neglect. He detected “brawling in church” under the specious guise of ardent praise, and the reverend gentleman felt it so much that a sympathetic churchwarden could not endure to look at him. In the result, Master Neal appeared before the magistrates, who fined him in the sum of twenty-four shillings. The question now is as to the exact degree of force beyond which seemingly vocal devotion becomes a punishable nuisance. It should be understood, however, that some allowance may fairly be claimed in cases where the offender has previously been whacked over the head with a stick.

We are glad to hear from Sydney a voice of protest against the liberties which performers often take with great works. A Mr. Wiegand having given his own version of Mendelssohn's Organ Sonata in D minor, omitting the *Finale*, a writer in the *Evening News* sharply took him to task thus: “All that was ‘showy’ in the Sonata was played, but neither the more solid continuation of the theme nor the more quiet and undemonstrative conclusion. We know, alas! that the European idea of ‘music in the Colonies’ is not of a very elevated character, and Mr. Wiegand, as a new comer, may perhaps be excused if, up to the present, he has adopted the European estimate. He may, however, be informed that the public of Sydney have been taught to appreciate and to reverence music's masters and masterpieces, and that we neither desire nor approve the mutilation of great works. If he, personally, does not share that feeling of reverence, he may be entreated to respect our prejudices—indeed, it would be preferable that programmes should not contain the names of the acknowledged ‘great’ composers unless their works be performed according to their authors' intentions. These remarks perforce include reference to the items on yesterday's programme ascribed to Handel and to Beethoven, for in neither case were the compositions rendered in their integrity.” Criticism of this sort would be very useful nearer home.

THE ultra-Wagnerian *Musical Courier* of New York is disgusted with some of the recent proceedings at Bayreuth, and seems a little anxious lest decadence should have set in. We cite our contemporary's out-spoken, and, by all accounts, not uncalculated remarks: “Our German brethren were not slow to appreciate the situation, and as chances for skinning in the wholesale style are rare in the land of the Kaiser, they simply made the most of the opportunity. Bayreuth has become the centre of all that is musically aristocratic, but we venture to suggest to Cosima Wagner and her satellites that she may run a good thing into the ground, both by neglecting to place the business management of the scheme in less grasping and avaricious hands and also by allowing the performances to degenerate artistically. Reports

are unanimous in regard to the lack of spiritual atmosphere in this year's series of performances. Cosima Wagner seems to show a disposition to adhere to the letter of the law that killeth and to let the spirit take care of itself. It may prove a hazardous experiment.”

THE “Bach-Browns, Schubert-Joneses, and Weber-Robinsons” to whom Mr. J. L. Roedel referred with contempt in a recent Lecture have found a journalistic champion who points triumphantly to the fact that the greatest enthusiasm is called forth at Pianoforte Recitals by “arrangements.” But the apologist of such things ought to know that it is the dexterity of the performer, and not the music, which excites admiration. The public would applaud, no matter what rubbish was played, if they had before them an Essipoff or, as this journalist spells the name, a Rubenstein. Our champion launches into comprehensive abuse of English musical critics, whose abominable wickedness may almost be excused on account of the virtuous demonstrations it provokes. His argument that attacks upon derangements of music by great masters should be deprecated because some of the masters themselves have been assailed, is surely one *pour rire*. If a man, unaware, turns an angel away from his door, that is no reason why he should open it to every tramp who comes along.

PRINCE BISMARCK is credited with the following frank confession of indifference to music:—“Never could I learn to play the piano as did all my well-born companions. When I had to read the notes I burst into tears, for although, thanks to a good memory, I mastered the Greek alphabet in half-an-hour, it was a torture to me to recognise little black spots with strokes through them, and other signs of all kinds. In brief, I am not musical, either by ear or inclination. What I have always loved best has been a barrel organ, or a violoncello, which to me recalls most of all the human voice. As for Concerts and theatres, I know nothing about them. Even if I had wished to attend them, leisure would have been wanting. In my family alone the Princess is musical. When Wagner's ‘Tetralogy’ was given at Berlin she assisted at the performances, and even invited to dinner the singer Scaria. As for myself, I had other cares and tastes.” The Prince's enemies might add that this explains his fitness for “treasons, stratagems, and spoils.”

THE following paragraph appeared recently in the *Glasgow Evening News*:—“Franz Muncker's ‘Life of Richard Wagner’ has been translated into English with a strong Teutonic flavour, by D. Landman. The author is an ardent worshipper at the Wagnerian shrine, and the book is one long psalm in Wagner's praise. In this respect it may serve to some extent as a corrective to the very depreciatory biography of the poet-composer which Joseph Bennett has been publishing for months in THE MUSICAL TIMES.” With regard to the closing sentence in this paragraph, the question should be, not whether Mr. Bennett's biography is depreciatory, but whether its statements are facts and its inferences reasonable. If the *Glasgow* journalist can show that they are not, it is probable that Mr. Bennett will at once express his thanks for enlightenment and modify or withdraw his remarks. Till then the biography must remain as a corrective to the very eulogistic memoir by Mr. Muncker.

THE Berlin correspondent of the *Daily Graphic* considers that, “taking one thing with another, we may conclude that the Fatherland, in regard to street

music, is not one whit better or worse than England, except, perhaps (the exception is certainly important), in regard to the so-called 'German bands'—that article they manufacture solely for foreign consumption." The same writer points out the curious fact that "for an organ-grinder working among the labouring classes, the 'Marseillaise' is the *pièce de résistance*." This may be due to the prevalence of Socialism in Germany, for Socialism discourages race hatreds in every form. Another fact is worthy of note: the organ-grinder of the Fatherland is a German, not an Italian.

IRONY, even of the simplest and most direct kind, appears to be lost upon our contemporary, the *Musical News*. In his report from Hereford the critic of the *Daily Telegraph* referred to Mendelssohn as Wagner's "gentlemanly" composer, and taking up the parable, went on to say that the local public still continued to appreciate "the polite elegance of 'Thanks be to God'; the smirking inanity of 'Rise up, arise'; and the society platitudes of 'The night is departing.'" Although Mr. Bennett is pretty well known as an admirer and vindicator of Mendelssohn, the *Musical News* remarked with ludicrous gravity, "This must have been pleasing reading for the good folk of Hereford." Puzzling reading, we should say, if they were all as insensible to the point of it as our contemporary.

It is now certain that the centenary of Mozart's death will be observed in England, if not to the full extent desired by lovers of the great master, at any rate in a measure sufficient to indicate national homage. There will be a Mozart Concert at the German Exhibition on the 3rd inst. and another at the Crystal Palace in December, when also a memorial performance will take place at the Albert Hall. In our next issue we shall probably be able to give a more or less complete list of intending celebrations, both in town and country.

THE Glasgow Choral Union will give thirteen Concerts during the season, beginning on the 14th inst., with a mixed programme. Among the leading works to be performed during the winter and spring are Berlioz's "Faust," a selection of pieces by Mozart (commemorative), MacCunn's "Ship o' the Fiend," Schubert's Symphony in C, "The Messiah," Schumann's "Rhenish" Symphony, the Choral Symphony, a Wagner selection, the "Hymn of Praise," MacCunn's "Queen Hynde of Caledon," and two programmes of chamber music.

"THERE cannot be the least doubt that one of the most serious items in the shortening of life is noise and anything that tends to unrest, and it is on this ground that I see with alarm the increasing examples thereof in our public streets—of which the organ grinder is but one—and the increasing indifference thereto on the part of the public." The foregoing is an extract from a letter recently addressed to the *Daily Graphic* by Mr. Lennox Brown, a man who knows whereof he speaks.

FROM the *Globe*: "M. Blowitz, on 'Lohengrin,' is quite superb. His narrative of the performance is in the present tense, after the manner of Miss Rhoda Broughton, and palpitates with actuality. Here is perhaps the gem:—'Vandyck sings admirably his opening air and the large and fine page which precedes the entrance of the knight arouses veritable cries of enthusiasm.' This is indeed all very fine and large, but can it be that instead of 'which' we ought to read 'who'?"

CHELTEMHAM Musical Festival Society.—The twenty-second season opens on the 12th inst., when Dr. E. H. Turpin will lecture on compositions by Mendelssohn, Prout, Sullivan, and Gounod. The arrangements to follow are Prout's "Red Cross Knight," November 3; Mendelssohn's "Athalia" and "Loreley," February 9; Gounod's "Redemption," April 5. In addition, Mr. Charles Fry will recite "The Merchant of Venice," with Sullivan's music, on a day not yet fixed.

DR. MACKENZIE'S "Rose of Sharon" has been performed at Wellington, New Zealand, with success, notwithstanding the fact that, if the critic of the *New Zealand Times* must be believed, the libretto is a "sensational novel," into the text of which words of Scripture have been "twisted." Even a New Zealander should be careful in writing about what he fails to understand.

SIR GEORGE GROVE'S demand for photographic copies of the autograph scores of Beethoven's Symphonies is one to be supported in every way, reproduction in that manner bringing with it so many advantages to students. The matter, we suppose, is simply one of expense, and there can hardly be a doubt that subscribers would come forward in sufficient numbers to cover all possible risk.

MR. and MADAME PATEY have returned to England and taken up their temporary residence at the Hotel Métropole. Both are in excellent health, although Mr. Patey met with an accident on board ship which, for some time, gave him considerable trouble. The wanderers, who visited Japan and China, have come back laden with curious examples of the art of those countries. Madame Patey will now resume her professional engagements at home.

THE Royal Choral Society begins its twenty-first season in the Albert Hall on the 28th inst. Programme: "Hymn of Praise" and Choral Symphony, 28th inst.; Stanford's "Eden" (first time in London), November 18; Mozart's "Requiem" and "Jupiter" Symphony (Centenary performance), December 5; "Messiah," January 1, 1892; Sullivan's "Golden Legend," January 20; "St. Paul," February 10. Good!

Mlle. NIKITA, having completed her Continental *tournee*, has gone to Paris expressly to meet Mons. Gounod, with whom she is re-studying the rôles of *Juliette* and *Marguerite*, previous to making her *début* at the Paris Opéra next spring. She arrives in London at the end of this month, in order to commence her tour of the provinces at Wolverhampton on October 2, under the direction of Mr. N. Vert.

MISS LILLIAN RUSSELL, like all amateur writers, should be careful of her illustrations. In the course of a short article on "Comic Opera" she wrote: "The day is not far off when a radical change will come, and an upheaval will take place as sudden as that which overturned Pompeii." It is generally thought that it was a downfall, not an upheaval, which ruined that city.

ACCORDING to American report, the Welsh Bards have sanctioned the holding of an Eisteddfod at Chicago next year, in connection with the World's Fair. It is added that the Eisteddfod could not be held without leave given by the "Bards of the Isle of Britain." We confess to having had no idea of such far-reaching power.

FINSBURY Choral Association.—The prospectus of this Institution promises "Elijah," November 26; Dr. Bridge's new work, "The Inchnage Rock," January 21; Dr. Gladstone's "Constance of Calais" and Mackenzie's "Dream of Jubal," March 3; Stanford's "Revenge" and "The Golden Legend," April 28.

THE Highbury Philharmonic Society, conducted by Mr. G. H. Betjemann, enters upon its fourteenth season on the 12th inst., when a *Conversazione* will take place. Four Concerts follow: "St. Paul," November 16; Corder's "Bridal of Triermain" and Parry's "De Profundis," January 18; the "Rose of Sharon," March 14; Gounod's "Faust," May 9.

MESSRS. NOVELLO, EWER AND CO. will issue immediately a Selection of Music suitable for Choral Societies who desire to commemorate the centenary of the birth of Mozart, by a performance of some of his most attractive vocal music. Particulars will be found in the advertisement columns of the present number of THE MUSICAL TIMES.

MONS. JOHANNES WOLFF goes to Russia at the end of October to play at a series of Orchestral Concerts (lasting three weeks) in the different cities there. Mons. Godard has composed a Concerto expressly for him, which, he stipulates, shall be played for the first time in Paris.

THE Sunderland Philharmonic Society begins its thirty-second season on the 10th inst. with Mr. Sarasate as the "star." On December 14 Dvorák's "Spectre's Bride" will be performed, followed, on March 1, by "Acis and Galatea." Mr. Kilburn will conduct.

It is announced that Mr. Horace Sedger has purchased for a large sum the performing right in the provinces and America of Messrs. Gilbert and Cellier's new comic opera. "Gilbert and Cellier," after so many years of Gilbert and Sullivan, reads as though a mistake had crept in somewhere.

THE *Dominion Musical Journal* has a funny editor, who announces: "It is impossible for us to be present at all, or even part, of the performances given in Toronto." Volunteered criticisms are therefore desired.

A MUSICAL contemporary has been informed by a correspondent "that the so-called 'Wedge' fugue of Bach's is called in Germany the 'Scissors.'" We may add that there are English musicians who have always known it as the "Scissors."

ANTON RUBINSTEIN, who has long been vowing that nothing should induce him again to play the pianoforte in public, gave a Recital at Tiflis a short time since. One never knows how to take these people.

MUSICAL amateurs desiring authentic information of the forthcoming Concerts at St. James's Hall and elsewhere will find their requirements fully met in the useful "Panel Concert Date List," just issued by Mr. Basil Tree.

A PIANIST called Madame de Gromadzinska Godziemba, née De Gorczkowska, is expected in America. She reminds the *Musical Courier* of an Italian who once swam the English Channel with his name following him in a boat.

ONE thousand pounds a night and a share in the profits—these are the terms of Adeline Patti's American engagement, and Mr. Abbey hopes to get the amount, with a little for himself, out of Uncle Sam.

HORRIBLE, if true! Mrs. Alice Shaw, the whistler, has four daughters, and they all whistler. Here is another argument for repealing the law of heredity.

THERE is a clever caricature of Sir John Stainer, by "Spy," in a recent number of *Vanity Fair*. It is not less kindly than clever.

HEREFORD FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE outward and visible signs of festivity—those, at any rate, which are a formal expression of gladness and joy—were not up to the usual mark at Hereford. Following precedent, the Mayor asked for funds wherewith systematically to decorate the city, but so small an amount came in that little could be done. One might address to Hereford the Pauline reproach, "Ye did run well; what doth hinder you?" Seeing the backwardness of the citizens, the powers meteorological came to the help of the Festival, spreading a blue sky over all, and flooding the land with sunshine. Under these conditions, the absence of systematic decoration could be borne with. A military band played every evening, as of yore, in the open space at High Town, being stationed in a variegated kiosque which looked for all the world like a magnified Punch and Judy show. The intention of the architect was no doubt good. Royalty as well as the sun shone upon the Festival in the person of the Duchess of Teck, her husband, and two children, who came over from Malvern for a single performance. They were well received, but I noticed no particular enthusiasm. Besides all this, the Mayor gave a breakfast, at which the musical critics were toasted, and the Rev. H. R. Haver returned thanks, improving the occasion by advertising "Music and Morals."

As Hereford does not, like Worcester, formally begin the week with a special Sunday service, the citizens make a "Festival Sunday" of their own by flocking to evening worship in numbers sufficient to crowd the Cathedral. The music is generally chosen so as to be of particular interest, and, on this occasion, Wesley's famous Anthem "The wilderness" was sung with much effect. There is a very good choir attached to this Cathedral, the men's voices being exceptionally fine. The organ accompaniment was capital, and in its way as good as Mr. Sinclair's performance of the Barcarolle from Bennett's *F minor Concerto*, introduced as an Offertoire. The Bishop preached a sermon in full sympathy with the business of the week.

On Tuesday morning (Monday having been spent in rehearsal) the usual special service took place, the choirs of Worcester and Gloucester assisting that of Hereford. On this occasion Stainer's *Te Deum* and *Benedictus* in A were given, the Anthem being Sir Gore Ouseley's "There was a pure river," while the sermon on behalf of the charity was preached by the Rev. Chancellor of the Cathedral, who may be congratulated upon a discourse which had evidently been prepared with care, and would have been delivered with success, but for a bad cold. This service, I cannot but think, had better be abolished. It takes place too early in the morning for a large attendance, and seems to lack warmth. Worcester, with its grand and imposing Sunday ceremonial, has certainly hit upon a "more excellent way."

The Festival performances proper began in the afternoon with Mendelssohn's "St. Paul," Albani, Hilda Wilson, Lloyd, and Santley in the cast. At once the excellent quality of band and chorus was revealed; neither organisation leaving anything to desire that could reasonably be demanded. This was the occasion on which the light of Royalty descended, as well as that of the sun, and I must express a very decided opinion against the practice here of rising at the entrance of such distinguished visitors, singing "God save the Queen," and so on. These marks of respect

and loyalty are all very well outside a church, but they are out of place, not to say irreverent, in the immediate presence of Him before whom all men are equal. Englishmen, however, cannot get rid, even in a church, of their ingrained flunkeyism, and it may be said for the Herefordians of 1891 that they followed the precedent established at the visit of Princess Christian in 1870. The performance of "St. Paul" was meritorious throughout, the young Conductor, Mr. Sinclair, showing marked aptitude for his responsible function. He was not always happy with the recitatives, and once he greatly incommode Mr. Santley; but the conducting of recitatives does not come by intuition, and the wonder was that so few mistakes were made. I need not tell how the solos were delivered by the experienced artists named above. The attendance was 1,571—a number considerably above the average, and very satisfactory as showing that, at these country festivals, there is a public for "St. Paul" as well as for "Elijah."

Leaving the Chamber Concert on Friday evening out of count (it has always been considered an extra) the performance given in the Shire Hall on Tuesday night was the only thing secular connected with the Festival—the last rag of a motley which used to associate surplices and ball dresses. Little by little these Cathedral gatherings have shed what had attached to them of the world worldly. The public "ordinaries," the races, the balls, have dropped away, and secular music is going too. Worcester and Hereford retain but one Concert; Gloucester, perhaps, will make a clean sweep. I, for one, shall not be sorry. The Shire Hall performances are not worth much artistically, and they seem to introduce a false note among the solemn harmonies of the occasion. All the same, the Tuesday evening programme was interesting enough. It included Stanford's "Battle of the Baltic" (noticed in these columns on the occasion of its first performance at a Richter Concert in July), Schumann's first Symphony, the "Meistersinger" Overture, and a number of vocal solos and part-songs, the last-named sung by a detachment of Mr. Broughton's Leeds Choir. More effectively rendered by the chorus than at St. James's Hall, the Stanford ballad made on the whole a better impression, despite the undue prominence of the orchestra. "The Battle of the Baltic" is not likely to supersede the "Revenge," but claims and deserves favour for the vigour of its style and the undoubted excellence, judged by the highest standard, of the closing numbers. As to the subject, it leaves a nasty taste behind it. As a matter of history, regarded from the standpoint of national morality, the attack on Copenhagen and the seizure of the Danish fleet will not bear investigation. Judged by any international code of honour, the transaction was disgraceful, wherefore, though we can admire the courage shown, we cannot get up any enthusiasm for the cause. These considerations, however, are extra-musical, and the Campbell-Stanford ballad may claim to stand on its unquestioned artistic merits. The performance of Schumann's Symphony might, and should, have been a great deal better than it was. As much might be said of Schubert's "Young Nun," sung by Miss Anna Williams. Other efforts were successful, above all those of Mr. Lloyd and Mr. Santley, who respectively contributed the "Preislied" and "O ruddier than the cherry." A feature in the programme was Mackenzie's song, "Lochinvar," from the music to "Marmion." Well delivered by Miss Williams, its characteristic style won admiring attention.

One of the longest and most exacting programmes in the Festival scheme was that of Wednesday morning, when Mozart's "Requiem," the "Eroica" Symphony, a new Motet, "Praise to the Holiest," by Dr. Edwards, of Barnstaple, and Sullivan's "Te Deum" for the recovery of the Prince of Wales were performed. Glorious weather again favoured attendance from distant parts, and the figures—1,257—once more rose considerably above the average of the second day morning. It was understood that the "Requiem" and the Symphony had been chosen in recognition of the Mozart centenary. Both were heard, therefore, for an applied as well as an inherent interest; while it may be said that the "Requiem," in which Albani, Hilda Wilson, Houghton, and Santley took part, had none of its beauties obscured by faults of rendering. The choruses were delivered with confidence and accuracy; the solos

with all the charm of which they are capable; and Mr. Sinclair, before hurrying the *tempo* of the final number, conducted judiciously. A word for Mr. Houghton, who made a promising Festival *débüt*. He has a good voice, and possesses both intelligence and feeling, the measure of which can only be taken when the artist has acquired more self-possession than he is able to command in what are really days of probation. The Symphony was, as regards performance, not altogether an unmixed good. Both the first *Allegro* and the March were impressively rendered, but the *Scherzo* and *Finale* suffered through being taken too fast for a Cathedral. The error should have been, if anywhere, in the opposite direction. As it was, people looked at one another during the light strains of the *Scherzo*, mutely asking "What next, and next?"

Dr. Edwards's Motet is a setting of some stanzas from Cardinal Newman's "Dream of Gerontius." The lines are free from the prevailing mysticism of the poem, and, therefore, allowed the plain and simple music with which they are here wedded. There is no pretension whatever about the work. It justly claims credit for modesty, which should always recommend a first effort, and it may be spoken of as successful within the restricted limits laid down by the composer. Much of the music has the gravity and solidity of a chorale, but there are two numbers that are, structurally and otherwise, of more importance—namely, a soprano solo, "O wisest love" (effectively sung by Madame Albani), and the fugal *Finale*. These may be taken as the fullest exemplifications the work affords of Dr. Edwards's powers, and, so far as they go, they are satisfactory. It is more than likely that the Motet will come into use for Church Festivals and among choral societies of limited means. The performance, conducted by the composer, was generally good. Sullivan's *Te Deum* brought the selection to an end with the desired effect, for, though the work does not throughout observe the canons which determine the character of sacred music amongst us, the characteristic charm of the composer pleads in its favour with eloquent voice. I fully agree with those who contend that this *Te Deum* is entitled, for all its incongruities, to a share of Festival favour. It is certainly bright and attractive as well as musicianly. The solo was taken by Madame Albani.

The evening performance took place in the Cathedral, when Sir John Stainer's "St. Mary Magdalen" and the "Hymn of Praise" should have been an attractive programme. I say should have been, because, as a matter of fact, they were not, the attendance dropping to 1,135 as against 1,701 in 1888. Professor Stainer's Gloucester Oratorio has now been eight years before the public, and its character is too well known for further discussion. There can be no doubt that the work has a hold upon public favour, the result being due, perhaps, to a treatment of the theme much more sentimental than intellectual. "St. Mary Magdalen" is before all an expression of musical feeling, necessitated by a subject which demands rather than invites such treatment. The performance was conducted by the composer, who secured the best results which the admirable means at his disposal could produce. The soloists were Miss Anna Williams, Miss Mary Morgan, Mr. Lloyd, and Mr. Brereton. I need not trouble to speak of the "Lobgesang."

Thursday morning brought with it the two principal novelties of the Festival—namely, Dr. C. H. Lloyd's "Song of Judgment" and Dr. Hubert Parry's "De Profundis." In this connection I have not to speak of widely felt public interest and a rush to the doors. The local amateurs, in point of fact, showed customary indifference to new works, and only 921 of them troubled to put in an appearance. This state of things is reckoned with, the managers of the Three Choir Festivals well knowing that novelties cannot pay. It is creditable that they recognise their duty to Art, and provide them nevertheless. I have no space here for an analytical review of the works by Drs. Lloyd and Parry. That task comes under another head. Mine is simply to deal with the performance and whatever in the music and its rendering mainly influenced the effect. It may be that Dr. Lloyd, or his librettist, the Rev. Powell Metcalfe, for him, selected a subject well adapted to the purpose of a degree exercise, as favouring the special treatment required, but it is not a subject calculated to meet with general

approval. The taste of the day leans strongly toward dramatic themes and style, and away from the meditative or didactic. This has been borne in mind by the librettist, who did what he could in the direction of dramatic interest; but it is to be feared that the work derives no particular aid from the "book," save such as Biblical language can give. However, the music is the thing, and, in considering it, the fact that it constitutes primarily a degree exercise should be kept in mind, since that is necessary to the explanation of certain features.

Among these are the double choruses, and the remarkable display of musical learning made in the chorus built in Passacaglia form. Happily the science which is *de rigueur* in an exercise is not in this work science and nothing else, but, as it should be, the means of expressing worthy thought and feeling. Dr. Lloyd may be congratulated upon the "grip" and strength shown in his work. We all knew before that he could write with elegance and grace, and now a revelation of power has come. I am glad thereof, because it strikes me that this composer has more stuff in him than, as yet, has been made known. He is certainly now entitled to try his hand on some strongly dramatic theme. With regard to the subject of "A Song of Judgment" and the style in which it is written, fuller development would, in some cases, have been better, and I am sorry that the theme of the final chorus—a double fugue—borders on the commonplace. Against this may be set clever though rarely elaborate working, not to mention that much might be forgiven for the sake of the extremely ingenious and effective Passacaglia. That the piece is entitled to the notice, and qualified to win the approval of choral societies I thoroughly believe. This conclusion, indeed, could not be resisted while listening to the excellent performance given at Hereford, under the composer's personal direction. The soli met, on the whole, with justice at the hands of Miss Anna Williams, Miss Hilda Wilson, Mr. Houghton, and Mr. Brereton; the band and chorus worked well, and all the merit in the Cantata had a full display.

Following Dr. Lloyd's piece came the Motet, "Blessing, glory, and wisdom," ascribed, on questionable authority, to J. S. Bach; this being followed by the orchestral arrangement of Mackenzie's lovely "Benedictus," in which the first violins played like one man, and made a great effect.

The first part of a too long Concert ended with Dr. Parry's "De Profundis"—a setting for soprano solo, orchestra, and three choirs of four parts each. I need hardly say that the special character of the work, at any rate in point of structure, is due to the elaborate means employed. These vary much. Sometimes there are three distinct choirs as stated above; sometimes two choirs of six parts, and, in a single instance, one choir of twelve parts. These variations add much to the interest of the music, and materially aided, no doubt, the ease and freedom of the composer. Where two or three choirs are used, the antiphonal method is, of course, largely adopted, and much use is made throughout of imitation; while everywhere the master (for so Hubert Parry may be called) shows the most consummate skill. He is a brilliant architect in tone. But the work strikes me as no mere exhibition of cunning handicraft and ingenious device. Shining through all, and giving it glory and splendour, are noble imaginings and exalted emotions. Wagner speaks of Berlioz as "buried beneath his own machinery." A very bold man would be required to say this of Dr. Parry. True the machinery is a matter of deeply involved cranks and wheels, but the constructor governs, and makes it work out great results with masterly ease. These are the impressions I have of the new "De Profundis," and these were the impressions generally felt at Hereford. Men of varying taste and judgment conceded to one another that in its way a great thing had been born into the world. The performance was quite as good as could reasonably have been expected, even with the *bâton* in the hands of the composer. In particular did the chorus, upon whom fell the burden and heat of the piece, come out in the triumph of flying colours. The "De Profundis" will surely be performed wherever adequate means are available.

Spohr's "Calvary" stood alone in the second part of the programme, but it had no fair chance. Performers and audience were alike weary; the music was rendered

indifferently and heard with flagging attention, and the Oratorio might have been omitted with advantage.

The rest of the Cathedral performances was for enjoyment rather than criticism. "Elijah" had a hearing on Thursday night, when 2,019 persons attended. On Friday, as usual, came "The Messiah," which drew an audience numbering 1,895. I need not say a word about the performance. It is more important to emphasise the fact that these Festivals must lean for support upon the old standard works.

The Chamber Concert in the Shire Hall on Friday evening was a success. Schumann's Quintet formed what is sometimes called the *pièce de résistance*, and was well played by Miss Llewella Davies, Messrs. Carrodus, Eayres, Blagrove, and Ould. The solo vocalists were Miss Hilda Coward, Miss Hilda Wilson, and Mr. Brereton, and Mr. Broughton's Leeds Choir sang part-songs.

By way of showing the results of this successful Festival, the following paper has been issued:—

STATEMENT OF ATTENDANCES AND COLLECTIONS FOR CHARITY.

	Average attendance for 1879, 1882, and 1885.		1888.	1891.
First day	1,315	....	1,276	.... 1,571
Second day (morning)	1,116	....	1,131	.... 1,257
Second day (evening)	1,129	....	1,701	.... 1,135
Third day	1,047	....	887	.... 921
Third day (evening) ..	—	....	—	.... 2,019
Fourth day	1,749	....	1,640	.... 1,895
Totals	6,356	....	6,635	.... 8,798

COLLECTED FOR CHARITY.

	Average receipts for 1879, 1882, and 1885.		1888.	1891.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
First day	299 14 9	.. 150 13 10	.. 251 11 11	
Second day (morning)	117 11 8	.. 165 4 7	.. 202 2 2	
Second day (evening)	35 3 9	.. 49 8 6	.. 23 17 6	
Third day	118 0 9	.. 106 16 7	.. 87 2 5	
Third day (evening) ..	—	.. —	.. 41 0 9	
Fourth day	245 6 8	.. 249 19 5	.. 269 15 8	
Paid to Treasurer direct	170 8 6	.. 244 16 8		
Totals	£986 6 1	.. 966 19 7	.. £875 10 5	

* To this sum the Worcester invested dividends (not yet sent in) will have to be added.

BIRMINGHAM NOVELTIES.

THE following observations upon the new works to be produced at the forthcoming Birmingham Festival are neither critical nor meant to anticipate the judgment which, in gross and in detail, may have to be passed after performance heard. Their purpose is simply to convey some idea of what the compositions are like in design and purport, as far as that may be accomplished in a necessarily brief space. The information is derived from proof copies supplied by the publishers.

MACKENZIE'S "VENI, CREATOR SPIRITUS."—This is a setting of the old Hymn according to Dryden's well-known translation beginning "Creator Spirit, by Whose aid." It is written for soli, chorus, and orchestra, and may generally be described as a blending of the dignified contrapuntal style associated with that which we accept as the best religious music, and certain modern devices. Counterpoint more or less dominates throughout, culminating at the close in an elaborate fugal number. This, of course, is almost inevitable in a work meant to exemplify the prevailing features of sacred music. More noteworthy is the fact that Dr. Mackenzie deals with the Hymn as a whole, instead of dividing it into parts and making the part the unit of composition. Writers of a past generation would have followed the last-named plan and given us solo and chorus, each distinct from the rest. Here, on the other hand, we have continuous music, section after section being closely connected by orchestral interludes, while, sometimes, a full close at the end of a chorus is avoided in

order not to break the continuity. Moreover, the interdependence of the various sections is established by the use of themes in common. There are two subjects which recur with more or less frequency, and form, so to speak, a melodic groundwork for the entire structure. The soli portions are for the usual quartet, but, as there is no air, nor anything imperatively demanding a solo voice, those parts of the work may be sung by a semi-chorus, or by all the voices, if preferred. Use is made of the customary full orchestra. It may be added that the hymn takes up fifty-nine pages of the (octavo) pianoforte score, and that the vocal parts, being vocal essentially, are comparatively easy and absolutely grateful to the performers.

DVORÁK'S "REQUIEM."—The "Requiem," composed by Antonin Dvorák for the Festival, employs soli, chorus, and an orchestra which includes *corno inglese*, double bassoon, tam-tam—in fact, the whole array of instrumental means. It is divided into numbers according to ritual requirements, each number being separate from and independent of the rest save in one respect—that is to say, a single theme of five notes forms a prominent feature in them all. This subject occurs with unexampled frequency. We know no work in which a recurring theme is so often repeated, and as the motive includes in its five notes two which are separated by the interval of a "diminished third," the effect of constant repetition is heightened by a peculiarly wailing expression. The theme is throughout associated with supplication, and attends every prayer. Other constructive features call for notice, among them the employment of wind, string, and voice as three co-ordinate factors to be used individually or in combination, as may seem needful. The wind and the strings are sometimes employed in alternation, while the voices in not a few passages have the field to themselves. Of course there are *ensembles* upon which every resource is brought to bear, but as a rule the orchestration shows great restraint, and a reliance upon varied rather than merely powerful effects. This is a consistent and, as some may think, a valuable feature of the work. Another point to be noticed is economy of subject-matter. Amateurs have an example of this in the same composer's "Stabat Mater," where one or two themes serve for entire numbers. It may not be that the "Requiem" illustrates this method in the same measure as the "Stabat," but the difference is not great. It follows, of course, that the various movements—thanks to their unity, and the fact that a few thoughts are presented again and again in, so to speak, varied lights—offer no difficulty to the hearer, who is able to follow with ease and interest the development of a limited amount of material. Comparison with the "Stabat" is invited in other respects. In the one work as in the other, reliance is largely placed upon harmony and tone-colour, but this is more marked in the later than in the earlier composition. Melody, we need scarcely say, is not absent from the "Requiem," where, indeed, we find phrases of great beauty; but among the composer's means it takes, at any rate in its absolute form, quite a subordinate place. Dvorák gets his effects from glowing or sombre harmonies, ever changeable, always beautiful, and from a play of colour that fascinates the sense. It should be added that, in certain places, something of dramatic power is shown, as when, for example, the solo voice is heard like that of a priest, and the chorus answers in rapid monotone, like the response of a congregation. With regard to the general character and spirit of the work we may say that the composer conceived and wrote it in the mood and manner which determined the "Stabat Mater." Here, however, as will be inferred from the nature of the subject, there is more of gloom and intensity, amid which passages of tender beauty stand out in striking contrast. One might compare the "Requiem" to a range of rugged mountains whose lower slopes are in dark shadow, while here and there above a peak catches the light of the rising sun. The foregoing remarks may serve to convey a general idea of a composition which obviously deserves close examination, and about which much will have to be said in the light of fuller acquaintance.

STANFORD'S "EDEN."—This Oratorio has no counterpart in the domain to which it professedly belongs. Among oratorios it must be given a place by itself, and not for musical reasons only. The "book" (by Robert

Bridges) is not less unconventional than Professor Stanford's setting, and the whole differs so widely from all known standards of oratorio that we may not judge it by reference to them. Founded to some extent upon Milton's design for a dramatic "Paradise Lost," the libretto has a lofty and comprehensive "argument," including things in heaven and on the earth, and where shines the lurid light of hell. The *dramatis personæ* may be spoken of in the commercial tongue as "assorted." They include All Angels, All Devils, and All-Seers; Seraphs, Cherubs, and Thrones, certain individual angels of a representative character (one stands for the "five old planets"), Michael, Satan, Adam, Eve, War, the Furies, Plague, Famine, Victors, Vanquished, Diseases, and the Voice of Christ. Our American cousins would call this "a crowd," but it is an orderly crowd. The librettist marshals them in intelligible array, and they all come on and play their part in a truly astonishing and grandiose drama. The "argument" may be epitomised as follows: Act I. Heaven. The Angel of the Earth hears singing by the Angels in Heaven and comes to join. He questions the celestial beings as to Man, whose creation they are hymning, and, in the course of a sacred madrigal, receives a full and satisfying reply. The Earth Angel then sings a song of God's love; the Earth herself makes acknowledgment, and the Act ends with a chorus in which the Angels of Heaven speak of Man's free will and express envy of his condition. Act II. Hell.—Impatient fiends awake Satan from sleep that he might gratify their hatred and revenge. The master fiend tells them of the birth of Man, and of a weak place in the Creator's scheme. Man is spirit and matter; the spirit may falter, the matter turn to corruption. Then there is a chorus of satisfied fiends, who, after Satan has revealed his plan for Man's fall, offer him a tribute of praise. As they cease, the sound of a song in distant heaven is heard. "Ha! ha! cease!" exclaim the devils, and so the Act ends. Act III. Earth.—Adam and Eve sing a morning hymn and love song in Eden. The Serpent appears, and Eve follows it, despite remonstrance. The Temptation ensues, watched by a chorus of Angels who utter unavailing warnings. The deed done, Satan withdraws in triumph. Michael and two Angels appear amid lightning and thunder. Adam and Eve are penitent, but the sentence of expulsion is carried out, though not without promise for the future. The first Part here ends. The second Part opens with a scene in which Michael shows Adam in vision some of the consequences of the Fall. War and his attendant Furies enact the horrors of battle and rapine; and Plague, Famine, and Diseases appear in all their hideousness. For contrast there follows a "Vision of Good," represented by the Angels of Poetry and Music. Next we have a chorus of All-Seers—men who have worked for art and beautified life, and the whole ends with a Vision of Christ, followed by "somniferous music" which lulls Adam and Eve to rest. They are left asleep by the benedictory Angels, who, singing, return to heaven. All the foregoing is told in freely constructed verse, sometimes blank, sometimes rhymed. We cannot now discuss either its quality or the remarkable character and scope of the book. With regard to Professor Stanford's music, not much may now be said. Its structure is very complicated in detail and free in outline, while most elaborate use is made of representative themes, more fully, perhaps, in the manner of Wagner than composers usually allow themselves. In point of ingenious adaptation to the end of elucidating and illustrating the poetic design the composition is quite remarkable, and there are very many passages which promise vivid, descriptive, and pictorial effect. Beyond this it is hardly safe to go without more intimate acquaintance. We anticipate further knowledge with the keen interest naturally called forth by a work so notable alike in design and execution.

"THE ROSE OF SHARON" IN NEW ZEALAND.

THE first production in New Zealand—indeed, we believe in all the Australasian Colonies—of Dr. Mackenzie's dramatic Oratorio "The Rose of Sharon" is an event of no small importance in our musical history. "The Rose of Sharon" is by far the most difficult and exacting work ever undertaken by any colonial society.

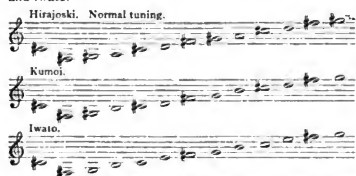
To the performance by the Wellington Choral Society, which took place on July 28, at Wellington, N.Z., very high praise may be awarded. The choral singing was admirable throughout. The choir seemed thoroughly at home in the music in spite of its excessive difficulty, and sang with a precision, spirit, expression, and attention to light and shade, which reflected the greatest credit upon them and on their Conductor, Mr. Robert Parker, who has added another to his many successes. The intonation was invariably exact, the volume ample, and the balance of tone satisfactory. Every "lead" was taken up with unerring precision, and the most awkward intervals were struck with unvarying accuracy. The orchestra played the intermezzo and the interludes very pleasingly. Miss Spensley was a charming representative of the *Sulamite*, singing the exacting music with delightful purity and dramatic expression, notably the song "The Lord is my Shepherd," which elicited warm applause. Miss Myers, although her voice is hardly deep or powerful enough for such a part, sang the contralto music very sweetly and correctly, winning a recall for "Lo, the King." Mr. Puschell interpreted the tenor music artistically and expressively, Mr. Gray gave a thoroughly accurate and conscientious reading of the *Solomon* airs, and Mr. Mabin acquitted himself excellently in the part of the *Officer*.

The audience received the work with the greatest enthusiasm, and by this exhibited a large share of sympathy with Mr. Robert Parker, the Conductor, who has already done so much to advance the cause of music in the Colony, and to open up a future in which the highest forms of musical art may be encouraged.

We learn from a correspondent that there was a curious parallel between this performance and the initial performance at Norwich—the choir at first taking up the work with reluctance, and ending by rendering it with the greatest enthusiasm.

CONGRESS OF ORIENTALISTS.

The ninth Congress of Orientalists was held in London during last month, when, for the first time, music was included amongst the subjects discussed. On the 3rd ult. Mr. F. T. Piggott, M.A., LL.M., late legal adviser to the Prime Minister of Japan, read a paper on Japanese Music. Mr. Piggott said that the principal national instrument was the thirteen-stringed koto, which, by the shifting of certain bridges over which the strings passed, was tuned in the three following ways, respectively called *hirajoshi*, *kumoi*, and *iwato*.



The normal tuning gave our descending F sharp minor scale, the second that of B minor, and the third E minor; each, it would be noticed, a fifth below the other, but without our fourth and seventh. The Japanese scale was, however, not a fine toned one, as had been advanced, the fourth and seventh notes being made by what was called "double pressures"—i.e., by stopping certain strings. It was very necessary to distinguish tunings from scales, the former being obviously nothing more than convenient arrangements of notes, selected to secure an extended range of sounds. Japanese music was divided into two distinct classes—i.e., the "koto uta," or the popular songs, and "dan," or "kumi," the classical compositions. The former were built upon the tuning—i.e., five notes in the octave; the latter on scales similar to our own, and in accordance with rigid rules laid down more than 200 years ago. The ratios of the intervals of the scale used in classical music differed slightly from those of the European scale, but a Japanese melody could be harmonised according to European principles without destroying its character

to a native ear. Their idea of key was similar to our own. The greater part of Japanese music was in the minor, but passages frequently occurred in the major. The classical music was always written in two parts, for first and second kotos; fifths and sevenths being the harmonies chiefly used. The rhythm was that of our simplest form of common time.

At the *Conversazione* given on the 9th ult., Captain Day, of the Oxfordshire Light Infantry, read a paper on "Indian Music." Captain Day said that the Hindoos divided their octave into twenty-two intervals, called *s'rutis*. Although many experiments had been made, it was yet undecided whether these intervals were equal divisions of the octave. Some Sanskrit authorities affirmed that every distinct audible sound was a *s'ruti*. Hence it would appear that the interval of a *s'ruti* was purely theoretical and depended on the intelligence and fancy of the performer. The fact that the strings of all Indian instruments were very thin, and in consequence extremely sensitive to variations of finger pressure, might partly account for the delicacy and number of the tonal gradations employed. The *s'rutis*, however, occurred between certain fixed tones in the octave, respectively called *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, and *ni*, which approached in pitch, except when specifically altered, the divisions of the European major scale. *Sa* also corresponded to our moveable *doh*, but a range of only three octaves was considered in their scale systems. The octave was also divided into twelve semitones, from which were derived seventy-two modes or scales; thirty-six containing the perfect fourth (true intonation), and thirty-six the tritone fourth. In these all the ancient Greek scales, as well as the pentatonic and our major scale, were represented. The Hindoos possessed a system of notation, but too complicated to permit of playing at sight, many of the signs representing the position of the player's fingers on the strings. Of late years efforts had been made to simplify the signs, and a system by Anna Ghâpure, a sitar player of Poona, which was probably the best, had been largely adopted to express the peculiar graces and turns which abounded in all Indian music. There were seven distinct *tempi*, called *tala*, each of which had five sub-divisions, making in all thirty-five distinct measures. "Mixed time" was of frequent occurrence. There was no system of harmony in the European sense of the word. The foundation of Indian music was what were termed "*râgas*." There was no equivalent for a *râga* in European music; the word meant literally "that which creates passion," and was a melody type built upon certain intervals of one of the seventy-two scales or modes. Each *râga* made use of certain melodic progressions, and employed particular turns or graces; consequently there might be many distinct melodies founded upon each *râga*. Each emotion had its representative *râga*. Some *râgas* were considered especially suitable to certain hours, and it was considered a sign of ignorance to ask for a *râga* unsuitable to the time of performance. All compositions, however different in style, and composed in whatever *râga*, were constructed on the same form. This consisted of an opening phrase or period of the melody, called the *pallavi*, which formed what we should term the burden; then followed a kind of melodic answer, named the *anapallavi*; the *pallavi* was then repeated, after which occurred one or more variations called *charanam*, each of which was followed by the burden, with which the composition was always concluded. Two or more *râgas* might be employed in one piece, but rarely in any one of the divisions above named. The rules concerning the *râgas* were very complicated. There were two systems of music in India, the *Hindustani* and the *Karnâtik*; the former, most favoured in the North of India, showed distinct traces of Arabian and Persian influence, while the latter might be considered as the national music of the South of India. There was a distinct difference between the two systems, although they had much in common. The instruments chiefly used were the *vina* and the *sitar*, the former having fixed and the latter moveable frets.

At the conclusion of the paper Captain Day exhibited a number of very fine chromo-lithographs and engravings of the many instruments used, drawn by Mr. William Gibb and Mr. Hipkins, jun., for Captain Day's book on Indian music, which is about to be published by Messrs. Novello.

THE MEYERBEER CENTENARY.

THE date of the birth of Jacob Meyer Beer, or, as he preferred to call himself, Giacomo Meyerbeer, has been variously stated as the 5th and 23rd of September, 1791; and even the year 1794 has, upon the authority of Fétis, found its way into a number of biographical notices of the master. There can be no doubt, however, that the first-named date is the correct one, a fact which is moreover confirmed by the simple inscription over the grave at the Jewish Cemetery of Berlin, where the composer's remains were interred in 1864. Although preferring to reside, during the latter part of his career, in the French capital, for whose audiences all his most important operas had been written, and where his greatest triumphs had been achieved, Meyerbeer always retained a love for his native country, and it was by his express desire, recorded in his will, that his ashes were removed from Paris to Berlin, there to be buried by the side of his wife. He had been greatly honoured in his native country too. He had been appointed General Musical Director of the Berlin Opera by King Frederick William IV. in 1842, as the successor of the famous Spontini. But the position he held was little more than an honorary one. It was but rarely he wielded the conductor's *bâton* at that royal institution, and the only operatic work he wrote for it was "Das Feldlager in Schlesien" (1844), afterwards remodelled, and brought out in Paris as "L'Etoile du Nord." It was at the latter capital, then, where his real life's work was accomplished, and where he became one of the co-founders of modern French Grand Opera. Thus, as far as his operatic achievements are concerned, the composer of "Le Prophète" and "Les Huguenots" is undoubtedly more French than German, and it was to be expected that the centenary of his birth would not be allowed to pass by unnoticed in France, at least by that Institution which his works have so greatly benefited—the Académie Nationale de Musique. As a matter of fact, although there had been rumours afloat of some special performance of "Les Huguenots" being in preparation for the anniversary in question at the Paris Opéra, nothing has been done to commemorate the event either by this or any other operatic establishment in France. By some peculiar irony of circumstances, indeed, the Paris Opéra authorities were busily engaged at the time in sumptuously mounting "Lohengrin," the work of a composer whose artistic tendencies were certainly not French, like those of Meyerbeer, and who moreover was one of the most outspoken and bitter opponents of that master. In Germany, on the other hand, notwithstanding the enormous ascendancy which the works of Richard Wagner have obtained in that country over those of Meyerbeer during the last quarter of a century, the birth centenary of September 5 has been celebrated in all the principal towns with special, and for the most part carefully and conscientiously prepared performances. The same has been the case also in the Austrian capital. The work selected for the occasion at the Berlin Opera was "Robert le Diable" ("Robert der Teufel"), the first, in point of date, of the series with which its composer established his Parisian, and with it his world-wide reputation. The Opera was preceded by a performance of the Overture to "Struensee," and a prologue, written by Dr. Emil Taubert, spoken by Herr Kahle. The principal parts were interpreted by Mesdames Leisinger and Hiedler, Herren Sylva and Philipp. Both chorus and orchestra are described as having been excellent. Herr Felix Weingartner conducted the performance, which was to be followed up during the month by a complete series of the master's operas written after "Robert le Diable." On the preceding day (4th ult.) a gala performance of "Le Prophète" was given at the Kroll'sche Theater, of Berlin, with Frau Moran Olden and Herr Goetze in the principal parts. At Dresden, "Struensee," a drama written by Michael Beer, the composer's brother, was given on the 5th ult., with the overture and incidental music written for it by Giacomo, and which the latter is said to have valued more highly than that of any of his operas. This performance was supplemented, on the following day, by a highly efficient representation of "Les Huguenots," under the direction of Herr Schuch. At Leipzig "Le Prophète" was produced with the tenor, Herr de Grach, in the titular part. The per-

formances at the Stuttgart Hof-Theater opened with the Overture to "L'Etoile du Nord," followed by selections chiefly from "L'Africaine," which latter were made special by the re-appearance, for this particular occasion, of the *doyen* of German tenors, Herr Sonntheim, in the part of *Vasco de Gama*, in which the veteran singer once more electrified his audience by his still brilliant voice and artistic delivery. At Hamburg "Les Huguenots" was performed in the form originally given it by the composer—i.e., with the fifth act uncuttailed, the work having been altogether newly mounted by Herr Pollini. Similar commemorative performances took place in other leading German towns. A memorable representation of "Le Prophète" is likewise reported from Vienna, at the Imperial Opera, where no expense had been spared in re-mounting that work in a worthy manner, both as regards the scenery and the historical accuracy of the costumes. The principal interpreters were Frau Kaulich (*Fides*), Fräulein Lehmann (*Bertha*), and Herr Winkelmann (*Johann von Leyden*), the Opera being produced without "cuts," under the direction of Capellmeister Fuchs, and the performance is generally admitted to have been a model one. Here, as at Berlin, a cycle of the master's works was to follow. Besides these numerous demonstrations of the esteem in which Meyerbeer is apparently still held in Germany and Austria, leading articles have been devoted to the birth centenary in the press, more particularly by the journals specially devoted to musical art. Herr Otto Lessmann, in the Berlin *Allgemeine Musik Zeitung*, sums up a very able article on the subject in these words: "Meyerbeer's influence is a thing of the past. He who at one time was the supreme ruler of the operatic stage the whole world over, now has to lead a miserable existence enough with a performance here and there of one or the other of his music-dramas. The splendour of former days has disappeared, and the name of Meyerbeer has become the representative of a particular phase of the art which will be recorded somewhat gloriously in the pages of the history of the opera." Herr Eduard Hanslick, of the *Neue Freie Presse*, is of a different opinion: "Meyerbeer's operas," says the eminent Viennese critic, "need no resuscitation; they are firmly established on the *répertoires* of all operatic institutions, where they have been predominant from the time of their first performance. . . . His works continue to thrive vigorously in the favour of a vastly numerous public, which has remained faithful to him, and has shown an allegiance the truth probably lies somewhere midway between these two diametrically opposed assertions.

MUSIC IN SCHOOLS.

THE Reports of the Inspectors of Schools in England, Wales, and Scotland for the year ending August, 1890 have just been issued by the English and Scotch Education Departments. The general effect of the criticism passed by the examiners is that while singing by note is greatly increasing, there is still much to be said against the character of the songs presented and the quality of voice tolerated.

In the North-Eastern Division of England (Northumberland, Durham, and York) the inspectors report that:—
(*Hull*.)—"The training of the voice and part-singing have made great progress since the introduction of note teaching."

(*Leeds*.)—"It is now quite the exception to find in this district a school where singing is taught by ear. A considerable improvement has been made as to the class of songs taught. The time and note exercises are generally very accurately performed, the ear exercises vary considerably, and, as a rule, are only satisfactory where the teacher is thoroughly musical."

(*Wakefield*.)—"Good note singing is the rule in this district. In the whole district 84·4 per cent. of the departments sing by note. In nearly all schools for elder scholars part-singing is attempted, in three parts in a good number of cases. The part-songs are, as a rule, rendered with pleasing effect, and in not a few instances the light and shade and delicacy of finish are worthy of the highest commendation."

The Chief Inspector for the North Central Division says:—

"Singing by note has made great progress, but the result of the instruction is not altogether satisfactory." A sub-inspector for the Derby district reports that "the singing is too often loud, harsh, and unmusical. It is a mistake to sacrifice the voice for the sake of the note and time exercises. A better selection of school songs should be made." Another inspector in the same district reports that: "Music is taught by note to an increasing number of schools; that is to say, the mere requirements of the schedule of musical exercises are satisfied by the teachers, but too frequently without appreciation of the results intended to be produced—namely, increased compass and flexibility of voice, or of any influence whatever on the singing of the songs."

From the South-Western Division (Hants, Wilts, Devon, Cornwall)—

"A large proportion of departments continue to take singing by note, and much of the music is now very satisfactory. During the past year a good many well written school cantatas have been undertaken, and also much music of a superior class."

In the Exeter district, "singing is generally taught by ear. Where it is not taught by ear the Tonic Sol-fa system is most popular, and is successful in obtaining the grant. The best singing is in the few schools where the staff notation is used either with or without the moveable doh."

"As articulation is neglected in reading, so vocalisation is neglected in singing. Singing by ear is too often mere bawling. Where singing is taught by notes it is better, and I am glad to observe a slight increase in the number of schools where it is so taught."

The reports from the Eastern Division (Bedford, Cambridge, Norfolk, &c.) say that—

"Singing is generally satisfactory. An increasing number of schools now attempt singing by note."

"Music has been taken by note in seventy-two departments, sixty-two of which secured the full grant. The Tonic Sol-fa method is nearly universally used. The test put to the infant class is the very modest one of singing the common chord in any order, but lack of accuracy in singing the notes makes this class inferior to the upper divisions."

"Note and time tests are, on the whole, successfully performed, but in the ear tests the children are rarely really successful, while the need for voice training is not at all generally recognised in elementary schools."

"It must not, however, be supposed that the singing is necessarily better in the schools taught from notes than in schools of humble pretensions. Many teachers grind at the tests required for the full grant, while the prepared songs are wanting in rhythm and expression, and are sometimes sung in such bad tune that the aid of harmonium or tuning fork must be sought to lift the pitch before the song is finished. The time spent on the notes, to my mind, is thrown away when this is the case."

"In a few cases excellent results are obtained; but in many others, while the correctness of time and tune necessitates the award of the higher grant, so little good is done to the actual training of the children's voices that the time thus spent might probably have been more usefully devoted to other subjects."

"Singing by note is getting more common. Voice is receiving more attention, and it is astonishing what a good teacher can effect even in districts where the natural voice is harsh and almost inhuman."

"The number of schools taking singing by note steadily increases, and the improvement caused by it is marked. The quality of voices is still harsh, and the want of taste in rendering the songs too often conspicuous; but the advance already made affords some warrant for the hope that the people of Essex are not so much naturally unmusical as kept down by the, till lately, ever thickening crust of hereditary ignorance."

"To earn the mark 'good' it is expected not only that the prescribed exercises should be well done, but that there should be taste in the selection as well as in the execution of the songs, a proper method of producing the voice and distinct articulation of words; when these exist much has

been done to form a correct taste and make music a real influence in after life. The Tonic Sol-fa method is adopted in a large majority of schools, but very good results have been obtained under the old notation."

From musical Wales we hear that—

(*Carmarthen*).—"The number of schools which obtain the higher grant for music by note is very high in my district. The singing, especially in the South, is of a very high order, and the proficiency in this subject shown in some schools is really wonderful. In many of the voluntary schools in the neighbourhood of Brecon a travelling music-master is employed with very beneficial results; but the soft, clear, silvery voices of the children of the South of Carmarthenshire are sadly lacking in Breconshire."

(*Denbigh*).—"The singing continues to be of a creditable character in most schools."

(*Monmouth*).—"Singing by note is taught much more generally than it was, and in most cases I am able to recommend the grant."

(*Swansea*).—"I am continually asking for a better class of school song—something more pretentious; for example, in the upper divisions a glee or four-part song in which the teachers can take part. By degrees, though not fast enough, the old-fashioned, jingling, simple kind of school song is dying away."

(*Cardiff*).—"The ear test is still the least satisfactory part of the subject. In teaching, care should be taken to grade the ear tests, and the recognition of single notes preceding that of a greater number. In some cases a higher class of pieces might be chosen, and more attention should be paid to voice training and modulation."

The Chief Inspector remarks that—"The songs chosen in many schools are not so good as might be wished, even in some schools in which singing from notes is taken, nor does the cultivation of the voice always receive the attention it deserves."

Sir John Stainer, in the course of a long report upon his examination of the students in training colleges, says:—

"I have frequently discovered among the students an amount of musical taste and skill which cannot but have a most powerful influence for good on the music in elementary schools in time to come. Such taste and ability in students at training colleges are eagerly looked for by the teachers of music, who show the keenest interest in their work and take a real pleasure in presenting their best pupils in the highest efficiency; while, on the other hand, the teachers also deserve great credit for the patience and time they bestow on less promising or often most unpromising pupils. The standard reached by them varies to a remarkable extent, from a high level which would enable them to take a very fair position as professional musicians, to the lowest level in which a bare 'pass,' with a minimum of marks, has been obtained after nearly two years of hard and anxious work. The character of the *ensemble* music sung to me has been steadily improving ever since I had the honour of sending in my first remarks eight years since. A glance at the separate reports will show that not only are part-songs, glees, and other concerted pieces mastered by the students, but also, in many cases, cantatas and other works of considerable difficulty and length."

He notices with great approval that the teachers have done their best to introduce good classical songs among the students in place of the weak and silly ballads which were passed on from hand to hand heretofore."

"All things considered, I think that there are good grounds for the words of praise bestowed occasionally upon students and teachers in the reports which follow. We are also for a bright and hopeful forecast of the future of music as a part of our national education."

Similar reports are made by Dr. Barrett and Mr. W. C. McNaught.

From Scotland we learn that in the Southern District "the results are still of various degrees of merit, and there is not now the striking inequality of attainment that was noticeable before the introduction of two rates of payment. In the higher classes of large schools singing two parts from sight is very frequently done with gratifying readiness and accuracy. The character of the songs selected shows decided advance."

Another writer says:—

"The main defects are that in many cases the songs are

not worth learning, either on account of the words or the music, or both; the children are too often (especially in the younger classes) allowed to use the lower register of their voices; and that the division of the voices into first and second is regulated very often by the children's classes or standards, and not, as it should in all cases be, by the quality of the voices."

"It may be interesting to remark that what is called the 'moveable doh' system, which is essentially the old sol feggio, is becoming universal in the district, and though I well know what the teachers could achieve, I have not unfrequently been astonished by the results. There are now dozens of schools in this district in which a Psalm tune, hymn, or passage of music in simple rhythm can be sung at first sight with perfect correctness. What is still needed is a pianoforte in every good sized school at least. In this direction the Dunfermline School Board is leading the van, and it is hoped that other important and representative boards will follow suit."

"On the whole, the general ideal of the expression and finish possible in the rendering of a part-song by children must be still characterised as regrettably low. Quality of tone is receiving increased attention. A possible danger to purity of tone may exist in certain classes of action songs in infant departments unless sufficient attention be given to the voice as well as to the movements, and especially when the music is not carefully selected as to compass."

The Chief Inspector says that—

"Except in the infant departments, the teaching of music in Edinburgh Board Schools is entirely in the hands of the visiting masters. While I am far from suggesting a diminution of their share in the work, I think it a pity that the musical skill of the ordinary teaching staff is not utilised, or only as a contribution to musical instruction, but as a recreation and brightening of the other work. Extremely few students leave the training colleges unable to take an efficient share in the teaching of singing. Under the guidance and supervision of the visiting masters, as to methods and choice of songs, I am satisfied that the ordinary staff could do eminently useful work in this branch without jury to the special functions of the visiting masters."

The Chief Inspector of the Western Division says:—

"A musical instrument of some sort is now coming to be considered almost an essential part of the furniture of the infant schoolroom. Such a fact bears gratifying testimony to the progress of liberal ideas in school management, and a time is surely at hand when it will be considered as reasonable to object to the introduction of a piano into a school on the score of expense as to disapprove of the corotation of our public buildings or the paving of our streets. It probably needs only a visit to schools in which instruments have been provided to enable members of school boards who are doubtful as to the expediency of their introduction to fall in with the prevailing opinion on this subject."

From the other Inspector we learn that—

"Music is all but universal, and singing by note is perfectly superseding singing by ear."

"The voices are very often rough in quality, a defect which is not remedied by the popular tendency to shouting. Surprisingly good results are, however, often obtained by tests. Some children, possessed of good ears, will never note, even in difficult intervals and unfamiliar tunes, unfailingly. There is no doubt that music is enjoyed by the children, and is regarded as a pleasant change from other lessons."

"The instruction in music continues to advance in point of ability to read and refinement in singing."

"Music continues to make progress. Here, as everywhere, the naming of notes sung to the pupils appears to present the chief difficulty. But a caution may be given to teachers that voice cultivation and the sweet and full rendering of the airs chosen is of vital importance to the true interests of music, and must not be treated only to make way for scientific knowledge."

"Singing is taught by note in a large number of schools, and great improvement has been effected since the last regulations. Reading at sight in two parts of fairly difficult music is quite common, and many of the pupils show great quickness in the matter of ear tests. A really good foundation of musical instruction is being laid in our

elementary schools, and, as many of the pupils have a great liking for music, it is quite certain that they will on leaving school acquire further proficiency, and great improvements both in musical taste and knowledge may be looked for in the lower ranks of society."

The reports from the Northern Division say:—

"While more facility in time and ear tests has been secured by constant drill, I cannot say that much improvement in song singing, either as regards melody, taste, or expression, has been secured. Music teachers complain that Scotch songs are too difficult—that the notes are beyond the children's register, and soon. No doubt this is true in the case of some Scotch songs, but there are many that it is both a pleasure and a duty to sing and know."

"Singing by note is not at all so general as one would wish, and where attempted falls short in many cases in the time and ear exercises. The general fault in school singing is loudness."

Sir John Stainer says of the Training Colleges:—

"I am glad to be able to report a continued steady progress in the character of the work done. I suppose that for many years to come there will be a certain proportion of students who enter the Colleges with little or no musical knowledge, owing to their previous isolation and to their inability to reach easily large centres of musical activity. But it is most gratifying to find that the teachers of music in colleges are making most praiseworthy efforts to bring such backward students up to a fair level of acquirements when not absolutely debarred from success by actual physical defects such as a want of ear or singing-voice. Also, it is quite evident that those who enter the Colleges under more favourable conditions are reaping greater benefit from their musical training than was the case when I first had the honour to examine."

OBITUARY.

MR. FERDINAND PRAEGER, who died on the 2nd ult., was born on January 22, 1815, at Leipzig, being the son of Henry Praeger, a violinist and composer. As a boy he was sent to Lübeck to study composition and the pianoforte and violin. He made his way into Holland at the age of sixteen, and began his musical career by teaching at the Hague, where he contracted a strong and lasting friendship with Aloys Schmidt. In 1832 he arrived in London, where he worked hard to achieve a position as a composer. In 1844 he helped to bring about the removal of the remains of Carl Maria von Weber from the chapel in Moorfields to the family vault in Dresden; Wagner assisting in the arrangements for the transport on the Continent. He was chosen by Schumann in 1842 to represent in London the *Neue Zeitschrift für Musik*. He wrote in *The Northern Whig*, the *New York Musical Review*, the *English Gentleman*, and other papers and reviews. It was in the *English Gentleman* that he first championed Wagner's cause in England by writing a laudatory notice of the "Tannhäuser" performance in Germany. In 1854, when Sir Michael Costa resigned the Conductorship of the Philharmonic Concerts, he began negotiations with a view to bringing Wagner to conduct the series in the following year. In 1851 Mr. Praeger performed at a Gewandhaus Concert at Leipzig, and in the following year gave a Concert in Paris at the invitation of Monsieur Erard. While here he met Spontini and later he became intimate with Hector Berlioz and Liszt. Among his works which from that date have been performed at intervals, we may mention an Overture given by the New Philharmonic Society, under the baton of Berlioz; in 1868 a Symphonic Prelude to Byron's "Manfred," introduced to the public by Mr. Manns at the Crystal Palace, at Birmingham and elsewhere; and a Symphony performed for the first time under Mr. Manns, and repeated by Mr. Henschel. Mr. Praeger made the translation of Emil Naumann's History of Music for Messrs. Cassell. He also wrote a book on Composition, and one entitled "Wagner as I knew him." His published works consist, for the most part, of pianoforte pieces, the most important being a series of forty-eight, published in the "Praeger Album." Among the unpublished works he leaves are no less than thirty-six sonatas, twenty-five

quartets, some orchestral works, including a sacred Cantata on the subject of "Magdalene," and a great number of songs and pianoforte pieces.

A distinguished musical amateur, Prince NICOLAI BARISOVICH YOUSOUPOFF, has just died at Baden-Baden at the age of sixty-four. He was a native of St. Petersburg and a leading member of the Musical Society in that capital. Besides having written some symphonic pieces and other musical compositions, the prince was the author of some very interesting works written in the French language—viz., "Luthomographie historique et raisonnée," being a historical essay on the violin and its celebrated makers; and "Histoire de la Musique en Russie" (Paris: 1862), a very able work, of which, unfortunately, only the first volume has, however, been published.

MARIA TAGLIONI, the once famous *dansuse*, died on the 4th ult., at Aigen, in Austria, where she had resided for many years as the wife of Prince Joseph Windschgratz. Maria made her *début* in 1849 in London, where she met with considerable success, and alternately became a star at the operas of Berlin, Paris, Naples, and elsewhere. She was born in 1833 at Berlin, her father was Paul Taglioni, the celebrated ballet master, and she was a niece of the still more famous Marie Taglioni, who delighted opera frequenters in this country as *Sylphide* some sixty years ago.

The death is announced, on the 22nd ult., at Leipzig, of LIVIA VON FREGE, a soprano singer of some considerable past celebrity in Germany, for whom Mendelssohn wrote the leading soprano part in his "St. Paul" and Schumann some of his *Lieder*. Livia Gerhardt was born in 1818 at Gera, and at the early age of fifteen made a successful *début* on the Leipzig stage, where she subsequently became the successor of Nina Sontag, the sister of the celebrated Henriette, in youthful dramatic parts. Three years later Livia accepted an advantageous engagement at the Königsstädtische Theater of Berlin, but quitted the stage for ever in the following year when she became the wife of Professor Woldemar von Frege, of Leipzig.

ALBERT MILLET, a promising young French composer, aged twenty-eight, committed suicide at Paris last month. He was the composer of several operettas, amongst them one entitled "Hilda," successfully brought out last year at the Opéra Comique. He left in a nearly completed state a more ambitious operatic work, "Le Sculpteur de Bruges."

The death is announced, on August 30, at Passy, near Paris, of PIERRE JULIEN NARGEOT, composer and orchestral conductor, at the advanced age of ninety-two. Nargeot was born at Paris on January 7, 1799, and after studying the violin under Rodolphe Kreutzer, entered the Conservatoire, where he was a pupil of Reicha and Lesueur, obtaining in 1828 the third Grand Prix de Rome, Berlioz at the same time obtaining the second. In 1840 he accepted the post of Orchestral Conductor at the Théâtre des Variétés, which position he occupied during twenty-five years, while he developed a considerable fertility as a composer of vaudevilles and operettas. Amongst Nargeot's most successful operettas may be mentioned "Jeanne, Jeanette, et Jeanne-ton," "I Pifferari," and "Un vieux Printemps."

BERNHARD KLINGER, Hof-Cantor at the Sophien Kirche of Dresden, and musical professor at the Royal Seminary, died at that capital on August 18, aged forty-five.

The death is announced, on August 14, at Giengen, Germany, of PAUL LINK, the founder of the important organ factory of that town, from the active management of which he retired some five years ago. He was born in 1821.

JOSEPH DRAXLER, the once famous basso of the Imperial Opera of Vienna, died on the 5th ult., at Prein, aged seventy-five.

NATHAN DYE, the *doyen* of the musical profession at Chicago, where he had resided since the year 1848, died at that town on August 28, aged eighty-three.

The death of Madame MEZZETTI, the wife of Signor Mezzetti, the inventor and maker of the "Ocarina," occurred on the 20th ult., at Upper Norwood. The deceased was in the thirty-third year of her age.

The death is announced, on the 7th ult., at Naples, of DOMENICO GATTI, a Professor at the Conservatorio at that town and author of a "Manual of Instrumentation for brass band," aged seventy-six.

We have also to record the death, last month, at Antwerp, of JEAN VAN DEN DRIES, a composer and musical critic, much esteemed in Belgium. Amongst his compositions are several cantatas, a patriotic hymn, "Hommage à Léopold II.," performed at the Royal Theatre of Antwerp in 1866; a number of songs and pieces for pianoforte and flute, on which latter instrument he was an expert performer. For some years past Van den Dries was the chief editor of *L'Escaut*, one of the leading Antwerp papers, in the columns of which very able musical journal criticisms from his pen have from time to time appeared.

MARIE WILT, the famous vocalist, well known in England as Madame Vilda, committed suicide in Vienna on the 24th ult. by throwing herself from the fourth storey of a house near St. Stephen's, where she had been staying with her daughter. She had for some time past exhibited signs of mental derangement, and preparation had been made to place her in a private asylum. It is supposed that she became aware of this intention, and rather than submit to confinement she brought about her own death. She was the fifty-seventh year of her age and was, in her time, one of the most famous *prime donne* in Germany and Austria. She appeared in London in 1866 at Covent Garden Theatre as *Norma*, and in later years in other characters on the same boards. She left the stage in 1878, shortly after her last appearance in London, in consequence of increasing obesity, which unfitted her for parts for which her fine voice and well ordered style of vocalisation qualified her.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

MANY factors combined promise to make the coming musical season unusually interesting. The Choral Union—its spirit chastened in the school of adversity, and its material vastly improved by steady and systematic training—announces four Concerts. At one of Messrs. Paterson's series it will have the honour of performing, for the first time in Scotland, Dr. Mackenzie's new choral work, "Veni, Creator Spiritus." The solos are to be sung by Madame Amy Sherwin and Messrs. Durward Lely and Andrew Black. On the same occasion Mr. Black is to give his interpretation of the "Cameronian's Dream." "Acis and Galatea" is also on the programme. The second Concert is, as usual, devoted to a popular performance of "The Messiah" on New Year's Day. "Elijah" is promised in March, and a Miscellaneous Concert, in aid of the funds of the Edinburgh Street Tramways Servants' Sick and Benefit Society, will be the last of the series.

Mr. Kirkhope's Choir will repeat some of the works they have already presented. The performance of "Bony Kilmory" by such a choir ought to leave nothing to be desired, and Rheinberger's "Christoforus" will be welcome to many who were struck with its clever writing when it was given two seasons ago.

Messrs. Paterson's Concerts will be carried on with renewed enterprise, and Mr. Manns is to have an increased orchestra of eighty under his direction at the six Concerts. An imposing array of famous and popular soloists ought to assist in procuring all the support which is necessary, and the standard by which to judge Orchestral Concerts is not to be wanting this year: Sir Charles Hallé's band will give a Concert in March.

There is no falling off in the energy and enterprise of the Choral Union at Dundee, under the capable leadership of Mr. Carl D. Hamilton. The work chosen for performance at the first Concert this year is Berlioz's "Faust," which has only once before been heard in Scotland. As the date of the Concert falls on the anniversary of Mozart's death it is to be opened with a chorus from the Requiem. Mr. and Mrs. Henschel and Mr. Ivie McKay are the soloists.

Messrs. Methven and Simpson's Subscription Concerts programme offer a great variety of interesting numbers. The most important engagement for the whole season is that of Sir Charles Hallé's Orchestra. At the other Concerts we shall have an opportunity of hearing Sarason, Hess, Arbor, Wolff, David Popper, Gillet, W. C. Hart, Paderevski, and other well known artists.

ANTHEM FOR TENOR SOLO AND CHORUS.

Psalm lvi. 9, 10; lxxvi. 5; cxviii. 29.

Composed by BATTISON HAYNES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro.

SOPRANO.
A - wake up, my glo - ry; a - wake, lute and harp, a - wake up, my

ALTO.
A - wake up, my glo - ry; a - wake, lute and harp, a - wake up, my

TENOR.
A - wake up, my glo - ry; a - wake lute and harp, a - wake up, my

BASS.
A - wake up, my glo - ry; a - wake, lute and harp, a - wake up, my

ORGAN.
f Gl.
♩ = 132.

glo - ry; a - wake, lute and harp: I myself will a - wake, will a -

glo - ry; a - wake, lute and harp: I myself will a - wake, will a -

glo - ry; a - wake, lute and harp: I my - self, I my-self will a -

glo - ry; a - wake, lute and harp: I my - self, will a - wake, will a -

reduce. mf

- wake right ear - ly, I my-self will a - wake, will a - wake right

- wake right ear - ly, my - self, will a - wake, a -

- wake, will a - wake right ear - ly, I my-self will a - wake right

- wake right ear - ly, I my - self, I my-self will a -

cres.

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car - ly. A - wake up, a - wake up, my glo - ry, a -
 wake right car - ly. A - wake, a - wake up, my glo - ry, a -
 car - ly. A - wake up, a - wake up, my glo - ry, a -
 wake right car - ly. A - wake, a - wake up, my glo - ry, a -

Full.
Ped. to Gt.

wake, a - wake, a - wake up, my glo - ry, a - wake, .. a - wake, ..
 wake, a - wake, a - wake up, my glo - ry, a - wake, a - wake, ..
 wake, a - wake, .. a - wake .. up, my glo - ry, a - wake, .. a - wake, ..
 wake, a - wake, a - wake up, my glo - ry, a - wake, .. a - wake, ..

lute .. and harp.
 lute .. and harp.
 lute .. and harp.
 lute .. and harp. *mf* I will give thanks to Thee, O Lord, .. a - mong the

Sar. *p*

I will give
 I will give
 and I . . . will sing un-to Thee, a-mong the na-tions,
 peo-ple: I will give
 thanks to Thee, O Lord, . . . a-mong the peo-ple, and I will
 thanks . . . to Thee, O . . . Lord a-mong the peo-ple, and I will
 I . . . will give thanks, to Thee, O Lord, . . . and I . . . will
 thanks . . . to Thee, O Lord, a-mong the peo-ple, and I will sing . .
 sing, . . . will sing un-to Thee, . . . and I will sing un-to
 sing, will sing, sing un-to Thee, . . . and I will sing un-to
 sing, will sing, sing un-to Thee, . . . and I will sing un-to
 un-to Thee, will sing un-to Thee, a-mong the na-tions, and I will sing un-to

Thee a-mong the na - tions.

Thee a-mong the na - tions.

Thee a-mong the na - tions.

Thee a-mong the na - tions.

mf soft 8 ft. molto rit.

Andante. TENOR SOLO.

Andante. For Thou, . . Lord, art good . . and gra - cious:

p Sw.

Ped. soft 16 ft. coupled.

cres.

and . . of great mer - cy, and . . of great mer - cy un - to all, un - to

cres.

all them that call up - on . . Thee, for Thou, Lord, art

p

Ped.

good and gra - cious: and of great mer - cy, and of great

cres.

pp

cres.

mer - cy un - to all them, un - to all them that call up -

f

dim.

p

- on Thee, For Thou, Lord, art good and gra - cious.

più lento.

pp

più f

colla voce. dim.

pp

f Gl. & Sw.

Ped.

col Ped.

Allegro. Full

ff

O give thanks un - to the Lord, for

O give thanks, O give thanks un - to the Lord, for

O give thanks, O give thanks, O give thanks un - to the Lord, . . for

O give thanks, O give thanks, O give thanks, O give thanks un - to the Lord, . . for

f

ff

Allegro.

He is gra-cious, and His mer-cy en-dur-eth for ev-er, O give

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

mf

mf reduce.

thanks, O give thanks, O give thanks un-to the Lord, for

O . . give thanks, O . . give thanks, O give thanks un-to the Lord, for

O . . give thanks, O . . give thanks, O give thanks un-to the Lord, for

O give thanks, O give thanks, O give thanks un-to the Lord, for

mf

mf

mf

crea.

crea.

crea.

crea.

crea.

crea.

He is gra-cious,

He is gra-cious,

He is gra-cious, and His mer-cy en-

He is gra-cious, and His mer-cy en-dur-eth for ev-er, for

f

f

f

f

and His mer - cy en - dur - eth, His
 and His mer - cy en - dur - eth, His mer - cy en - dur - eth, His
 dur - eth for ev - er, for ev - er, His mer - cy en - dur - eth, His
 er, His mer - cy en - dur - eth, His mer - cy en - dur - eth, His
 mer - cy en - dur - eth for ev - er, and . His mer - cy en -
 mer - cy en - dur - eth for ev - er, and . His mer - cy en -
 mer - cy en - dur - eth for ev - er, and . His mer - cy en -
 mer - cy en - dur - eth for ev - er, and . His mer - cy en -
 dur - eth for ev - er, for ev - er.
 dur - eth, en - dur - eth for ev - er.
 dur - eth, en - dur - eth for ev - er.
 dur - eth for ev - er, for ev - er.
 dur - eth for ev - er, for ev - er.

crea.
crea.
crea.
increase.
ff
ff
ff
ff Full.
dim. rit. mf
dim. rit. mf
dim. rit. mf
dim. rit. mf
dim. rit. mf

CENTENARY OF MOZART'S DEATH.

A

MOZART CENTENARY

NUMBER OF THE

“MUSICAL TIMES”

EDITED BY

JOSEPH BENNETT

AND INCLUDING A

PORTRAIT OF MOZART

FROM THE BEST AUTHENTIC SOURCES, BY

Professor HUBERT HERKOMER, R.A.,

AS WELL AS NUMEROUS ILLUSTRATIONS OF SPECIAL INTEREST,

WILL BE ISSUED

ON SATURDAY, DECEMBER 5, 1891.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

At Messrs. Paterson's Subscription Concerts in Dundee, vein number, Mr. Manns's Orchestra appears twice, and among the solo artists are MM. Ysaÿe, Jean G  rardy, tavenhagen, Sch  nberger, and Madame Sherwin.

When to this list are added the Promenade Concerts, conducted by Mr. S. C. Hirst, and the "Children's Messiah," it will be seen that the musical programme is both ample and interesting.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A MEETING of subscribers interested in the formation of a proposed Scottish Orchestra was held on the 16th ult., when it was resolved to launch a joint-stock company to carry out the scheme of the promoters. The prospectus, memorandum, and articles of association were adopted, and a board of directors and other officials appointed. More than one speaker emphasized the desirability of local co-operation with existing musical organisations. The chief society referred to is, of course, the Glasgow Choral Union, an institution which has borne the brunt of the battle for little short of twenty years in the best interests of orchestral music. The Council of that Society approached some months ago with a view to settling the basis of co-operation, but for good and sufficient reasons which then existed nothing practical resulted from the conference, though sympathy was expressed in favour of the proposed new scheme. The chairman of the meeting in his brief notice stated, by the way, that to ensure success a capital of at least £50,000 should be secured. Of this amount £22,000 has already been subscribed, and the directors are hopeful that the balance can be raised before any serious outlay is incurred. An orchestra of eighty performers is aimed at, the headquarters would be in Glasgow, and during a season of twenty-six weeks concerts might be given in all the leading Scotch towns.

Meanwhile the Glasgow Choral Union, which had undertaken responsibility before the conference just referred to, has sent out its prospectus. Amongst other persons of no mean interest it is gratifying to note that the "Ante fund—£4,101—is the largest on record, and affords well for the success of this the eighteenth series of efforts. Encouraged, moreover, by the large measure of support during the past season, the committee has decided to strengthen the string contingent of the orchestra by the addition of eighteen performers, making a total band of fifty-nine executants. The strings are distributed as follows—viz., fourteen first violins, fourteen seconds, ten, nine violoncellos, and nine double basses. Many old players return as members of the orchestra, which will be led by Mr. Maurice Sons. Mr. August Manns also have a cordial welcome, so, likewise, Mr. Joseph Hey, who has given so much satisfaction as a choral director. The list of solo artists includes Mesdames Tager, Clara Samuelli, Belle Cole, Henschel, Marriott, Davies, and Adelina de Lara; Messrs. Edward McKay, Lely, Henschel, A. Black, Foli, Mills, C  sar Thomson, Joachim, Piatti, Sch  nberger, and, and Sapellnikoff. Unusual care has been given upon the orchestral programmes, which will, inter alia, comprise Beethoven's Choral Symphony, the same's Violin Concerto, his No. 5 Pianoforte Concerto, Liszt's Fantasia for violin, the Overtures to "Tannh  user," "Parsifal," and the "Magic Flute," Haydn's "Jupiter," and Schumann's "Rhenish Dances," Coudery's Romance in A flat, Hiller's Scherzo for Piano, MacCunn's "The Ship of the Fiend," and Gluck's "Orpheus and Eurydice." The choral arrangements have already been referred to in THE MUSICAL TIMES—viz., Berlioz's "Faust," Handel's "Messiah," Liszt's "Hymn of Praise," and Mr. MacCunn's "Dramatic Cantata "Queen Hynde." It ought to be noted that at the Guarantors' meeting, held on the 16th ult., the season's arrangements were regarded with great satisfaction.

The thirty-eighth season of the City Hall Saturday Concerts was inaugurated on the 19th ult., when the solo artists included Madame Amy Sherwin and Mr. J. Lely.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Tonic Sol-fa Jubilee was commemorated on the 17th ult. at the Y.M.C.A., and Messrs. J. S. Curwen, McNaught, Griffiths, and others, who have been for a long period prominent in the movement, delivered addresses. There was also vocal and instrumental music by the students of the Institute of Music, but the number of the general public present must have been disappointing to the promoters as compared with that of the crowd of past and present students of the establishment just named. The latter has done a large amount of excellent work for many years, under Mr. Sydney Hardcastle, who also had the arrangements in hand for the Jubilee gathering.

The two leading local orchestral Societies are once more at work, the Liverpool under Mr. A. E. Rodewald, and the Armonica under Mr. C. Cafferata. A new Choral Society has been formed at St. Michael's, with Mr. T. C. Jones as Conductor; and Mr. John Ross has been asked to resume the direction of the Wallasey Musical Society, which he had to abandon the year before last. At Runcorn three Concerts are announced by the resident organisation under Mr. Humphreys, and, as a pendant to the Liscard subscription evenings, Messrs. Heinecke and Argent announce four similar Concerts at West Kirby. At Wigan the excellent Concerts organised last year by Mr. J. W. Potter have had to be abandoned for want of support.

A new pavilion has been opened at Rhyl and an orchestra of forty performers is at present fulfilling a short engagement under Mr. Edward de Jong. The latter is said to have signed an agreement for a three years' conductorship with the Pier and Pavilion Company. A similar undertaking at Llandudno, where Mr. Riviere is the *chef*, has proved eminently successful during several seasons past. At the first-named seaside resort the Church Congress meets this month, and will, among other things, discuss music. The great event of the district, will, however, be the Eisteddfod of 1892.

The first meeting, after the recess, of the Liverpool Musical Club, took place on the 19th ult., there being a good muster of members. In allusion to the recent elimination of the musical profession from the conditions of the teachers' registration bills, congratulations were exchanged. The first action taken in regard to this matter is stated to have been that of the Liverpool professorate, which was set in motion by the club in question. Dr. W. H. Hunt, the president of the year, occupied the chair on the 19th. For the next two meetings respectively, Mr. Carl Courvoisier has undertaken to arrange for a performance by the Schiever Quartet and a discussion on "Temperament" to be initiated by himself.

One of the largest organs hereabouts—namely, that of Ormskirk Parish Church—is being fitted with the Hope-Jones electric attachment. The original experimental instrument in St. John's Church, Birkenhead, still continues to attract the attention of visitors.

The first Concert of the Liverpool Philharmonic Society falls on the 13th inst., but up to the period of writing no news is to hand further than the scanty details already given in this column. The artists engaged are Miss Macintyre and Mr. Paderewski.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE weather has been so unfortunate that the Concerts given at the Botanical Gardens have had even less success than in previous summers. A very great pity, for during the outdoor months scarcely any other good music is to be heard here, and the finances of the Horticultural Society are not capable of bearing much additional strain.

We are, however, now looking forward to a superabundance of song in our Concert-rooms. So far, with respect to Sir Charles Hall  's season, we know, beyond the announcement that, as usual, he will commence work on the last Thursday in October, little further than that the performance of Dr. Hubert Parry's "Judith" is still in contemplation, as well as that Schumann's "Paradise and the Peri" may be repeated. But of far more interest than

this last intimation is the hope excited that somewhat long and important selections from two of Wagner's operas may be undertaken. We should be grateful to Sir Charles could he vouchsafe us the complete works, which here we have no other means of hearing. Some years ago Gluck's operas were recited on his platform, and the musical presentation of the masterpieces of the Bayreuth *répertoire* could not fail to draw immense audiences, and to still further increase the celebrity of our Thursday evening festivals.

Mr. de Jong will give up the alternation of star and cheaper popular Concerts, and essay again his twenty Subscription meetings, as of old. Mr. Lane vastly enlarges his scheme; and for his Wednesday evening gatherings has secured some of the best talent with a judicious mixture of the most promising of our local vocalists. The general adoption of a mid-week holiday demands some special catering for the large number of people set at liberty, and Mr. Lane has been wise in seizing the opportunity thus offered.

On the Saturday evenings there will be still great rivalry, for in addition to Mr. de Jong's Concerts Mr. Cross will meet his friends at the Association Hall and Mr. Barrett will continue his attractive speculations at the large St. James's Hall, at which he announces the frequent appearance of the orchestra which assisted at only one of last winter's entertainments. Attention has been carefully, and perhaps not altogether legitimately, called to the first public appearance of "a new tenor," as of one who has forsaken the medical for the musical profession. Mr. Gordon Fletcher possesses a young, unformed voice of fair range, but of a quality that may be improved by long and judicious training. The prudence of the change he has made remains to be shown.

At the theatres we are enjoying the visit of the Carl Rosa Company, and have had two performances of Henschel's incidental music to "Hamlet," written for Mr. Beerbohm Tree's performance. But until a fairer and more complete rendering is possible in the Concert-room no reliable opinion may be formed of the merits of that which suffered from insufficient means of interpretation as well as from the weariness caused by the very long intervals between the acts, and the consequent impatience of an audience kept from 7.15 till 11.30.

But the most hopeful thing I have to record is that the Manchester School Board has, at last, added instrumental music to its long list of technical subjects; and on the 15th ult. 150 children of both sexes, in three classes, commenced the study of the violin, under Mr. Carl Courvoisier's direction. The number of applicants is, however, so great that arrangements are in progress for the starting of three additional classes under the same guidance. Dr. Hiles has guaranteed the finding of the money; but there is a hope that the Technical Instruction Committee of the Corporation may relieve him of the responsibility now that the popularity of the undertaking is evident. What this, however, may lead to it is impossible to foresee; but the gradual formation of a large body of properly drilled young violinists must tend to the good of music all round. And it is devoutly to be desired that, as the Manchester School Board has been bold enough to take the initiative in placing instrumental music among the list of subjects included in our national code, so the Manchester Corporation may be equally independent of routine, and at once declare its intention to foster and encourage a branch of art so long neglected in this country.

MR. GATEHOUSE'S annual Recital at the Birkbeck Institution, on the 2nd ult., was a remarkable performance, if merely on account of the fact that only a few days prior to the Recital he unfortunately met with a very serious street accident; but notwithstanding his disabled condition, he accomplished his task in a manner that was evidently to the entire satisfaction of a numerous audience, and greatly to the enhancement of his reputation as a violinist. The programme included Beethoven's Romance in F, Ballade and Polonaise of Vieuxtemps (which the audience insisted upon encores), and the "Kreutzer" Sonata, which was undoubtedly the piece of the evening and met with a splendid reception. Mr. Alfred Izard presided at the pianoforte throughout and materially assisted in the

successful rendering of the various solos and duets. Some pretty part-songs were sung by Masters Dearden, Cooper, Dalton, Wells, and Newton.

A COMMITTEE has been formed to establish a memorial to the late Gustave Libotton, principal professor of the violoncello at the Guildhall School of Music from the foundation of that Institution. It is proposed that this should take the form of a scholarship for violoncello students, to be competed for annually at the Guildhall School, and it is hoped that the many friends of the late talented artist will, by their hearty support, enable the scheme to be carried to a successful issue. Subscriptions may be sent either to the hon. secretary and treasurer, Mr. R. J. Burns, 59, Strand, or to the bankers of the Fund, Messrs. Coutts and Co.

THE South London Choral Association and Institute of Music held its inaugural meeting at the Institute, on the 29th ult., Dr. Turpin in the chair. The evening's proceedings were enlivened by a programme of music contributed by professors and students. The prospectus of the classes in all departments of musical art shows considerable enterprise and a desire to offer the advantages of the best instruction in all sections. The series of Concerts to be given during the season will be supplemented this year by some Dramatic Recitals given by Mr. Charles Fry.

THE class work of the Bow and Bromley Institute commenced on the 28th ult., and the syllabus for the first half of the session shows no less attractive and useful a series of subjects than heretofore, science, literature, and music walking hand-in-hand. That many avail themselves of the privileges and advantages of the Institution is shown in the fact that the students last session numbered 1,582. In addition to the educational scheme, a number of attractive entertainments are to be given, among which Mozart's Requiem, in commemoration of his death, and Haydn's "Creation" are promised.

THE Gravesend and Milton Choral Association has issued the prospectus of the fourteenth series of Concerts to be given in the New Public Hall, Gravesend. The first Concert will take place on the 21st inst., the orations of the "Creation" being selected for the occasion. Handel's "Samson," a miscellaneous Concert, and Sullivan's "Golden Legend" are also to be given. The Association has been doing good work in the past, and the enterprise displayed in the arrangements is encouraging for the cause of choral music.

As a necessary consequence of the passing of the new American Copyright Act, enabling composers and proprietors of musical compositions to establish a copyright of their works in the United States of America, Messrs. Novello, Ewer and Co. have undertaken the sole agency in America for the sale of the copyrights of several of the chief firms of English music publishers, and these will be on sale at their American branch house in New York.

MR. CHARLES FRY will give during the season a series of Dramatic Recitals at the Hampstead Conservatoire, including "Hamlet," with music specially written by Berthold Tours; "Merchant of Venice," with Sir Arthur Sullivan's Incidental Music; and "As you like it," with music by Arne, Bishop, Tours, and Henry Gadsby. The first-named play will be given on the 7th prox.

REVIEWS.

De Profundis (Psalm cxxx.). Set to music for Soprano Solo, Chorus, and Orchestra. By C. H. H. Parry. [Novello, Ewer and Co.]

IN addition to the many settings of the 130th Psalm "*De Profundis clamavi ad te Domine*," Dr. Parry has not only asserted his own claim to consideration as a composer of eminence, but he has also taken stand as a typical English musician. He has arranged his music so that it is practically in twelve-part writing throughout, though not always for a choir of twelve voices. The opening chorus is for three choirs of four parts each; the second chorus, "*Sustinuit anima mea*," is for two choirs of six voices each, resolving in the double fugue at the end into

three choirs. In the soprano solo "A Custodia," the chorus is for four choirs of three parts each, and in whatever variety the composer has chosen to deal with his twelve-part chorus, he has been in every way successful. The voice parts are in all cases melodious, a culminating point of beauty and ingenuity being reached in the final number, "Apud Dominum misericordie." The restrictions of counterpoint in no way interfered with the charm and the depth of expression of the combined melodies and harmonies. The hand, head, and heart, which in the setting of Milton's ode, "Blest Pair of Sirens," united to so good an end, have shown in the setting of the "De Profundis" that these several and conjoined powers were not exhausted in that effort of genius. It would be quite possible to occupy a large space in describing in detail the various excellent qualities which distinguish this remarkable composition from the first note to the last. One especial feature will not fail to strike the musician who merely examines the score and hears with the mind alone, and that is the notable freedom with which the accompanying parts are treated. The ease and grace of the vocal parts are, if possible, surpassed by the facility which characterises the orchestral portion. This is the more noticeable as it indicates a point of departure which only the most skilful among modern musicians would have been bold enough to undertake. In works of this kind previously produced, many composers would have remained satisfied with the conquest of the difficulties of multifold part-writing, and would doubtless have been content with duplicating the vocal parts and intensifying their effect by the addition of instrumental tone. Dr. Parry has shown a desire not only to give due expression and dignity to his setting of the words but also to augment the character of his treatment of these words by supplementing orchestral colouring to an already beautiful outline. He has been so far successful that he has produced the most able and brilliant work of the kind recently given to the world by any composer.

A Song of Judgment. Cantata. By C. Harford Lloyd. [Novello, Ewer and Co.]

THE book of the words of Dr. Lloyd's Cantata, selected by the Rev. J. Powell Metcalfe, consists of a series of Scriptural passages chiefly from the book of the Prophet Habakkuk, in which the aspect of the Almighty in His dealings with men offers full opportunity for the construction of a series of complete detached reflections rather than such a whole as might be expected in a Cantata. The music bears evidence of considerable care in composition and is refined and polished to a degree. Each movement is well written and is intended to illustrate some portion of the main idea. Thus, after a Prologue for chorus of male voices, a baritone solo illustrates the Prophet's lament, and, following this, a finely written double chorus, descriptive of the "Awakening conscience," acts as a prelude to a tenor solo, the "Beginning of Mankind." In each of these sections there is much that shows both scholarship and musical feeling; but the latter quality is more fervently expressed in the chorus "Write the vision," in which the "Answer of the Lord" precedes a contralto solo and double chorus, indicative of the "Judgments of the Lord." A prayer for a soprano solo is a beautiful piece of writing, and the section "The Majesty of the Lord" includes one of the most noteworthy pieces of writing in the whole work. After a double chorus, "God came from Teman," there is a chorus with soprano solo in the form of a Passacaglia, a form which, as musical readers know, is closely allied to the ground bass and, inasmuch as a constantly iterated passage gives the composer full opportunity of showing his skill in the use of changeable harmonies and varied figures, it may be counted as a test of the fecundity of his imagination. There is a little similarity in the subject to one in the second chorus of the "Deutsches Requiem" of Brahms, but the treatment is special and individual. Although the Cantata contains an unaccompanied quartet, illustrating the "Confidence of Faith," and a final chorus and double fugue, "Trust in the Lord God," the excellence of the Passacaglia is not surpassed. The whole is a clever and scholarly work, and if it is not remarkable for its originality, deserves attention for its ingenuity, out of which may be considered to arise its chief attractions.

Novello's Short Anthems, Nos. 28—37.

[Novello, Ewer and Co.]

CHOIRMASTERS will find in this instalment of a very useful publication some excellent material for the enlargement of their *répertoires*. No. 28, "Thou shalt show me the path of life," for Trinity or general use, by Alan Gray, is a charming little Anthem, written with some freedom of style. No. 29, "To Thee do I lift up my soul," by King Hall, suitable for Advent, is for soprano solo and chorus, and is extremely flowing and melodious. The name of Joseph Barnby will prove an excellent recommendation for the next number, "Beloved, if God so loved us." It is well worthy of the composer, and no more surely need be said. Mr. Barnby's Anthem, "The Lord is the true God," which comes next, is slightly longer and is very effectively written for soprano solo and chorus. No. 32, "Let the words of my mouth," by Hugh Blair, is certainly a short Anthem for it contains only thirty-nine bars, but the composer works through seven keys, and, what is more, without any vague or restless effect. This is a clever feat, but it is not one to be recommended for general imitation as it would not usually be accomplished with equal success. No. 33, "O most merciful," by J. W. Elliott, consists of an extremely expressive and melodious treble or tenor solo, repeated in chorus. No. 34, "The salvation of the righteous," by Charles Vincent, is an effective and musically little full Anthem for Saints' days or general use. No. 35, "Beloved, let us love one another," by Gerard F. Cobb, contains some capital part-writing within a small compass, and suggests the idea that the composer would have liked to have gone further. There are a few bars for bass solo. Mr. Cobb's "Arise, O Lord" (No. 36), for dedication or festival use, is bold and vigorous, the principal section being quite march-like. No. 37, "I will wash my hands," by Arnold D. Culley, is written in a generally pleasing manner for soprano solo and chorus.

Hand Gymnastics for the Scientific Development of the Muscles used in Playing the Pianoforte. By Ridley Prentice. Novello's Music Primers, No. 36.

[Novello, Ewer and Co.]

THE author states his aim to be to sketch out a course of gymnastics suitable for use in schools and classes. By a series of regulated exercises the various sets of muscles in the wrist, the hand, the fingers, and, to a certain extent, in the arm also, should receive due development. The works already in existence on the subject of training the fingers and wrists are sufficiently ingenious to command attention, but they do not wholly commend themselves to teachers as being able to bring about all that is requisite for perfect results. The present work has a distinct advantage over all preceding works, inasmuch as the exercises proposed are founded upon the natural position of the hands and fingers, and do not demand the aid of mechanical appliances. Modern pianoforte playing is the better for the help of regular preparation in the scientific training of the muscles which are called into use. By means of the directions given by Mr. Ridley Prentice and by the exercises for the arm, the wrist, the hand and its several parts, a more perfect control of the parts can be obtained. The process described is based upon common-sense views, and therefore deserves commendation. Each position is illustrated by a drawing of the hands taken from photographs, so that with pictures and the clear descriptions given the teacher may find no difficulty in instructing his pupils in these clever "Hand Gymnastics."

The Parish Choir Book. Nos. 71—75.

[Novello, Ewer and Co.]

It is scarcely needful to remind our readers that the series of Church Compositions bearing the above title consists of settings, mostly simple in character, of the Morning and Evening Canticles. No. 71 contains a Magnificat and Nunc dimittis in E flat by King Hall, smoothly written throughout in 3-4 measure, and noteworthy for the attention paid to the correct accent of the words—a matter too frequently ignored by church composers. The next number contains the same Canticles set in the same key by George J. Kimmins, slightly bolder in style than the foregoing, perhaps because it is in quadruple time, but with no other points of divergence. No. 73 is a Te Deum in G by the late J. Tilleard, studiously unpretentious. The composer

reverts to an old and now generally discarded error in the pronunciation of the word "Sabaoth," but it can be easily corrected by bringing forward the first syllable into the previous bar. No. 74, a chant setting of the Benedictus in the usual 3 measure by Boyton Smith, may be commended in general terms. The chants are four in number, changing at the eighteenth and twenty-seventh verses and the Gloria. The last of the present series is a Jubilate in E flat, by the Rev. A. W. Hamilton-Gell, vigorous, effective, and modern in feeling. The composer should turn his attention to the other Canticles.

Praise to the Holiest. Motet for Soprano Solo, Chorus, and Orchestra. By Henry J. Edwards.
[Novello, Ewer and Co.]

DR. EDWARDS has selected his words from the poem entitled "The Dream of Gerontius," written by the late Cardinal Newman. He has taken the words independent of the text and has treated them as a Psalm of rejoicing divided into three sections. The first is a fine chorus with a short instrumental introduction. The second is a solo for soprano, the third a solo for the same voice with an outgrowing chorus. The homogeneity of the whole composition cannot fail to strike the reader. There is a distinct unity of idea throughout which brings with it a particular interest from first to last. The story to be told is one of praise and exaltation, and the impression the whole work created at its recent production at the Hereford Festival is that of satisfactorily attaining that aim without effort other than that of earnest endeavour.

FOREIGN NOTES.

WE extract the following interesting paragraph from the *Neue Zeitschrift für Musik*:—"There is still living, at Baden, near Vienna, the female servant who used to attend on Beethoven, and who is in fact still engaged in service at the identical house where the great master wrote his stupendous Ninth Symphony. The house is private property, and is occupied at present by an establishment of sempstresses. Some German artists recently visited the place and made the acquaintance of the somewhat rough-spoken old lady, who, however, must have been rather pretty in her youthful days. She remembers the 'uncouth, crazy musician' she used to wait upon very well. 'If people were not so dull,' she remarked to her questioners, 'they would be quite sure that none of the portraits that are about are like him. He never troubled about brushing his hair, and looked much fiercer and savage-like.' There is still preserved here the slip of paper whereon Karl Beethoven wrote the words, 'I must see you. Your brother Karl, house proprietor,' along with the composer's memorable reply: 'I called on you, but did not find you at home. L. van Beethoven, *brain proprietor*.' Some memorial tablet ought surely to be placed against a house so interesting to all music-lovers."

Two complete performances of Wagner's gigantic tetralogy "Der Ring des Nibelungen" were most successfully given during August and September at the Dresden Hof-Theater.

Professor von Helmholtz, of Berlin, the eminent authority on acoustics, who has rendered such important service also to the cause of musical science, celebrated his seventieth birthday on August 31, in excellent health, and amidst numerous tokens of esteem which greeted the veteran scientist from all parts of Europe. An official celebration of the anniversary is to take place on November 2, at Berlin, where, also, a Helmholtz Fund is just now being established for the purpose of awarding medals for distinguished services in the advancement of physical science. This fund, to which numerous foreign subscribers are contributing, already amounts to the sum of 45,000 marks.

A special performance of Mozart's seldom heard opera "La Clemenza di Tito" had been planned by the directors of the National Opera of Prague, for the 6th ult., the one hundredth anniversary of the Coronation of the Emperor, Leopold II., as King of Bohemia, and for which occasion Mozart's opera had been specially written. The performance was, however, prohibited by the authorities, for political reasons.

The Berlin Philharmonic Concerts will be again under the direction of Dr. Hans von Bülow, and are to commence on the 28th inst. The number of subscribers for the season is said to be exceptionally large this year.

The members of the Berlin Domchor, under the direction of Professor Albert Becker, are about to give a series of concerts of sacred music in some of the principal towns of the Fatherland.

On the occasion of a recent performance, at the Mannheim Hof-Theater, of Schiller's "Turandot," with incidental music by Vincenz Lachner, the veteran composer, now in his eighty-first year, conducted in person, and apparently in excellent health.

In view of the forthcoming centenary anniversary of the birth of the poet Theodor Körner, Count August Frick of Moravia, has presented the Körner Museum at Dresden with the autograph manuscript of "Leier und Schwert" (set to music by C. M. von Weber, Gottfried Weber, and others), which was generally believed to be lost. The manuscript also contains some hitherto unpublished poems and a brief diary extending to a few weeks only.

The receipts at the recent Bayreuth Festival amounted to £24,000, and nearly if not quite covered the expenses, including £16,000 for the production of "Tannhäuser." The theatre was completely filled at every performance, and the average receipts were £1,280. As in previous years, a number of conductors of German military bands had been sent to Bayreuth, at the instance of the Emperor, to witness the performances.

Anton Bruckner, the well-known Viennese composer, has been created a doctor *honoris causa* by the Philosophical Faculty of the University of Vienna.

Mr. Goring Thomas's opera "Esmeralda" was performed with a German version of the libretto, on August 26, at the Krollische Theater of Berlin, and met with a very good reception. The principal parts were given by the following artists—viz., Herr Emil Götze (*Pharus*), Fr. Prosky (*Esmeralda*), and Herr Bussard (*Gringoir*). Capellmeister Gille conducted a fairly good performance. A sympathetic notice of the event, written by Herr Lessmann, of the *Berlin Allgemeine Musik-Zeitung*, dwells upon the melodiousness of the work, and especially praises the great skill displayed by the composer in his orchestration, and the general artistic earnestness pervading the score. Amongst the especially effective numbers the critic mentions the chorus of mendicants in the first act, the romance, with chorus of *Esmeralda* in the second, and, above all, the grand love duet in the third act. The libretto, on the other hand, has not found much favour in the eyes of the Berlin critics generally.

Dr. Wilhelm Langhans has undertaken the provisional directorship of the Scharwenka Conservatorium, of Berlin, he having been for a number of years one of the senior professors of that excellent Institution. Herr Xaver Scharwenka is likely to make a prolonged stay at New York, where he has just opened a Musical Institute similar to that in the German capital.

Professor Heinrich Hofmann, the well-known German composer, has been elected a member of the Senate of the Berlin Royal Academy of Fine Arts.

A memorial has just been erected over the grave, at the Jerusalem Cemetery, of Berlin, of the late Wilhelm Taubert, whose death we announced at the beginning of the present year.

A comic opera in three acts, entitled "Die drei Wahrzeichen," is shortly to be brought out at Stettin, under the direction of the composer, Capellmeister Kuhn-Lortzing, a grandson of the composer of "Czar und Zimmermann."

Frau Rose Sucher has become a permanent member of the Berlin Opera, her contract with the Hamburg Stadt-Theater having expired. The lady appeared for the first time this season last month at Berlin in the character of *Isolde*, Herr Gudehus being the *Tristan*.

Johann Strauss's operetta "Ritter Pazman" will be amongst the novelties to be produced this season at the Imperial Opera of Vienna. There are also in preparation here M. Massenet's new opera "Werther," and Signor Mascagni's "Amico Fritz." The titular part in Massenet's new work is to be created by M. Van Dyck, who will study it with the composer during his present stay in the French capital.

It is stated in well-informed quarters that Madame Materna will be succeeded in the part of *Kundry* in next year's "Parsifal" performances by a young Swedish artist, Madame Ellen Gulbranson, who created the part of *Siglinde* at Copenhagen in the Danish language some few months since. She is a pupil of Madame Marchesi, and made her operatic *début* only some two years ago.

A new theatre is to be built at Salzburg, the Municipality having already voted the necessary funds for the purpose. The present building, though venerable in its historical associations, is quite inadequate for present day requirements, as was sufficiently shown during the recent Salzburg Festival.

The foundation stone was laid, on August 26, at Helligoland, of a monument to be erected to Hoffmann von Fallersleben, the German poet, whose verses have been so frequently set to music by eminent composers of his country, as well as not a few of them by himself. Herren Emil Rittershaus and Robert Fischer, the originators of the monument, took part in the ceremony.

Leipzig and Cologne have to be added to the number of German towns where (last month) Mascagni's "Cavalleria Rusticana" has been performed; in both places, however, with but a moderate success.

The Paris Opéra Comique resumed its performances, after the recess, on the 1st ult., with M. Bruneau's "Le Réve." Amongst the operas to be produced here during the season are Massenet's "Manon," "Chevalerie Rustique," a French version of Signor Mascagni's much talked-of opera; and Léo Delibes's posthumous operatic work "Kassia."

The birth centenary of Scribe, the famous French playwright and librettist, is to be celebrated in December next at the Comédie Française by a special performance of one of his plays. Scribe was born at Paris on December 24, 1791.

A new opera by M. Bourgault-Ducoudray, entitled "Tamara," the libretto from the pen of M. Louis Gallet, is to be brought out at the Paris Grand Opéra as the last novelty to be produced by the present directors before the expiration of their contract.

Two French operatic versions of Shakespeare's "Much Ado about Nothing" have lately been submitted to M. Carvalho, the director of the Opéra Comique. One of them has for its composer M. Puget, while the composer of the other is M. Salvayre. It remains to be seen which of these rival settings of "Beaucoup de Bruit pour Rien" will be accepted for performance at the Institution in question.

The Bruxelles Théâtre de la Monnaie re-opened on the 5th ult. with Gounod's "Roméo et Juliette," Madame de Nuovina and M. Lafarge in the principal parts. Amongst the works performed since at the Institution referred to, were "La Basoche," "Robert le Diable," "Faust," and "Mireille." Wagner's "Siegfried" will also be again produced here. The only novelty at present announced is M. Bruneau's "Le Réve."

Some interesting performances are announced to take place in the course of the present season at the Paris Odéon, under the management of M. Porel. These are a prose version of Shakespeare's "Othello," with important incidental music from the pen of M. Henri Maréchal; Goethe's "Faust" (prose and verse), likewise with musical numbers interspersed; and Michael Beer's drama, "Struensee," with the very fine music written to his brother's play by Meyerbeer.

An ably written volume, entitled "De la Musique en France depuis Rameau," has just been published in Paris (Calman Lévy), the author being M. Arthur Coquard.

M. Bertrand, the coming director of the Paris Grand Opéra, announces his intention to institute a class of instruction for choristers, analogous to the one already existing in connection with the *corps de ballet*, and from which the ranks of the active choristers can be recruited as necessity requires. The idea is doubtless a very good and practical one.

A new two-act opera by M. Henri Maréchal, entitled "Ping Sin," has been accepted for performance during the winter at the Paris Opéra Comique. The libretto is from the pen of M. Louis Gallet, founded upon a novel by the same author, the subject of which is a Japanese love story. Another Japanese subject is dealt with in an opera "Madame Chrysanthème" (founded upon Pierre Loti's novel), upon the composition of which M. Messager is just now engaged.

At the Royal Theatre of Antwerp, which re-opens on the 6th inst., M. Massenet's opera "Hérodiade" is to be revived during the season, while M. Bruneau's "Le Réve" will be amongst the novelties. Other performances announced are those of "Lohengrin," "L'Etoile du Nord," and "Lakmé."

M. Ambroise Thomas celebrated the eightieth anniversary of his birth on August 8 last. In an interesting article devoted to this event by the Berlin *Vossische Zeitung*, that journal says *inter alia*: "M. Thomas's career furnishes another illustration of the well-known fact that nineteenth century operatic composers will, nearly every one of them, be known to posterity by one masterpiece only. Thus, Gounod created his 'Faust,' Bizet his 'Carmen,' Nicolai his 'Merry Wives of Windsor,' and so forth. Thomas, on the other hand, will be known to future generations as the composer of 'Mignon,' although he has written some quarter of a hundred operatic works besides, and notwithstanding also the fact that his 'Hamlet' has perhaps met with as much favour in France as has the poetical figure of Goethe's creation, in the association with which Thomas's artistic individuality has manifested itself in so marked a manner and with so peculiar a charm."

"Lohengrin" was successfully produced, on the 16th ult., at the Paris Grand Opéra, amidst the noisy protests of a crowd of hired "patriots" outside, and some feeble attempts at a disturbance inside the theatre, which, however, were speedily suppressed. These demonstrations were repeated, in a somewhat modified form, on the repetition of the performance of Wagner's work on the 19th and 21st ult., with a similar result; and thus, thanks to the firmness and tact shown on this occasion by the authorities, "Lohengrin" may be said to have been at last fairly launched in the French capital. The interpretation of the work, under the direction of M. Lamoureux, is described as an excellent one. M. Van Dyck appeared as the *Knight of the Swan*, Madame Caron as *Elsa*, Madame Fiérens as the *Ortrud*, M. Renaud the *Telramund*, and M. Delmas the *King*. The opera has been mounted in a magnificent manner.

The first prize of 200 francs, a gold medal, and a diploma, which the Société des Trompes de St. Hubert at Vichy had offered for the best Fantasia for six French horns, was awarded to Professor H. Kling, of Geneva, for his *Fantaisie Concertante* "A travers Bois, Prés et Silons."

A new opera entitled "Maruzza," by the Maestro Paolo Frontini, the libretto by Luigi Capuana, is in course of preparation at the Dal Verme Theatre, of Milan.

A series of *romanzas* and other songs from the pen of Pietro Mascagni is about to be published, with a German version of the text, at Vienna and Leipzig (Weinberger).

The Teatro Argentina of Rome has found a new impresario in the Marchese Gino Monaldi, who will carry on the management without any subvention from the Municipality. Amongst the operas to be performed during the season are mentioned Meyerbeer's "Roberto," Auber's "Masaniello," Mozart's "Le Nozze di Figaro," and Gounod's "Roméo et Juliette," the latter for the first time in the Italian capital.

It is stated in Italian journals, with some show of authority, that Verdi has already completed three acts of his new comic opera "Falstaff," and that there is every probability of the work being produced in the course of next spring. It is added that Mdlle. Sigrid Arnoldson will probably be chosen to create the principal female part in the opera.

The coming season at the La Scala of Milan will be inaugurated with Wagner's "Tannhäuser." Signor de Negri to be the titular hero, and Herr Reichmann, of Bayreuth celebrity, the *Wolfgram*. At the Teatro Regio, on the other hand, the poet-composer's "Die Walküre" is in course of being mounted. At the Pergola Theatre, of Florence, a new opera, "Tilda," by the Maestro A. Cilea, is to be shortly brought out, and another new operatic work, entitled "Farnese," by the Maestro Costantino Palumbo, is in course of preparation at the Costanzi Theatre, of Rome.

According to *Il Trivatore*, Signor Sonzogno, the enterprising music publisher, has rented the Pergola Theatre, Florence, for five years, and proposes to mount at that stage Signor Mascagni's new opera "Amico Fritz," the first three performances of which are to be given to a privately invited audience.

All the leading opera houses of Russia recommenced their performances last month. The Imperial Opera of St. Petersburg re-opened with Glinka's "The life for the Czar," the same work having been chosen for the opening performance of the Moscow Opera. At Warsaw the newly-built Grand Theatre inaugurated its season with Boito's now seldom heard opera "Mefistofele," which was to be followed by Gounod's equally neglected "La Reine de Saba" and Mascagni's "Cavalleria Rusticana."

The San Marino Theatre, at Buenos Ayres, was completely destroyed by fire on the 1st ult. The fire broke out during a performance of the "Tomba" Italian Opera Company, without, however, involving any loss of life.

Rubinstein, although now practically retired from his public career as a pianist, played to an enormous audience last month at Tiflis, the receipts of the Concert being handed over by the eminent virtuoso to the Conservatoire of the town. The programme included Beethoven's Sonata (Op. 111), Schumann's "Fantasiestücke" and "Carnaval," and pieces by Chopin, Liszt, and the pianist-composer himself.

The forthcoming centenary of the death of Mozart is to be commemorated at the Imperial Opera of Vienna with a performance of the seven great operatic works of the master, and in addition thereto of such historically interesting early productions as "Bastien und Bastienne" (1768) and "La finta giardiniera" (1775). A similar series of performances is also in course of preparation at the Royal Opera of Dresden.

The centenary of the composition of the "Marseillaise" is to be celebrated in a special manner next year (April, 1892). A committee, of which President Carnot is the honorary chairman, and all the Ministers of State are members, has been formed, for the purpose of arranging the details, at Choisy le Roi, where the remains of the composer of the National Hymn, Rouget de Lisle, are buried.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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ASPIRANT.—There is no standard; the charge depends upon circumstances, and the position of the teacher.

G. W. L.—It is not yet published.

J. J. F. K.—Leave the well shutters open that the seeds, &c., may be subject to the same atmospheric influences as those of the Great and Choir Organs.

MANTZ.—You had better advertise in THE MUSICAL TIMES.

NORTHGATE.—Thanks for your note. The name of the composer should have been printed in the notes of the Madrigal, "Take, O take those lips away," in the September number.

SUBSCRIBER, KASHMIR.—The violin should be held tightly by the chin, so that it will be in a horizontal position without being held by the left hand. To effect this a chin-rest should be used—that consisting of two narrow pieces of ebony is the best. In shifting from the upper part of the violin the first finger should be kept down tightly, the other fingers being raised; the instrument in the meantime held firmly with the chin and not with the hand. At no time should the violin be grasped tightly with the left hand.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE.—The large attendance at the last Concert given by Sir Charles and Lady Hall, with Miss Fillinger, on August 24, in the Town Hall, gave evidence of the appreciation of the Adelaide musical public of true art. The Concert included Beethoven's Sonata Pathétique, Grieg's "Norwegian Bridal Procession," and one of Weber's well-known pieces. Lady Hall's contributions were the Andante and Finale from Mendelssohn's Concerto in E, a Larghetto by Nardini, the D minor Sonata by Mozart, Vieuxtemps's Reverie

in E flat, and his Caprice, founded on the popular "St. Patrick's Day," for which an enthusiastic encore followed. Lady Hall played her ever-loved-everywhere Wieniawski's Mazurka in response. Not the least of the attractions of the Concert were the songs of Miss Fillinger. These Concerts have been largely patronised, and Sir Charles and Lady Hall have found the warmest welcome in Adelaide.

BRIDLINGTON.—On Friday, the 15th ult., at All Saints Church, Rudstone, an Organ Recital was given by Dr. Roberts, Organist of Magdalen College, Oxford. The instrument has four manuals with electric action, and reflects the greatest credit upon the builders, Messrs. Wordsworth and Co., Leeds. It is the gift of Mr. A. Boyce, of Thorpe Hall, Bridlington. The Recital was much appreciated by a large and select assembly.

CORK.—The opening of the fourteenth session of the Cork School of Music took place on the 15th ult. The premises on the Grand Parade, in which the business of the school has been hitherto conducted, have been exchanged for a larger building, No. 8, Morrison's Quay. A considerable sum has been expended by the Managing Committee in improving their new premises, and all the appointments are of the most elaborate character, including spacious class-rooms capable of accommodating a much larger number of pupils than the restricted space at the former building would allow. Cork is the only city in Ireland which contains a school of this nature supported by the city rates.

DARTFORD.—On the 16th ult. a vocal and instrumental Concert was given at the Conservative Club to a numerous audience. Miss Ada Loaring, Mr. J. Millbourne, and Mr. George Schneider were engaged as vocalists. Mr. C. J. Wilson played a couple of mandolin solos, and Mr. H. Squires, of Maidstone, proved a most efficient accompanist.

DERWENT.—The eighth annual Festival of the Derwent Choral Choral Union was held in St. Michael's Church, Workington, on Thursday, the 10th ult. The voices numbered 300; the choirs fourteen. Mr. P. T. Freeman, of Keswick, was the Conductor.

MELBOURNE (AUSTRALIA).—The members of the Liedertafel, a special general meeting held at their rooms on August 6, unanimously elected Mr. Henry John King as their Conductor, and on the motion of Mr. Marshall, the whole choir, with the president (Colonel Turner) and vice-president (the Baron von Mueller), repaired to the Masonic Hall—where Mr. King was conducting the final rehearsal for the great Choral Concert—to congratulate him on his appointment. The announcement was received with loud cheers.

NANTWICH.—The annual Festival of Choirs connected with the Church Choir Association took place in the Parish Church, on Thursday, the 10th ult. There were sixteen choir representatives, making a total of 385 voices. The service was very well sung, the words in the Psalms being unusually distinct. The Anthem was "This is the day" (Turle). The Conductor was the Rev. C. Hylton Stewart, and Mr. Arthur J. Smith, Organist of the Church, was at the organ.

PERTH (WESTERN AUSTRALIA).—The Concert of the Musical Union took place on August 18, under the conductorship of Mr. A. P. Heinsman. The programme was a miscellaneous one, and included, in the first part, portions of the choral and solo parts of Elijah, and in the second part selections from some other works, which the Society has already performed. The Union consists of about one hundred and forty performing members, and of these twenty act as an orchestra. In the past the works performed have included The Messiah, Creation, Elijah, Hymn of Praise, Actis and Galatea, Israel in Egypt, Robert Schubert's Stabat Mater, &c., and the next to be taken in hand will be St. Paul.

PORTSMOUTH.—On the 12th ult. Mr. Albert Mellot (Assistant-Master at Eton College) gave two Organ Recitals on the fine organ in the Town Hall. Messrs. Rowe and Howard, of Eton College Choir, were the vocalists, and the violinist at the evening Recital was Miss Kathleen Thomas. The programmes were made up from the works of Bach, Handel, Haydn, Rossini, Lemmens, Elvey, Vieuxtemps, Halévy, Beethoven, and Wagner, and the several pieces were well received.

ORGAN APPOINTMENTS.—Mr. Harold E. McKinlay, Organist and Choirmaster to Colebrook Row Presbyterian Church.—Miss Beatrice Radcliffe, to St. Mary's Church, The Boltons, South Kensington.—Mr. Normandale, Organist and Choirmaster to St. John's, Neofane Market.—Mr. W. Lane, to North Tawton Presbyterian Church.—Mr. Edwin N. Taylor, to St. James Church, Exeter.—Mr. C. H. Duffield, Organist and Choirmaster to St. Michael and All Angels, North Kensington.—Mr. George T. Pinches, to St. Barnabas, Kentish Town.—Mr. Ernest E. Bedford, Organist and Choirmaster to the Cathedral, Bedford.—Mr. J. A. Rodgers, Organist and Choirmaster to St. Barnabas Church, Sheffield.—Mr. E. H. Thorne, Organist and Choirmaster to St. Anne's Church, Soho.—Mr. Hubert F. R. Walton, Organist and Choirmaster to St. Mark's Church, Woodhouse, Leeds.

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STANDARD.

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MORNING POST.

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DAILY CHRONICLE.

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MORNING POST.

Dr. Lloyd, in his adoption of the form, has, by the originality with which he moulds it to his purpose, given a clever example of its happy use, and the particular number in the Cantata, "His glory covered the heavens," will probably be regarded as one of the most admirably devised portions of a work full of ingenuity and musicianlike power.

DAILY GRAPHIC.

Dr. C. H. Lloyd, the organist of Christ Church, Oxford, is already known as the composer of several works in which a graceful vein of melody is allied to refined and thoughtful scholarship. His new work, "A Song of Judgment," is eminently marked by these characteristics, and will unquestionably enhance his reputation as a composer of oratorio music.

DAILY CHRONICLE.

Altogether, "A Song of Judgment" is a pleasing and satisfying work that reflects credit upon its composer.

GUARDIAN.

The work is marked at all points by excellent workmanship; it is elegant in form, unfailingly vocal, and contains much excellent part-writing. In one number—the chorus with soprano solo, "His glory covered the heavens"—Dr. Lloyd has made use of the *passacaglia* form with admirable results.

GLOUCESTER JOURNAL.

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MORNING POST.

Dr. Edwards has set out his music in such wise that while it is of distinctly festival standard, it is not beyond the reach of those choral societies which do not consider trouble in the preparation of a work altogether needless. The vocal parts are singable, and the accompaniments simple, easy, and effective. The soprano solo in the composition is well designed, and was sung by Madame Albani with an enthusiastic expression which testified to her great liking for and interest in the work.

STANDARD.

Dr. Edwards has throughout avoided difficulties of every sort, and his work is, therefore, adapted to the requirements of small choral societies.

DAILY NEWS.

His music is an excellent example of the English Church style, and although for the most part absolutely unsambitious, it furnishes at least in the final movement plenty of proof of its composer's technical skill.

SUNDAY TIMES.

The new motet, "Praise to the Holiest," for soprano solo, chorus, and orchestra, composed by Dr. Henry J. Edwards (a pupil of the late Sir Sterndale Bennett), proved to be a simple, pleasing little work, free from elaboration or ambitious striving after originality, and commendably brief in dimensions.

GUARDIAN.

Dr. Edwards, as in his earlier work, proves himself to have the command of an agreeable vein of melody; the orchestral introduction is pleasing, and the work characterised throughout by refined sentiment.

BRISTOL TIMES AND MIRROR.

There is one striking and commendable feature in the motet which deserves notice at the outset, and that is the diatonic character of the music. Another noticeable thing is the simplicity of the accompaniment, at least judged from the vocal score. These are qualities that are too often absent from works of present-day writers, hence their representation is, in many instances, confined to a single performance. Dr. Edwards, therefore, is wise in simplifying, consistently, his work, if he wishes it to become generally accepted by chorus masters, as he undoubtedly does, for he has brought it within the capabilities of choral societies which do not lay claim to Festival standard of proficiency.

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THE TIMES.

The ballad achieved an immediate and unequivocal success, and the composer was recalled to the platform at its close.

DAILY GRAPHIC.

At the miscellaneous concert held in the Shire Hall in the evening, the principal novelty was Dr. Stanford's ballad for chorus and orchestra, "The Battle of the Baltic." This brilliantly scored and highly effective work was produced by Dr. Richter at one of his concerts a couple of months back. . . . We are free to confess that it gains greatly on a second hearing. Dr. Stanford's reading of his work put an entirely new complexion upon it, and his indications were carried out with brilliant success by the Leeds choir.

MORNING POST.

Besides telling the story in a broad, manly, and thoroughly vigorous way, the influence of which arouses and fixes the attention, there is a vein of beautiful melody, which is especially grateful and is likely to help the popularity of the work with choral societies. The composer conducted his work and received a most enthusiastic welcome.

BRISTOL TIMES AND MIRROR.

It is not so dramatic as "The Revenge," but contains features which promise to make it acceptable to the general public. There is more melody, and many happy touches which cannot fail to charm. The Leeds contingent sang admirably. Dr. Stanford was cheered and recalled.

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PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1891.

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THE TIMES.

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DAILY TELEGRAPH.

All the masterfulness scattered through former productions seems concentrated here in one overwhelming mass, the proportions of which are beyond cavil. The work entitles Dr. Parry to be called our English Bach, for most of the qualities that made up the transcendent merit of the Leipzig cantor may be found in it. Briefly, the "De Profundis" is a masterpiece, and upon its addition to the repertory of English music our native art should be congratulated. . . . Through all the "De Profundis" rings the note of genius, and there is many a passage in the work which well illustrates the highest power of music, and, while engaging the intellect, elevates the soul. This, however, is more a matter of feeling than description. The effect of true music eludes the power of language. There now remains only to welcome the "De Profundis" into the highest category of English music, and to acclaim its composer as more than ever one of whom his countrymen have a right to be proud.

STANDARD.

The Executive Committee are to be congratulated, for they have been the means of giving a masterpiece to the world. English music is to-day richer by a work to which any composer, either living or dead, might feel proud to have appended his signature. This is high praise, but it is no exaggeration of the truth. The composer of "St. Cecilia's Day," "L'Allegro," and "Blest Pair of Sirens"—works full of masterly touches—has taken a further upward stride, and placed himself where he can be measured with the giants. . . . No English musician has ever put forward a grander display of contrapuntal skill, coupled with knowledge of artistic effect, and thus is brought to a close a work of which it is difficult to write without overstepping the bounds of moderation.

MORNING POST.

In his setting of the Latin version of the 130th Psalm given to-day he has combined all the best qualities of his musicianship shown in former productions, and has provided a work which is of a character which will tend to elevate native art, and make every one of its professors, both small and great, proud of their noble brother musician, as one who possesses all the ingenuity of the composers of the sixteenth, with the musical feeling and knowledge of the nineteenth centuries.

DAILY NEWS.

Dr. Parry must be congratulated on contributing to the Festival a veritable masterpiece in a form of musicianship in which few modern composers would probably care to follow him.

DAILY CHRONICLE.

The intensely devotional and pleading tone of the noble Psalm is completely reflected in the music, the words, and the harmony, both in its vocal and instrumental divisions, going hand in hand together with delightful evenness, until the end of the musical journey is reached. . . . The strength of the work is steadily progressive, until a climax is attained which for positive sublimity has not been exceeded by another composition heard in England since acquaintance was made with Dvorák's "Stabat Mater."

DAILY GRAPHIC.

The "De Profundis" is not a mere academical *tour de force*. Although the part-writing is occasionally of labyrinthine intricacy, it is a work in which the highest aims have been worthily received, and for sustained nobility of sentiment and splendour of harmony it ranks even higher than the same composer's "Blest Pair of Sirens," hitherto generally regarded as his masterpiece.

GUARDIAN.

Let all allowance be made for the spirit in which many of those present came to listen to the new work of the best beloved of English musicians, for the personal charm of the composer and for his honourable achievements in the past. Let all this be done, and still we say, as Schumann said of Chopin, "Hats off, gentlemen; here is a genius." . . . We can wish the lovers of good music who were not present no better fortune than that they may have without delay an opportunity of hearing this noble work adequately performed by some first-rate society.

SUNDAY TIMES.

Of all the ambitious flights attempted by Dr. Parry his "De Profundis" is the highest and the most successful. It is, in a word, his masterpiece. . . . The rendering at Hereford under the composer's guidance was adequate, and the enormous strength and beauty of the music created a profound impression.

WEEKLY DISPATCH.

It is a truly superb work, and the exclamation of an eminent critic at the conclusion of the performance, "This man is our English Bach," was fully justified. Dr. Parry has written for chorus in twelve parts, but the music, though splendid from a scientific point of view, is far from being mere science. It is Beethovenish in breadth of outline and wealth of expression.

BRISTOL TIMES AND MIRROR.

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("St. Cecilia's Day"), Salisbury ("Hymn of Praise"), Norwich ("The
Seasons"), Princes' Hall (Ballads), Croydon ("St. Paul"), Sheffield
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The Examinations for F.C.O. and A.C.O. will take place on January
 12, 13, 14, and January 19, 20, 21; and on July 12, 13, 14, and July 19, 20, 21.
 The Annual College Dinner will take place on April 25. Lectures will
 be given on the first Tuesday in each month from November to June.

November 3.—A paper will be read by T. Casson, Esq., on "Organ
 Combination Actions."
 December 1.—A paper will be read by F. Gilbert Webb, Esq., on
 "Psalm Accompaniments."

Annual General Meeting on July 26.
 The Solo-playing test pieces for Fellowship at the forthcoming
 Christmas Examination in January will be: Sonatas for Organ, No. 1
 (J. S. Bach); Fantasia and Fugue in E minor (Silas); and Sonatas in D
 minor, No. 5, Op. 118 (Merkel).
 A competition for the Meadowcroft Anthem Prize (open to all com-
 posers), 5 guineas, is hereby announced. MSS. must be sent in on or
 before February 1, 1892. Full particulars on application.

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 On Nov. 16, 6 p.m., at Luton Parish Church, a Choral Festival
 will be held. Organists: Mr. F. Gostelow, A.R.A.M., F.C.C.G.; Dr.
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Nov. 26, 5 p.m., at 35, Wellington St. W.C., Lecture on "Ecclesi-
 astical Counterpoint," by F. J. KARM, Mus.D.; to be followed by an
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THE ANNUAL GENERAL MEETING will be held in the Large
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 SATURDAY, November 28, 1891, when the President, JOSEPH BARNET,
 Esq., will give a few words on

"THE ART OF CONDUCTING."

Chair to be taken at 6 p.m. by Dr. A. C. MACKENZIE. Tickets of
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UNIVERSITY OF DURHAM.

The next Examinations for the Degree of Bachelor of Music will be
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Full particulars, with Specimen Papers of former Examinations,
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 ment, to which an organ part may be added if the composer
 wishes, a large organ being readily available; and it should occupy
 about forty-five minutes in performance.
2. The composition awarded the prize, and the American Copyright
 thereof, will be the property of the Club.
3. The composition must be melodious and vocal—i.e., thoroughly
 singable, and effective when sung, and not merely technically
 meritorious.
4. Compositions intended for competition must be sent to the Secre-
 tary of the Committee not later than January 15, 1892.
5. Each manuscript must be signed by a *nom de plume* or motto, and
 must be accompanied by a sealed envelope (which will not be
 opened until the award is made) containing the *nom de plume* or
 motto and a return address. The unsuccessful compositions
 can thus be returned without the writer's name being known.

The Judges of the Competition will be Mr. Cross, the Conductor of
 the Orpheus Club, and two representative American musicians whose
 names will be shortly announced.

The decision of the Judges will be made public as soon as possible
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 Club, in the Academy of Music, Philadelphia, in April, 1892, at the last
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1891.

A RICHMOND IDYLL.

IN the Memoirs of Colonel Hutchinson, written by his wife, she tells the little love-history that preceded their marriage; and woven in with the story is, by happy chance, the figure of a certain Master of Music and Court musician to King Charles I. It was indeed this personage who unconsciously took upon himself the important part in the drama of go-between or bringer-together of hero and heroine; and Mrs. Hutchinson treats him as such, scarcely deigning to mention his name. She keeps the reader on a stretch of curiosity through two pages as to what particular musician of the period this might happen to be, before the exigencies of an involved and elaborate sentence seem to force it from her. The name comes at last; and since the point of view changes with the time and the individual, this little history may be regarded to-day with an interest not exclusively bound up in its matrimonial issues.

Between the years 1636 and 1638 the young children of Charles I. resided at Sheen Palace, near Richmond, with their governors and instructors; and at Richmond one Charles Coleman likewise had a house, primarily, no doubt, for the convenience of his profession as Court musician, but in which it seems he boarded persons of distinction. He also gave private music lessons in town; and one of his London pupils at this time was John Hutchinson, son of Sir Thomas Hutchinson, Member of Parliament for Nottingham. This young man had lately finished his education at Cambridge; and finding life ungenial in his father's country household, where a second small family was springing up, he had repaired to London, there to study law at Lincoln's Inn. Here he varied his severer course of study by lighter subjects, and took lessons in dancing, fencing, and music; and apparently then, as later, gave considerable attention to his apparel.* He had some natural aptitude for music, which was still an indispensable part of a gentleman's education, and he had already practised it at Cambridge. Later in life, when he had withdrawn in proud disapproval from Cromwell's rule, he taught it to his children, and "entertained tutors" for them for music in his country house.† He "entertained" at this period some of the "best" for himself, for being "loth to leave off before he had perfected" his cunning hand upon the viol, "was at some expense that way."‡ Yet, with all these resources, our young man was not satisfied. He found law very little to his liking, and since the spring plague was abroad (1636 or 1637), his restless mind had an excuse for movement. But where should he go? He would

have journeyed to France with a merchant he knew, but that the man must start before a messenger could speed and return from Nottinghamshire with his father's consent; and this, to a dutiful son, was a detriment. His music-master coming in just at a moment of debate, John Hutchinson poured into his ears his difficulty. Mr. Charles Coleman—not yet Mus. Doc.—was a man of parts, and without doubt genial and astute, for he had at once a suggestion to offer to his perplexed pupil. Now, why should not Mr. Hutchinson, since he needed change of air, repair to the master's house at Richmond? There he could promise him ample board, cheerful society, plenty of that diversion that hovers round a Court; and, besides all this, at Richmond were kept the King's hawks. What more could be needed above that plenitude of music which was too much a matter of course for mention? Besides, we never speak of what we have in most abundance. Certainly, to the youth grown gloomy in solitary chambers, with law books and viol for company, the prospect was tempting: to Richmond he would go.

But before he went, a friend tried to dissuade him from it, for what to our ears sounds a very quaint reason. Never was there a place, this solemn friend affirmed, "so fatal for love" as Richmond. Why, he knew of a young man who had gone to lodge there blithe and well, but finding the people of the place lamenting the death of a certain lady unknown to him, he had begun to take a strange and morbid interest in the subject himself. Then he had grown melancholy and moping and love-sick for the dead fair one; had frequented a "mount" where the print of the lady's foot was cut, and would lie there pining and kissing it; till finally, in a few months' time, death had kindly "concluded his languishment." Now cheerful Charles Coleman would doubtless have been very angry if he had heard this deterring narrative; but fortunately it did not rob him of his boarder. No! John Hutchinson stoutly stood by his purpose; and went forward, warned, to hazard his fate at the sunny village, girdled by green meadow and by shining Thames.

The house and its inmates proved all the musician had promised. To the little circle of boarders Charles Coleman played the courteous host; while outside this was the wider circle of Court musicians who were constantly in and out to talk of, or to practise, new music.*

Beyond this professional set, again, were the fashionable idlers, drawn by the Court, who apparently found Mr. Coleman's house, and the music going on therein, one of the attractions of the place. They attended rehearsals there; among them, just as now, "divers that were affected with music; others that were not, yet took that pretence to entertain themselves with the company." And so these fine folk seem to have got hearing of the best performers of the day, and of the newest music from the highest talents, for nothing—or, at least, for neither subscription nor payment at the door, but, possibly, for just a little of that obliging civility to the man of music (who gave so much) which it is expressly stated they extended to his London boarder.

But John Hutchinson cared greatly for none of them. He may have been even a little shy as well as proud. At all events, he liked best a young girl in the house, who had been "tabled there for the practice of her lute" while her mother, widow of Sir Allen Apsley, was absent on a marriage quest concerning an elder daughter. To little Mistress Apsley he gave the most of his attention. He loved to listen to her

* The Puritanical lady naively observes, "he wore good and rich clothes, and had a variety of them, and had them well suited and in every way answerable; in that little thing, showing both good judgment and great generosity, he equally becoming them and they him, which he wore with such equal unaffectedness and such neatness as we do not often meet in one." Not very different, this, from *Polonius's* worldly policy in clothes!

† The predilection of the age for a musical household, and the choice often made of servants with a view to their use in concerted music, is seen in *Peppy's* diary. An earlier instance occurs in this life of Colonel Hutchinson, where, in connection with an attempt made to rob him of his arms during his absence from Othorpe, mention is made of "a singing-boy who kept the Colonel's clothes."

‡ Does this mean that hospitality was offered to the music-master on his professional visits; or is it only a frugal dame's mode of explaining that the instruction was paid for?

The word "entertain" means to be courteous or civil, to extend hospitality to, rather than to employ. Compare Hebrews xiii. 2.—*E.D. M.T.*

* Mrs. Hutchinson expressly says that they came there "to practise new airs and prepare them for the King."

lute-music, and doubtless himself might call up a little admiration on her side by that "mastery on the viol" that we are told he possessed. Indeed, we may well suppose that in the face of such high-class professional merit all around them, these young amateurs would have need to console each other with a little praise. And with this innocent and indiscreet little person John was wont to stroll forth, and would follow her sometimes to her mother's house which stood hard by, the keys of which she held—since it had seemingly been thought prudent, during that marriage crusade after a far-away Wiltshire gentleman, to close the establishment. While the two were there one day, and were even roaming at large amidst the private and individual properties of the elder sister's "closet," John espied on an "odd by-shelf" (meant, no doubt, to elude the general eye) a few tomes in the Latin tongue. He enquired eagerly whose these were, and hearing that they belonged to his little friend's sister Lucy, he began to be very curious about this young lady, to think of her a great deal, and to wish she were not gone on so hazardous an errand. But that errand made her a present object of interest to the neighbourhood. The frequenters of Coleman's house were constantly asking the little sister if the marriage were to come off, and in this way our love-sickening youth was able to satisfy his curiosity without exciting attention. From the ladies he learnt that she was "reserved and studious," which they intended as no commendation at all; but as John's passion seems to have sprung from a literary basis, this did not check it, and he was eager for more, which, however, seemed hard to get. It was quite a lucky chance—for us as for him—that discovered an admirer, and drew forth a eulogium that completely matched his ideas of the lady of his imagination. The chance was this. There happened to be a large musical gathering at Coleman's—whether formal or informal is not said. The professionals would be there in the liveries of the King; possibly, as vocal music was performed, some of the singers also from the Royal Chapels. The fashionable amateurs—gentlemen in doublets and spurs and long hair, with beaver hats and gay cloaks and gloves thrown aside; ladies attired in imitation of that elegant simplicity introduced by the queen, with natural curls and undistended petticoats—would sit about, no doubt, with *nonchalant* and superior airs. A musical fop, by a stroke of his peaked beard, or by a tilt of his eyebrow, might silently express his criticism on a carelessly executed "Division" by some great viol performer, or thus indirectly intimate (since to the composer's face he could not say it) that John Jenkins' last new Fancy was not quite equal to his expectation. While of flighty maidens, giggling to a neighbour all through a "Pavan" or a "Galliard," or even during the enthrallment of a "new court Ayre," there would doubtless be a few. It was an unrestrained company; and when a song was sung "that had been lately set" they all fell to talking of it. It was the verses and not the music, it seems, that were chiefly discussed; and some one present undertook in rivalry to produce a poem then in the house that would "answer to" this one. It was accordingly brought and read to the company, with the guarded admission that it was believed to have been written by a lady of the neighbourhood. Then the writer of the first song (who had doubtless received a few compliments—the composer, perhaps a professional, being left out) gallantly declared that there were but two women he knew who were capable of writing it; either one present, whom he named (merely as a compliment, her rival assures us), or Mistress Lucy Apsley. Here was John Hutchinson's

opportunity. He at once, and most wrongly, declared his disbelief in its being a woman's work at all, going as it did so much beyond "the customary reach of a she-wit." This put song-writer number one on his mettle for gallant generosity; he launched forth in the most extravagant praise of the absent lady, and declared her besides to be "the nicest creature in the world of suffering her perfections to be known." John swallowed all this, and wanted more; and doubtless the talk fell back all too soon for him to purely musical and occasional matters. It would have been hard for the ladies if it were not so; and possibly the next piece for rehearsal was waited for. Those Court musicians might, smilingly watchful, have been holding arched bows in readiness to touch strings in some concerted Fantasia until these hot-headed young men had ceased contending and praising their fair one. But at the signal for recommencement, that Coleman, or Ferrabosco, possibly might give, the whole scene for us disappears. We hear, any way, no more of the music, only that John waited for the absent one's return with a growing impatience.

One day, as the household sat at table, there entered a footboy of Lady Apsley's to announce her present return. At once—for nothing seems to have been kept private in those days—the company clamoured to know if the marriage was to come off. The boy seemed prepared for the question, and drew forth some bride laces (wedding-trappings of the time), which he gave severally to young Mistress Apsley and to Mistress Coleman, the daughter of the house. He had been bidden, he said, to deliver these tokens without further speech. This was considered conclusive proof that the marriage had already taken place. John Hutchinson without more ado went deadly pale; and professing sickness—he felt sick enough, in truth—left the table. But into the garden, whither he went, he was followed by Mr. Coleman, anxious and solicitous; and to get rid of the tiresome attentions of his host, he declared himself ill, and took to his bed. Perhaps he barred his door: anyway, he enjoyed a solitude that enabled him to ruminate on the strange feelings that disturbed him, and to bethink him of the "warning" that he had spurned. He gave his wife to understand by subsequent accounts that his miseries through this night were great indeed; and she appears to have thought his fortitude very considerable that in his state he should have got up next day. However, for this great resolution he was rewarded. He met the footboy; and by a little judicious inquiry elicited the healing fact that there had been no marriage at all, that it was "off"; and that the bride-laces had been got at some one else's wedding, and were a ruse—to raise a laugh, may be, that might save Mistress Lucy's imperilled dignity. At any rate, she was to return an unengaged spinster, and young John had nothing to do but wait for that event with hope. He still played his viol, no doubt, and enjoyed himself; for we are told that about that time a nameless lady of Richmond was invited by a courtier, "one that was her servant," to a day's entertainment in Sion Garden, with the choice of her company. She carried thither with her Mistress Coleman, the musician's daughter, little Mistress Apsley, and John Hutchinson; and among the green alleys and bowers and arbours of the pleasure ground (where once gentle-eyed, low-voiced nuns were wont to roam) these unfettered young people seem to have passed a merry time. They were seated at supper when a messenger appeared to tell Mistress Apsley that her mother had just stepped from her coach. The maid would have gone on the instant, but young Hutchinson, "pretending civility," begged her to remain till supper was over, when he could escort her home himself. By this manoeuvre he would see her sister

at the earliest possible moment; and the agitation of his mind as he awaited it was such that he could not eat. Thus, one spring evening, John and Lucy met, the heroine appearing (she tells us) "not ugly in a careless riding-habit," while he was "all, in clothes, and looks, and goodness, that a maiden heart—of that period at least—could fancy."

The course of pre-conceived love in this case ran smooth, except for one sad touch of realism. On the very day that the friends on both sides assembled to conclude the marriage, the bride fell sick of the small-pox. Not only was her life in danger for a time, but her face was terribly disfigured. Yet John Hutchinson insisted on marrying her the first day that she was able to leave her room, though "the priest and all that saw her were affrighted to look at her." It was long, we are told, before she regained her good looks.

With the betrothal vanish all traces from the history of Coleman and his fellows. They were accessories; when John Hutchinson withdrew from their midst, they ceased for his wife to be. Yet through this little Richmond idyll we have a glimpse of their lives that suggests pleasantness and ease. They had plenty of communion with each other, plenty of intercourse with the outside world, and plenty of appreciation from it, along with an assured position. These matters are important to the life of art; it was in such conditions as these, multiplied by the many petty courts of Germany, that the seeds of her great modern instrumental school germinated. And these men about the Richmond Court in those far-off times—cunning instrumentalists, all of them—were rapidly developing a school of their own. In one sense, and vocally, the times seemed degenerate. The old, many-voiced madrigal was dying in favour of the new-fangled solo, with accompaniment of lute or bass viol, written largely by the King's old tutor and favourite, Coperario, by Ferrabosco, and by Coperario's pupil, Henry Lawes. But the older "Innomines" and "Fantasias" for string instruments, grounded on contrapuntal and vocal bases, were being wrought over by these very men who practised at Coleman's into new and quickening forms, blent of rhythmical movement and modern tonality. They were popularly termed "Fancies" (a name under which they were later flouted at), but they were practically Suites or "Lessons" for concerted instruments, and they contained the germ of the later developed Sonata. All these men, whose names we know from other sources, were writers of that instrumental music in parts, which was then becoming the passion of the period. Charles Coleman is acknowledged by un-musical Mrs. Hutchinson as a "skilful composer in music," and his works were printed in the collections of the time.* Others there were, notable and talented; but greatest amongst them was John Jenkins, the little man with a great soul (as old Antony tersely put it), whose fame must about that time have been spreading beyond the Court and its coteries.

He and the rest little dreamt, as they passed in and out of that Richmond house about the year 1637, ardent and full of artistic activity, starting that infant school that promised to wax and flourish—little they dreamt of the dark and terrible days that were in store for them. King, court, musicians—all were presently to vanish: the very palace where the princes had lodged at Richmond was to be razed to the ground by an angry Parliament. Young John, hero of our idyll, became colonel of the Parliament's army, leader of armed men in that warfare of kindred against kindred, signer of the

King's death warrant even; and was finally to die miserably in prison. Our musicians—no longer a body—were tossed hither and thither as struggling units in a strong sea of circumstance. While some fought for their master—William Lawes, passionate and faithful, whose music we yet may con, lay a bloody corpse at Chester siege—others, homeless and officeless, did what they could, made music for who would listen, and became the recipients of private bounty. Kingston alone of them trimmed his sail to political weather, and gained favour with Cromwell. Coleman, bland and business-like as he shows himself in Mrs. Hutchinson's narrative, did fairly well by teaching and perhaps selling his music, and it was in this period that he took his Mus. Doc. degree. At any rate, he survived that disastrous time, along with Jenkins, who, beloved by all, had remained a favourite guest in country gentlemen's houses, cheerfully making new "Fancies" for them, and leading their little orchestras. The one was honoured, at the Restoration, with the title of Composer to King Charles II.; the other, once more "Court Musician," put forward in print in his old age those "Twelve Sonatas" for a quartet of instruments that formed almost the last page of this English book of art.

But their lives were practically over; they were old men, and their art, long benumbed, proved dead. The chain of development was broken; an active school of instrumental concerted music had ceased to be.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 587*).

THERE can be little need to head this, the first of two supplementary chapters upon the character and characteristic traits of Richard Wagner, with an apology for being personal. Such men belong not to themselves but to the public, and it may be said for the composer of the "Nibelungen" that he was fully aware of the fact. Not only so, he himself invited and contributed materials for the study of his own individuality. There was nothing shy about Wagner. In the preface to his "Censuren" we read: "But my object in this collection is something more serious than to write books; I am desirous of rendering an account of myself to my friends, so that they may be enlightened with regard to much that is difficult to be understood in me." Having thus put himself forward as a subject of study, Wagner could not complain of after investigation and comment. To do him justice, he did not.

In the course of these papers it has been necessary often to speak of Wagner's money troubles, and to indicate their origin by reference to his extravagant expenditure upon personal surroundings. In one case, as may be remembered, the composer referred to certain luxuries as necessities of his nature—as that for which, in some unexplained way, his soul craved because essential to the proper exercise of his powers. We do not mention this for the purpose of deriding it. There may be little evidence in the history of musicians tending to show that a splendid environment is an aid to composition, but we are not entitled to limit the curious and recondite in human nature. It is said of Haydn that, before sitting down to an important work, he dressed himself with care, and always put a diamond ring upon his finger. No one will dare to say that this was mere affectation or whim. The orderly attire and the sparkling gem had, no doubt, an occult influence over the old master when his imagination began to act and his pen to

* The writer has found pieces by him copied into contemporaneous MS. volumes now lying in the Bodleian, a proof of their use and popularity.

move. Wagner's case, as will fully appear, was an exaggeration of the same phenomenon, and as such cannot fail to prove of interest to students of his peculiar character.

In the year 1877 a Viennese dealer in musical manuscripts and such like treasures issued a catalogue in which appeared the following paragraph:—

"Wagner, Richard: sixteen letters, mostly from Lucerne in Switzerland, with some from Munich and its environs, dating from the years 1865-68, and one of the year 1864, from Penzing (near Vienna)—all these letters are of a peculiar nature—with nine interesting documents extra, relating to them."

This item in the dealer's list attracted the attention of Herr Spitzer, a journalist and *litterateur* connected, it would appear, with the *Neue Freie Presse*, who himself tells us that "the somewhat high price demanded for these letters slightly diminished my wish to purchase them, though it greatly increased my curiosity." The MSS. were eventually bought by another person for 100 florins, but it is uncertain whether the purchaser acted on his own account or merely as Spitzer's agent. At any rate, they passed into the hands of the last-named, and were published in the *Neue Freie Presse* without delay. There is no positive answer to the question how these documents "of a peculiar nature" got into the market, but it is, of course, conceivable that the lady to whom they were addressed determined to avail herself of the Wagner "boom" following the production of the "Nibelungen" in 1876, and turn into money that which was otherwise profitless. The lady referred to was a certain Viennese dressmaker, Bertha by name, with whom Wagner had but business dealings prior to the date of the first letter in the collection. This is clear, because the note written from Penzing in 1864 acknowledges the lady's application for money, and promises satisfaction of her demand "the very instant it is possible." Tradeswoman and customer preserved their mutual connection, and, in the year following, Wagner writes again, from Starnberg, near Munich, explaining that he wishes Bertha permanently to act as his dressmaker because she is "acquainted with the models which I use for my house clothes, &c., and it is difficult to find here a good stock of materials from which to choose." Wagner goes on to say that the account should be an annual one, to be settled always at the end of the year. Then follows a string of questions relating to articles of dress, and referring more especially to patterns of brown, pink, and blue satin which were enclosed. We next read: "Has Szontag a sufficient stock of the new red or crimson coloured heavy satin, with which you lined my white dressing gown (with the flowered pattern)?" About the pink satin he is very particular, and writes in a postscript: "Do not confound No. 2, the dark pink, with the old violet pink, which is not what I mean, but real-pink, only very dark and fiery." We may assume from this solicitude that the very dark and fiery pink was congenial in some mental mood or state of feeling.

From certain expressions in the next letter, it appears that Bertha made objection to a yearly reckoning and stipulated for something on account, perhaps for something in advance, since we find Wagner writing: "In case the money intended for the fresh purchases is not sufficient, I now forward twenty-five thalers more." The main object of this second epistle is to order a dressing-gown—a gorgeous and costly garment hardly to be matched in the universal wardrobe. But as to its quality and appearance the reader shall judge for himself—especially for herself, since only the feminine mind can fully enter into the conception of such a wondrous structure. Here are the directions forwarded to

Bertha in Wagner's own handwriting, accompanied by two drawings, in which the master appears as a pen-and-ink artist:—

"Pink satin, stuffed with eider down and quilted in squares, like the grey and red coverlet which I had of you; exactly that substance, light, not heavy; of course with the upper and under material quilted together. Lined with light satin, six widths at the bottom, therefore very wide. Then put on extra—not sewn on to the quilted material—a padded ruching all round of the same material; from the waist the ruching must extend downwards into a raised facing (or garniture) cutting off the front part.

"Study the drawing carefully; at the bottom the facing or *Schopp*, which must be worked in a particularly rich and beautiful manner, is to spread out on both sides to half an ell in width, and then, rising to the waist, lose itself in the ordinary width of the padded ruching which runs all round. At the side of the raised facing, three or four rosettes of the same material. The sleeves, like the last you made for me in Geneva, with padded edging—rich; in front a rosette, with a broader and richer one inside: at the bottom of the part which hangs down. In addition to this, a broad sash five ells long, the full breadth of the material at the ends, only somewhat narrower in the middle; the shoulders narrower so that the sleeves shall not pull, you know. So at the bottom, six widths (quilted), and on each side a facing, half an ell broad."

A writer who has had the privilege of seeing Wagner's drawings thus describes them:—

"The sketch of the dressing-gown reveals extraordinary accomplishments after the best models in the book of fashions. The quilted squares are executed in light lines, and display great tenderness of feeling. The 'raised facing' and 'rosettes' exhibit broad handling of the pen and an energetic hand. The 'padded facing' in front is fantastically executed after the manner of Callot. And what life in the whole! The master's love for his work has lent animation to the latter, as Pygmalion's did to the statue. Nay, this dressing-gown has a soul; the eider down pulsates in the quilted squares; the ruchings are not padded, they are puffed out with sentiment; the rosettes breathe again."

On February 8, 1867, Wagner wrote further to "Dear Miss Bertha," expressing surprise that his letter ordering the glorious dressing-gown remained unanswered. He complained, also, that some roses which had been sent by her were not good enough. "I beg of you at any rate to see about procuring some thirty of the finest and handsomest roses," at ten florins the ell. We gather from a subsequent letter that Miss Bertha declined to undertake the dressing-gown until an old account had been settled. Wagner writes: "We will, for the present, say no more about the dressing-gown, as your claims have not yet been settled, and I have still something to send you. I now forward, however, seventy-five thalers." Out of these thalers the dressmaker was to pay for new roses.

In one of the letters was enclosed an account which gives us a good idea of the master's extensive dealings with Bertha, and the more than Eastern magnificence of his taste. It included 300 ells of satin in thirteen colours, from crimson to light grey; sixty ells of rose wreaths (these, no doubt, are the "roses" before mentioned); six pairs of satin shoes, various colours, adorned with rose bouquets; a laced shirt, many ribbons, embroidery, and so on; the whole cost amounting to 3,010 florins. On March 1, Wagner sent the dressmaker 2,500 florins, and some instructions as to further commissions: "I must especially beg you to choose the pink satin ribbon

we require of better quality and, if possible, not of so red a tint, but of the bluish shade which you know. I should also like to learn the price of the pink satin with which the Baroness's portfolio is lined . . . I would give a larger order at three or three and a half florins; may I, therefore, beg some patterns and prices?"

Bertha, having the 2,500 florins, promptly carried out her customer's orders, and Wagner returned "best thanks for the things which arrived to-day." But the famous pink dressing-gown was not in the parcel, and the master's soul longed for that vision of beauty. "You say nothing about the pink dressing-gown," he complains. "Please give me notice when you despatch it." More orders followed: 100 ells of the "rose-satin pattern which I herewith return, only the texture must be somewhat smoother, just as it is in the green pattern, not so much body, but very open, as being more lustrous than the large pattern. Meanwhile, you can send the remainder—20 ells—of the enclosed pale pink, and if it is cheap, the remainder—38 ells—of the green. Of the heavy pink satin . . . I could find a use for twelve more. Enquire at the ribbon shop of the Silver Wreath . . . whether they have still any of the very broad, stout, pink and blue satin ribbon which I once saw there; it was for scarves, and probably a quarter of an ell broad. . . . Some very good narrow lace would be useful."

At last the longed-for dressing-gown arrived, and when the master had put it on and taken a good look at his radiant self, he confessed that it had turned out pretty much as he wished it. Acknowledging receipt of his glorified garment, Wagner gave more orders, desiring, as he said, "to be provided with everything for some little time." He wanted "6 more pieces of the best pink ribbon; one or two pieces of orange ribbon; the same of good light yellow ribbon; some more nice silk blond, if possible, and 12 ells of a very beautiful white satin, very soft."

Having made good the omission of the pink satin coverlet, and given the orders just described, Wagner is still unsatisfied, and, in a postscript, throws the rein to his passion for satin, laces, and dressing-gowns. He asks for the following: 176 ells of satin, white, grey, rose, and light blue; one pink dressing-gown, one blue ditto, one green ditto (with rose ribbons); one dark green ditto, without embroidery, ruching, or sash, simply with white facings; two blue coverlets; two large pillows (embroidered), all to be trimmed; one large embroidered coverlet." In a subsequent letter Wagner promises to send 500 florins after a day or so, and is very anxious about rose garlands: "Pray send immediately whatever is ready of the garlands ordered." The number of these was increased, and the master intimated that he could do with twenty or thirty ells of lace. Bertha did what was required of her, and Wagner acknowledged in quite a gushing manner. It will be seen in the following letter that his craving for pink satin was still unsatisfied:—

"Dear Miss Bertha,—Everything has arrived, and I thank you extremely. I am waiting for your account, and hope soon to prove my grateful satisfaction with what you have done. Only we have not a sufficiency of the pink satin, and could very well take thirty or forty ells more. God knows how much is required, if we want to do things well. I should feel obliged if you could get it for me soon. Madame Stocker asks me to give you her best remembrances. Next year I shall very likely come again to Vienna, and shall be pleased to see you. Accept my thanks, for true soul, and with them the cordial greeting of our obedient,—R. WAGNER.

Another letter, dated January 18, 1868, evidently refers to the satin mentioned in that just quoted. In

it Wagner observes: "I think that, as the satin is not particularly heavy, but pleases me by its colour, you had better get twenty ells at once and send them to me. We can find a use for them." The last letter touches the great money question, for pink satin entails responsibilities. Here Wagner writes:—

"Dear young lady,—I herewith send what I can spare you for the present, so that you may at least see that I think of you. If I can manage it, something more shall follow, only until autumn I myself am somewhat pressed for cash."

With this the published correspondence ends, and the writer whose words have already been cited thus bitterly comments:—

"After perusing the above letters, I think the reader will consider that the motto, 'Wie gleicht er dem Weibe' ('How like the woman!'), which I prefixed to them is justified. The words are uttered by *Hunding*, in 'Die Walküre,' after scanning the features of his guest, *Siegmund*. *Hunding* then remarks: 'The deceitful worm gleams from out his eyes.' When we read these letters, addressed to a milliner; when we see how exclusively and with what deep interest the writer discourses in them of finery; and when we learn what large sums are squandered upon the glossy satin, we should think, save for the signature, that the letters were the letters of a woman. Wagner prefaces the ninth volume of his 'Collected Writings and Poems' with a poem addressed by him, in January, 1871, 'to the German army before Paris.' In it we read:

Es raft im Krampf
Zu wildem Kampf
Sich auf des eitlen Wahns Bekenner:
Der Welt doch züchtet Deutschland nur noch Männer.

('Convulsively the believers in a vain delusion rise for the wild struggle; but it is Germany alone which still breeds men for the world.')

"The heroic German host would never have achieved their immortal victories had all the men whom Germany 'breeds' become as effeminate as he who sang their praise. Our great men have never lost anything in the eyes of the world by the publication of their familiar correspondence. For this they have been indebted, not to the delicacy of the persons who published their letters, but to their own characters and dispositions."

It would be easy to continue remarks in the style of the foregoing, since, of all human weaknesses, a love of finery is, in a man, the most contemptible. Oliver Goldsmith was a bit of a dandy by nature, yet he says that "a person whose clothes are extremely fine resembles those Indians who are found to wear all the gold they have in the world in a bob at the nose." That, however, was not Wagner's case, and here comes in the strangeness of the whole matter. Very few gifted men have been without their foibles—without adding to the evidence in support of Carlyle's assertion that humanity is "the great inscrutable mystery of God"—but we may well doubt whether any one of them can be cited as a parallel instance to Wagner's effeminate liking for frills and furbelows, laces and satins, ruchings, quiltings, and all the rest of it. None such can be found among musicians, who, as a body, are noted rather for their indifference to splendid raiment than for a love of it. But Wagner was an altogether exceptional being, whom no student of human nature can attempt to explain on general principles without befogging himself and his hearers. Of one thing, however, we may be assured. Wagner was no hypocrite. He did not wear pink satin dressing-gowns and embroidered rose wreaths simply to make an effect on others, by means which his soul abhorred. That was not his way, and we may take it that gorgeous apparel by day and resplendent coverlets by night ministered, though in a fashion

none of us may quite understand, to the necessities of his nature. The story goes of him that he adapted the colour of his raiment to the work he had to do by some mysterious process of selection. Even that may have been the case, for who shall limit the strange developments of human nature? It is not our inclination, therefore, to deride the famous correspondent of "Miss Bertha." His taste, so long as he could afford to indulge it, was harmless, and the worst rebuke it deserves is no more cutting than the smile of amusement irresistibly called up when one pictures Wagner as a radiant vision in pink satin.

(To be concluded.)

We desire again to call the attention of our readers to the proposed issue, on December 5, of a special Mozart Centenary supplement to THE MUSICAL TIMES for that month. It will consist of thirty-two pages, and contain, besides a biographical sketch of the master and a paper on his genius and works, a number of interesting extracts from a variety of sources with reference to his qualities and the circumstances of his career. A considerable number of illustrations, including many portraits, and views of places made memorable by association with the great musician, will be given "in the text." There will also be a special portrait of Mozart by Professor Hubert Herkomer, R.A.

WILLIAM SHIELD, although he lived the greater part of his life in London and was buried in Westminster Abbey, is knit to the North by the triple ties of birth, of training, and of trade; and for these reasons those public spirited gentlemen, with Mr. John Robinson at their head, who make it their aim to erect monuments in the neighbourhood of Newcastle-on-Tyne to those of their compatriots who have achieved fame, were well advised in pressing the claims of the harmonious boat-builder, the pupil of Avison, and the coiner of some of the most splendid melodies in English music. Their appeal for subscriptions was liberally answered, and on Monday, the 19th ult., the memorial cross erected to Shield in Whickham Churchyard was unveiled by Dr. Hodgkin, the eminent historian and antiquary. Special interest was lent to the ceremony by the reading of an eloquent address from the brilliant pen of Mr. Joseph Cowen. The following passage sets forth Shield's claim to recognition very truly, as well as the value of music in a utilitarian age: "I do not claim for William Shield one of the loftiest pedestals in our national Walhalla, or for his profession a chief place in the catalogue of the useful arts. It would be exaggeration to do so. Every man cannot be first, and no profession can be paramount. There are dissimilarities as well as degrees of eminence. We recognise equally the merits of the flexible willow and the sturdy oak. So we may admire the melodious and graceful, the unaffected and impressive compositions of Shield, although they do not display the depth of feeling or power of genius apparent in Beethoven's colossal Symphonies; or the epical conception and idyllic charm conspicuous in Haydn's oratorios. Music, too, may not have, like steam and machinery, created wealth and aggrandised the State, but it alleviates labour and cheers the heart; it soothes the imagination and refines the taste; it elevates the feelings and chastens manners." Mr. Cowen dwelt sympathetically on the excellences of the man as well as of the artist. "He is said to have never broken his word or lost a friend." Finally, he alluded to Shield's view of the lyric stage as more than a mere pastime. "Speaking to us as it does through varied avenues, addressing the eye by its decorations, the ear

by its harmonies, and the imagination by its embellishments, it should be made an educational agency for refining the mind and improving the morals. It was this lofty conception of his profession that Shield started with, and through shadow and sunshine never swerved from. His life was artistic, but it was not artificial. He acquired by toilsome experience and independent thought what others accept on authority. It is pleasant to know that when he is far beyond the sound of their voices or the clasp of their hands, that he still retains a place in the admiration of the people of the village he loved so sincerely, and whose meadows and streams, whose woodlands and sunsets, he linked in fancy and affection with imperishable melody." The cross, which is of simple but artistic contour, bears the inscription, "In memory of William Shield, musician and composer. Born at Swalwell, March 5, 1748; died in London, January 25, 1829; buried in Westminster Abbey. Erected by public subscription, 1891."

OUR article on "Medicinal Music" and a paragraph referring to the operations of the Guild of St. Cecilia have provoked a rejoinder from "A Lover of True Criticism," who stigmatises the statements contained therein as "equally untrue and vulgarly offensive." The *gravamen* of our correspondent's indictment chiefly resides in the fact that we alluded to the members of this Guild as amateurs, whereas "none of those comprising the performing members of the Guild (except a lady who has helped with the contralto parts) are amateurs, the gentleman who assists the founder (Canon Harford) with the arrangement of the music is an Associate of the R.A.M., and the rest are similarly experienced professionals who have never had any trouble in securing attentive and admiring audiences in some of the largest halls in London and the provinces." We readily give prominence to this correction, though we cannot see that it in any way invalidates our criticism of the operation of the Guild—on the contrary, in some ways it only strengthens it. Let it not be supposed for one moment that we intended to turn into mockery the gracious and benevolent kindness which for many a long year has prompted accomplished artists—professional or amateur—to employ their talents for the purpose of soothing and cheering hospital patients. It is the turning of the thing into a system that we loudly protest against. There is something terribly grotesque and American in the worst sense of the word in this notion of a central hall with telephones laid on and a staff of performers prepared to go out at a moment's notice, like so many district messengers. Many a good thing has been spoilt ere now by this passion for organisation. And since our correspondent is so anxious to vindicate the efficiency of the performing members, it is time that the truth was told about the *séances* to which the public were invited. As medicine they may have been admirable, but as music they were so inferior that out of very kindness the leading critics of the London press held their peace. At the close of the article to which our correspondent takes exception, we expressed a desire to know what the leaders of the medical profession thought of the scheme, and "A Lover of True Criticism" points triumphantly to the fact that Sir Andrew Clark and Sir Richard Quain have sent subscriptions and letters expressing approval and sympathy. We should like to ask the further question whether these two eminent men know anything about music. It is no secret that the medical profession are not by any means unanimous as to the value of the services which the Guild of St. Cecilia proposes to render. As to the musical

profession, we are not aware that any single musician of eminence has lent the movement his countenance. Our correspondent encloses some very touching verses, copied from the *Christian World*, expressing the gratitude of the hospital patients to the St. Cecilia Guild. But even these do not reconcile us to the telephonic ministrations devised by the Rev. F. K. Harford. We believe that the needs of the case are amply met by casual and spontaneous efforts. If our protest was unfair, we cannot help thinking that it would have elicited more than one solitary rejoinder.

THE quantity of third-rate music now annually produced is so gigantic and its pattern so stereotyped that we cannot resist projecting our minds a little way into the future and conjuring up a vision of a Musical Composition Factory, conducted under the most approved modern principles of division of labour and strict trades' unionism. In imagination we behold ourselves being conducted over it and being shown—firstly, the schools of design, where the enterprising manufacturers educate and find employment for quite a number of young musicians, who pass their lives in inventing new phrases—if those can be called new which may only deviate a hair's breadth from existing patterns. Next we pass through a range of work-shops where these patterns are transferred to thin metal plates, which are cut out stencil-wise. Properly ruled sheets receive these stencil-patterns on certain definite parts of the music staves (this is unskilled labour, performed by girls), and harmony is filled in by experienced workmen. Retired street-harpists are preferred for this work, but they leave much to be desired in point of sobriety. In the fitting department are picked out the sections most suitable for joining together and thus complete short movements are formed. In another part of the building these are sorted again and taken in ones and twos, which assortments are joined in the manner of a sandwich, one between two copies of another. Thus a complete "Danse," "Gavotte," or "Impromptu" is turned out. We are then taken by our guide to the most interesting part of the factory—the rooms where titles are invented and title-pages designed. Having watched this fascinating process till our guide warns us of the flight of time, we reluctantly tear ourselves away and descend to the basement, where boys are investing the still warm *morceaux* with gaily coloured wrappers, and packing them in those delightful wooden cases for wholesale exportation. A visit to the stables—like those of all great factories, with their show horses and other amiable deceptions—forms rather an anti-climax, accompanied as it is by a flood of wearisome commercial statistics from our guide; but when the latter takes us to the office and show-rooms and bestows on us a copy of the last new piece, and when, having tipped him, we open the door of the stifling building and emerge into the fresh air, with whirling heads and a gaily coloured paper roll in our hands, we feel that our minds have been enlarged and improved by the interesting information they have acquired.

BUT what about the minds of others? Can it be better for people to be supplied with this accurately fitting, machine-made music than the old rougher article worked by hand? Can it be better for musicians to work up through the schools of design into permanent situations in a music factory than to work irresponsibly and each according as the spirit moves him, though uncertain whether fame or starvation awaits him? As in the present day a bootmaker

and a bookbinder are as extinct as the dodo, each trade being split up into a score of sub-divisions in order to dispense as far as possible with brains, so may we not possibly live to see the time when all the different processes through which a musical composition has to pass before it is finished shall be undertaken by different hands in order to save trouble and lessen the cost of production? Many more improbable things have come to pass. Already the thing is done privately and on a tolerably large scale. A invents a tune and whistles it to B, who writes it down. C harmonises it and makes a presentable song or piece of it, and perhaps D arranges it for orchestra. If matters go so far, then E, F, G, and the rest of the alphabet are certain to follow with various transcriptions and perversions, till "happy, undeserving A" and "wretched, meritorious B" would not recognise their own idea. A certain musician is said to have committed the Irish bull of declaring that every composer ought to score his own orchestration. We shall not be accused of a like blunder if we earnestly implore every musician to write his own compositions himself.

THE article headed "Our Opportunity in Vienna," which appeared in the October number of THE MUSICAL TIMES, has so far had the desired effect in eliciting opinions and proposals on the subject, although we cannot yet report that any definite schemes have been decided upon. Always to the fore when choral music is concerned, Bristol is already on the move, and we gather that some remarks made by the talented and energetic Conductor, Mr. George Riseley, as to the desirability of the Western city being represented at Vienna have been warmly approved. If a provincial centre is to take the lead in what may be regarded as a patriotic, as well as an artistic movement, Bristol with its two large choral societies, its immense Amateur Orchestral Society (the largest, we believe, in the kingdom), its Orpheus and Madrigal Societies and its four district societies, offers, perhaps, the widest possible scope for selection. But while approving in the most hearty fashion whatever may be done there or elsewhere, we are of opinion that the initiative should proceed from the metropolis. In 1878, when the Paris Exhibition authorities offered a prize for unaccompanied part-singing, the members of the Henry Leslie choir, almost to a man—and a woman—agreed to enter the lists, and the victory was won by them amid a scene of enthusiasm which those who were present will never forget. The Leslie Choir is no more, and a process of decentralization has for some time been at work, so far as the cultivation of choral music is concerned, in London. But there remains one central body in which we, as a musical nation, have a right to take pride. The Royal Choral Society ought to be invited to represent us in Vienna so far as regards performances of oratorio and cantata; and then, with the aid of Bristol for the glee and madrigal department, we should have no reason to feel ashamed. The question of cost would have to be gravely considered, for it would of course be a far more expensive business to despatch a large body to Vienna than to Paris. The *Athenæum*, in a note on the subject, suggests that subscriptions should be invited from music-lovers, in order, at any rate, to lessen the outlay of each individual, and something might surely be done in this way. As to means of conveyance, time of year for the expedition, and programmes, nothing need be said at present. The first thing is to decide upon our representative forces; the plan of operations would then come up for consideration.

IF THE MUSICAL TIMES could be so unchristian as to envy anybody, that state of feeling would be evoked by the *Boston Musical Herald*. Our trans-Atlantic contemporary has the most delightful correspondence column to be found anywhere, both questions and answers being of a freshness unknown to us dull Londoners. We cull a few examples:—

Q. Why is harmony so difficult to study without a teacher? I have run against a snag. What did the first harmonist do when he struck a snag?

A. He didn't do much; probably far less than you have done. It took time and much *brain sacrifice* to get hold of the principles of composition and to find out what were mistakes and how to avoid them.

Q. Please name some arrangements of good music for violin, cornet, and piano.

A. *Classic Trios*, five numbers, arranged by Benj. Cutter, Jean White, Boston

(Such is the ingenious way in which the editor advertises his own compositions.)

Q. Why are the Mozart piano sonatas so thin? The sonatas by Haydn, who preceded Mozart, are much fuller in their chords.

A. We cannot answer you absolutely, as Mozart has gone hence and cannot be interviewed. Possibly natural taste had something to do here; also, the instruments of the day.

Q. What is the least that a good pipe organ (good enough) costs?

A. One thousand dollars, an expert tells us.

(We are not sufficiently versed in the American language to know the exact force of the expression "good enough.")

Q. Which is the greatest piano method in the world?

A. We do not know. Wish some one would tell us.

Q. What do you think of "The Maiden's Prayer"?

A. Life is too short to think of such music.

A RESIDENT in Frith Street made a suggestion in the *Pall Mall Gazette* of the 23rd ult. which will commend itself to most musicians. It is to the effect that in this, the centenary year of Mozart's death, it would be a graceful act of homage to the memory of that immortal composer if a tablet were put up on the house in which he lodged during his stay in London in 1764-1765. This was in Thrift Street, now Frith Street, and we gather that there is no difficulty in identifying the house. If this be so we trust that the Society of Arts may see their way to carry out an eminently opportune suggestion.

FACTS, RUMOURS, AND REMARKS.

THE *Christian World* sometimes indulges in a little pleasant gossip on church music, and the other week devoted a column to the "singing parson"—not him who uplifts his voice in the sanctuary, but who exercises it in the Concert-room and at social gatherings. It seems that the opinion of our contemporary's clerical readers had been asked regarding the case of a minister who was censured for singing a "whole-some, healthy song" at a gathering of his Young Men's Society. The column referred to contains samples of such replies as the "Nonconformist conscience" permitted, and we quite agree with the *Christian World* that they are interesting. Some extracts appear below:—"I am a Congregational minister," writes one correspondent, "and I have many times sung in public in the town in which I reside. I have contributed an item or two to a programme for a 'Penny Pop,' or for a far more ambitious Concert. Such things as 'The Englishman,' 'The Worker,' 'Nazareth,' 'I fear no foe,' 'Ora Pro Nobis,' 'Eternal Rest,' 'The Raft,' 'The Longshoreman,'

and others equally varied I have ventured to submit to the judgment of an audience gathered in my Schoolroom. Last Christmas I sang some of the recitatives and solos from Dr. Stainer's 'Crucifixion,' when the performance was given in my church. On one or two occasions I have given a song on unsectarian ground. As regards the effect of 'my courage' in this direction, all I can say is, that while the majority of my people have readily given me my liberty, some few have criticised me adversely. Many outsiders stigmatised me as 'the singing parson,' and so on. One or two of my own people took serious offence some two years ago, and to this day they have not quite recovered."

ANOTHER reverend gentleman writes very emphatically: "I am a singing minister, always have been, and always hope to be. I must sing. In the pulpit, the pew, the home, on the platform, at concerts, and at the social gathering. Sing: What did God give me a baritone voice for? But do I sing secular songs? Yes; there are plenty of songs with a downright good sentiment really worth singing, and for the life of me I cannot see what there is wrong in ministers singing a song in public, any more than in playing tennis or cricket, riding or driving, rowing or walking, eating or drinking in public, though not, perhaps, in a public. Why should we be held in bondage by a few namby-pamby, narrow-souled, conventional old women? Why, indeed, good Sir?

ANOTHER minister remarked: "Ministers should just consider themselves men amongst men. Stiff, sour, prim ministers have had their day." Evidently, the Nonconformist conscience is becoming more liberal, and the minister less stiff and starched, without being, we venture to say, less godly.

It will be remembered that, at a breakfast given by the Mayor of Hereford in connection with the recent Musical Festival, the health of the musical critics was drunk, and the gracious act acknowledged by the Rev. H. R. Haweis. The appearance of the rev. gentleman in that capacity led to some more or less facetious remarks by certain ungrateful members of the brotherhood whom he kindly represented, and for whose want of eloquence he made amends. These remarks coming under the notice of the Mayor, his Worship was good enough to explain that no slight upon the professional gentlemen of the pen was intended by the choice of an amateur in the person of Mr. Haweis. The Mayor, it may be said here, took the whole matter too seriously. There never was any question or feeling of slight. What did present itself was an opportunity for a lively paragraph concerning a gentleman who has not hitherto been known to resent publicity.

On the Mayor's explanation getting into print, Mr. Haweis sat down and wrote a long letter to his Worship, in which he marshalled all his qualifications for the position and duties of a musical critic. This part of the document is a remarkable instance of a testimonial to one's self, and deserves quotation: "You had been told, by those who seemed reliable, that from early childhood I had played the violin; that in my young days, at Bath, Brighton, and elsewhere, I had played through most of the symphonies, overtures, and oratorios in the orchestra, besides being a devoted quartet player; that for three years I was the undisputed solo violinist at the Cambridge University Musical Society; that later on I was invited to lecture at the Royal Institution on the violin; that my book on 'Music and Morals,' now in

its seventeenth edition in England, was a standard prize book in English schools and a class book in American colleges; and that Moskowski, the famous German critic, had translated 'Music and Morals' into German, with a laudatory preface; that after my delivery of the Lowell Lectures on 'The Anatomy of Musical Sound,' 'The Rationale and Ethics of Music,' together with my lectures on Wagner in 1885, the musical professors of Boston gave me a public reception at the Boston Conservatory of Music, and presented me with an uncommonly high-flown address, and that"—here we pause a moment to breathe.

"WITH Liszt's full sympathy and approval," continues Mr. Haweis, "laudatory articles on my writings were published in a leading Hungarian paper, whilst Wagner went the length of publicly embracing me, and thanking me in warm terms for my exposition of his great musical dramas. Your impression or delusion that I knew something about music was shared by Liszt, Wagner, Moskowski, and, I may add, Sterndale Bennett, who accompanied my first public solo; Sgambati, who gave a special performance of his works in my honour at Rome, when Liszt also was present; and John Ella, who, after reading 'Music and Morals,' made me honorary member of the Musical Union," &c.

THE above imposing array of qualifications for representing the musical press at a Mayor's breakfast is, we are quite sure, more than enough to make the objecting critics break and run away; but Mr. Haweis, turning retreat into a rout, opens upon them volleys of irony and sarcasm. Hear him: "The actual qualification of a musical critic may be difficult to define, but after this recent protest we can no longer be in doubt as to what disqualifies a would-be critic. The true musical critic must evidently be one who cannot handle the violin, who never played in an orchestra, never wrote a book on music, never delivered a musical lecture, never addressed the Royal Institution, never received the respectful recognition of experts at the Boston Conservatory, nor the praise of Wagner, nor the confidence of half-a-dozen leading editors." There! Where are ye now, O objectors? Do ye not feel smashed and pulverised? At the next Hereford Festival, Mr. Haweis will be escorted into the city by a band of music playing "See, the conquering hero comes! Sound your trumpets, beat your drums!"

It seems that the prospects of the suggested Musical Festival at Cardiff are just now clouded over. As far as we can make out from somewhat confused accounts, there are rival originators who are, or have been, taking a double initiative. Active preliminary measures, it would seem, were first taken by Mr. Brocklebank, Organist of Llandaff Cathedral, and Mr. Walter Scott, a well-known Cardiff professor. These gentlemen obtained patrons, guarantors, &c., intending afterwards to invite representative musicians and others to form an executive committee. Presumably their mode of action gave offence in certain quarters, and a second set of preliminaries was begun by a second set of promoters, who held a meeting (reporters excluded) which Messrs. Brocklebank and Scott were asked to attend. In declining, these gentlemen said: "We beg to assure our brother musicians that it is an entire mistake to suppose that we ever dreamed of managing the Festival simply by ourselves." Here, no doubt, is the key of the situation. Messrs. Brocklebank and Scott have been unfortunate enough to excite personal jealousy, and upon that dangerous rock the whole project may come to grief.

A WRITER in the *Guardian*, noticing Professor Stanford's "Eden," went somewhat out of his way to make the following remarks: "In the matter of modern librettos, the English oratorio-going public has so long acquiesced in the decorous doggerel, the irreproachable banality of Mr. Joseph Bennett that Dr. Stanford's audacity in choosing a scholar and a poet for his collaborator in 'Eden' . . . could hardly fail to create an electrical disturbance in the crass regions of Bæotia." This is so elegant and in such perfect taste that we are sorry to disturb it, but really it is needful to point out that all the oratorio libretti hitherto prepared by Mr. Bennett have Biblical words. His assailant, being a superior person, is probably not aware of the fact. Let him buy a Bible; then take the "Rose of Sharon," "Ruth," and the "Repentance of Nineveh," and compare. Of course, if the *Guardian* chooses to consider Biblical language as doggerel and banality, that is its own affair.

THE engagement of foreign professors for the "National Conservatory of Music of America" is giving umbrage in some patriotic quarters. Thus the *Song Friend* says:—"But why have this school in America? The list of teachers indicates that it should be held in some central city in Europe, as ninety per cent. of the teachers are foreign born, and, we presume, are not and do not want to be naturalised. They come for the ducats. We are forced to the conclusion that in Mrs. Thurber's opinion, American teachers are not as competent as foreign teachers are. The *Song Friend* demurs. American teachers there are sufficient in quality, quantity, and patriotism to equip her schools more thoroughly than it now is. Come under the American flag, Mrs. Thurber, and get a crew of Americans to manage your ship and she shall float to success."

IN his notice of the recent Festival at Worcester (Mass.) an American contemporary makes a slashing attack upon Dr. Bridge's "Repentance of Nineveh," the music of which, he says, "is like the earth before the creation, without form and void," and "like eternity in that it has no beginning, middle, nor end." Unfortunately, the slap-dash writer does not even make sure of the composer's name. He calls him Bridges throughout. The "book" of the Oratorio is honoured by notice much in the same style, mainly, to all appearance, because the librettist is "a distinguished anti-Wagnerite musical critic." To be an English worker in any form of art is a mortal offence to certain American writers, but to be an English worker and not a swallower of Wagner, boots and all, is to be excommunicate at once.

A CORRESPONDENT has forwarded to us an elaborate lithographed letter (perhaps we should call it circular), in which a gentleman giving an address on the "Northern heights" observes: "Thinking there is a probability of the organist's post in your church becoming vacant, I beg respectfully to offer my services for the position. I have had many years' experience of church psalmody," and so on. This document, our correspondent informs us, was sent to the authorities of the church at which he is organist, although there had never been any question of a vacancy; and he rightly thinks that public notice should be called to a procedure which is not only very peculiar in character, but might lead those who receive the circular to imagine that their organist is seeking another appointment.

SARASATE will play Mackenzie's "Pibroch" at all Concerts during his present provincial tour. *Apropos* to that successful work, we read some very just remarks in a Huddersfield paper:—"Dr. Mackenzie's 'Pibroch,' produced at the last Leeds Festival, is, indeed, a 'show piece,' but one of a very different character to the usual compositions answering this description. The fanciful *floritura* with which it abounds, the piquant variations in the middle section, and the capricious character of the whole, are exactly what the Spanish artist, for whom it was originally written, knows how to express, and in his hands it possesses an interest with which few, if any, other players can invest it. Last night it delighted the audience." A Newcastle paper states: "It is a noble composition, full of character and full of difficulties—a veritable *pons asinorum* for violinists."

THE Orpheus Club of Philadelphia offers a prize of \$500 for the best original composition for male voices. The composition must be in Cantata form, and written to English words, which may be sacred or secular; it must be written for a male chorus of forty, and must contain solo or concerted parts for soprano and baritone; it must have orchestral accompaniment, to which an organ part may be added if the composer wishes, and it should occupy about forty-five minutes in performance. The composition must be melodious and vocal—i.e., thoroughly singable, and effective when sung, and not merely technically meritorious. Compositions must be sent to the Secretary not later than January 15, 1892.

LEEDS will have a busy musical season between the present time and the holding of the Festival next year. The Subscription Concerts (Orchestral) promise well; the Philharmonic Society will give a series of Oratorios, and a commemorative Mozart Selection (Novello's); Mr. Haddock's Musical Evenings resume on the 24th inst.; there will be a round of Saturday Evening Concerts in the Albert Hall, and Dr. Spark's Organ Recitals will take place as usual. There should be no complaining of a musical famine in the streets of the great Yorkshire town.

MR. G. W. MCCREE writes to a contemporary: "A few weeks ago I gave two working girls tickets for a Concert of a superior class. I have just seen one of them, and, in thanking me, she said, 'I never was at a Concert in my life.' I felt distressed. No sweet voices, no melodious choirs, nor grand organ had ever charmed and elevated this girl. The Concert was in a chapel. Why not? Cannot Christians use their chapels and choirs a little more in this way, and so make many a poor girl feel like an angel and a saint?" We have much pleasure in giving Mr. McCree's question extra publicity.

As far as at present appears, the next Leeds Festival will not be memorable for the number of new works it has produced. A secular Cantata by Mr. F. H. Cowen and a Symphony by Mr. Fred. Cliffe are all of which the Committee have assurance; a composition by Sir Arthur Sullivan, though spoken of, being decidedly doubtful. The public, we fancy, will not complain that the novelties are few, and the chorus will benefit decidedly by comparative freedom from the hard work which on former occasions has done mischief.

WE hear from Berlin that a new libretto has been prepared for the ballet of "Prometheus," the original one having been lost, and that it was performed at

the Royal Opera House, with Beethoven's music, on a recent evening. Professor Taubert, who undertook the reconstruction, worked, it is said, from the indications given by certain surviving fragments of the original. On the evening of this revival, Mascagni's "Cavalleria Rusticana" was produced with much success.

THE *Musical Courier* of New York, which is nothing if not outspoken, gives an opinion of Hans von Bülow which even the wayfaring man, though a fool, cannot possibly mistake: "Von Bülow was always an over-rated pianist, with a bad touch, harsh tone, and his readings were both arbitrary and erratic."

THE same iconoclastic journal remarks upon another subject: "'Cavalleria Rusticana' is certainly an over-puffed and over-praised opera, despite the evident talent of its composer." This, however, does not go so far as Dvorák's reported declaration that Mascagni's work "has no originality," that it is "clever in certain respects, but I would not want to listen to it again," and that the much talked-about *Intermezzo* is "the worst thing in the opera—the very worst."

WE hear, on good authority, that no fewer than forty ladies and gentlemen are candidates for the position of musical critic on the *Morning Post*, vacant by the death of Mr. W. A. Barrett, whose son is discharging, *pro tem.*, the duties which devolved upon his late father. The office of a critic is trying and thankless—one not to be desired by any man or woman who can find other work; yet it seems to have attractions.

It appears that musical news passing through the Atlantic cable sometimes suffers "a sea change." Under the heading "Some Cable News," in an American contemporary, we read that Madame Fabbri is a tenor, and that "Antonín Dvorák, who received the degree of Doctor of Medicine *honoris causa* at Cambridge on June 16 last, conducted the final rehearsals of the Birmingham Festival."

REPORT speaks of a Sacred Music Congress, to be holden at Milan on the 10th inst. It will last three days and be attended by musicians from all parts of the Continent. The world is nothing if not congressional just now, and organists and organ-builders are on the point of meeting at Vienna. How all these outbursts of talk would have vexed the soul and roused the ire of Thomas Carlyle!

DVORÁK's new Suite of three movements in Overture form will probably be heard at the Philharmonic Concerts next year (it is not yet published, and, no doubt, the attention of Mr. Arthur Chappell will be given to the Bohemian master's new Pianoforte Trio in six movements, which also, for the present, remains in MS.

MR. SARASATE, having entered into a comprehensive series of engagements for performances in London and the provinces, is now engaged upon a task which involves no little personal exertion. Between September 22 last and December 15 next he will appear at fifty-one Concerts at almost as many places. We wish him safely through this great labour.

THE Bach Choir calendar is out. There will be two Concerts in St. James's Hall, with orchestra, and one in Princes' Hall. At the first, Mozart's

"Requiem" and a part of "Parsifal" will be given; at the second, Bach's Mass in B minor; at the third, a selection of unaccompanied vocal works.

THE directors of the Carl Rosa Opera Company have organised a musical committee to which all purely artistic questions will henceforth be submitted. The members are Dr. J. F. Bridge, Mr. W. Ganz, and Mr. George Fremantle. Undoubtedly this step is a wise one.

WE are authorised to state that the post of Assistant Inspector of Music held by the late Mr. W. A. Barrett will not be filled up. Mr. W. G. McNaught will undertake the duties of his late coadjutor and will be the sole Assistant Inspector.

THE prospectus of an "Artistic tour in the Old World" has appeared in New York. The artistic tourists will be personally conducted by Mr. Carl Hecker. The route, it is hardly necessary to say, does not touch England.

THE long years' agitation about the Reid Chair reform in Edinburgh has resulted only in the permission to grant degrees. "*Parturiunt montes, nascitur ridiculus Mus. Bac.*"

MR. FREDERIC CLIFFE has partly sketched his Orchestral Symphony for the Leeds Festival. It is a descriptive work containing some novel features, and will be found interesting, to say the least.

TRANSATLANTIC gossip speaks of a husband who "always trembles when his wife sings in church, with prayerful emphasis, 'Oh, for a thousand tongues.'"

THE next (December) number of THE MUSICAL TIMES will contain a Christmas Anthem, composed expressly by Berthold Tours.

MR. F. W. RENAUT has been appointed Secretary to the Royal Academy of Music.

WILLIAM ALEXANDER BARRETT.

ON Saturday morning, the 17th ult., the Editor of this journal was called from life with awful suddenness. Mr. Barrett had suffered a sharp attack of influenza in the spring of the present year, and, as often happens, that mysterious and remorseless disease left its victim in a condition best described, perhaps, in the homely phrase, "not the same man." But there was no reason for concern either in the patient's appearance or, as far as I know, in his sensations. Mr. Barrett continued to discharge many and varied duties with undiminished vigour and success. His last important work as a musical journalist was in connection with the Birmingham Festival, which began only eleven days before Death called him from labour to repose. During the time taken up by the performances he occupied a place next to mine, and the impression made upon me by our intercourse was rather one of full and abounding life than of failing vigour. His humour was as irrepressible as ever; his perception of character, either personal or artistic, seemed to have lost none of its keenness, and had I been asked for an opinion concerning the time-value of his life I should have rated it at a high figure. But under this hale exterior the destroyer was at work, preparing for the catastrophe which startled and grieved the entire musical world of this country. It is understood that Mr. Barrett was attacked by apoplexy shortly after rising from his bed, and died before medical aid could be procured.

The life so suddenly ended began October 15, 1834. Mr. Barrett was a native of Hackney, and

at an early age entered St. Paul's as a chorister, receiving his education in the Cathedral School. On the breaking of his voice young Barrett was apprenticed to a wood-engraver, under whom he attained that facility as a draughtsman which, in the service of native humour, so often contributed to the amusement of his friends. Music, however, had a stronger claim upon him than the art of the limner, and he soon became her "faithful soldier and servant." Mr. Barrett's first appointment was as Choirmaster at St. Andrew's, Wells Street, and his second as lay clerk at Magdalen College, Oxford, where he remained from 1859 till 1865. Mr. Barrett, soon after his going to Oxford, was employed by Mr. James Parker to assist edit a small monthly paper called the *Penny Post*, and this paper he also illustrated and engraved the "blocks." His residence in the University town was an advantage to be utilised. The Magdalen lay-clerk entered his name, therefore, at St. Mary's Hall, as a member of which he, in 1871, took the degree of Mus. Bac. On leaving Oxford, Mr. Barrett re-entered London life, never again to quit it. In the same year (1866) he became an assistant Vicar-Choral in the great church which had claimed and educated him as a boy. This was the first step of a quick ascent. A year later Mr. Barrett accepted the position of musical critic on the staff of the *Morning Post*, offered him despite the fact that much experience as a journalist had not previously come in his way. The proprietors of the paper, however, made no mistake in their appointment, and from 1866 till his death Mr. Barrett served them well. To the duties of a musical critic he, in 1871, added those of assistant to Mr. Hullah, government inspector of music in schools and training colleges. This position was also retained to the end. Finally, in 1883, Mr. Barrett became examiner to the Society of Arts.

The deceased gentleman's contributions to music and literature were the following: "Flowers and Festivals" (1868), "The Chorister's Guide" (1872), "English Church Composers," "Glees and Madrigals," "Balfé: His Life and Works," a collection of "English Folk Songs," an edition of "Standard English Songs," a "Dictionary of Musical Terms" (jointly with Sir John Stainer), "Albums of Song" (Hook, Arne, Bishop, Dibdin, Loder, Balfé), and numerous articles now scattered among a variety of serial publications. Mr. Barrett was successively editor of the *Orchestra*, the *Monthly Musical Record*, and THE MUSICAL TIMES, while to the many and varied forms of activity above-mentioned must be added that of lecturing, for which, especially in connection with antiquarian and popular music, he had superior qualifications. Mr. Barrett was a Fellow of the Royal Society of Literature, Fellow and Lecturer of the College of Organists, Lecturer to the City of London College and London Institution, and Mus. Doc., Trinity College, Toronto.

Here was essentially a modern man, with his hands full of work, and never free from the strain which the conditions of fast-living days impose upon those who would hold their own in a ceaseless strife for position. The question is whether our departed friend did not undertake too much. Doubtless he looked forward to a time when, the struggle over and the victory won, he could spend the restful evening of life surrounded by honour, love, obedience, troops of friends; but, as too often happens in such cases, his sun went down while it was yet day. Some may talk of another sacrifice to the "storm and stress" of an eager and restless age, and quote the philosopher's "To live long is to live slowly." But men must be judged leniently in all such cases. Every advance to higher position and enlarged responsibility brings

not only additional opportunities but added obligations. The hand once on the plough there can be no looking back without shame. The task must be pursued to its end, and sometimes the end comes before the furrow is completed. Our dead Editor will be missed. As well as an active worker, he was a kindly, genial soul, who lightened the way of his friends and colleagues with cheery words and the voice of laughter. There were always merry hearts in his company, and "A merry heart goes all the day, A sad tires in a mile." He who brightened the course of others has now ended his own. Said honest old Andrew Fuller, "He lives long that lives well . . . God is better than His promise if He takes from him a long lease and gives him a freehold of a greater value." In the hope that he now enjoys that freehold the friends of William Alexander Barrett rest.

J. B.

BIRMINGHAM MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

MUCH depended on the success or failure of the Festival held in the second week of October. A continued run of ill luck on previous occasions since the death of Michael Costa had created something which, if not despair, was hopelessness in the public mind, and, till within a week or so of the meeting, the worst apprehensions were entertained, encouraged rather than depressed by changes in procedure, the wisdom of which could only be decided by results. It must have been an anxious experience for the managers as time went on and no particular signs of public interest in the Festival were forthcoming. But anxiety was not mingled with self-reproach. The Committee had done their best to provide a good programme and efficient executants. More was not possible. Happily, all came right in the end. Prophecies of evil were put to shame, and the Festival closed triumphantly, with a success, artistic and financial, not often surpassed. Honour to Mr. G. H. Johnstone and Mr. Beale, upon whom fell the burden of responsibility, and whose should be the largest reward. These gentlemen plucked the Birmingham Festival out of the fire which threatened to consume it.

The artistic executive was on the usual scale both of dimension and completeness. Solo vocalists: Madame Albani (engaged, but prevented by illness from appearing), Miss Anna Williams, Mr. and Mrs. Brereton, Miss Macintyre, Miss Hilda Wilson, Madame Hope Glenn, Messrs. Lloyd, McKay, Santley, Watkin Mills, and Henschel. Solo instrumentalist, Dr. Joachim; organist, Mr. Perkins; chorusmaster, Mr. Stockley; Conductor, Mr. Richter; orchestra, led by Messrs. Burnett and Schiever, over a hundred strong; chorus of the strength usual at Birmingham, but of better quality than ordinary; sopranos, fine; contraltos, good; tenors, superb; basses, a little wanting in depth but of excellent quality otherwise. The Festival, in short, was well equipped, fit at all points, and, barring accidents, assured of high artistic results. To this end, the work of preparation was ample. There were London rehearsals extending over the greater part of a week, and two days' general rehearsals in Birmingham—time enough for a searching probation. Nothing was left undone that could promote efficiency and confidence. Had the performances failed there would have been just occasion for wonder. That, as a matter of fact, they were not all irreproachable was due to causes beyond control.

The public proceedings began on Tuesday, the 6th ult., with Mendelssohn's "Elijah"; that work again occupying the place of honour accorded it at every Festival, save one, since 1846. Amateurs look to Birmingham for a specially excellent rendering of the great Oratorio which there entered upon its illustrious career, but, on this occasion, the fates were adverse. I lay no particular stress upon objections to the *tempi* adopted in certain cases by Richter. They may be well founded, but the question could never be considered as very important. A far greater drawback was the inefficiency of Miss Macintyre, who, failing Madame Albani, had undertaken the soprano solos. This lady's shortcomings may have been due, as was afterwards claimed, to indisposition.

I am willing to believe the statement, though unable quite to make out the process by which, in illness, as artist sings D natural instead of D sharp. However caused, there was the fact, and the performance suffered accordingly. Hope Glenn, Lloyd, and Santley did their work well, and both chorus and orchestra made a favourable impression, convincing everybody that with them nothing was the matter. The audience completely filled the Town Hall, and brought more to the treasury than any other in the course of the Festival. On these occasions nobody expects that the evening of the "Elijah" day will prove very remunerative. Nevertheless, there was a large gathering at the second Concert, when Dr. Mackenzie's new setting of the "Veni, Creator Spiritus," for soli, chorus, and orchestra, figured at the head of the programme. It is not my purpose to discuss at length any of the Festival novelties. They will come under notice when performed in London, and then have their merits estimated on the basis of fuller acquaintance. Some general remarks are, however, called for, and with regard to Dr. Mackenzie's setting of the Hymn, this must be said—namely, that it is a remarkably well-considered and effective example of the style in music which Englishmen accept as peculiarly sacred. The general structure of the work is contrapuntal—it contains a Fugue of the noblest character—but science is throughout strictly subordinate to expression, and used only as a means of securing it. While the solo voices give relief and varied effect, their music is in keeping with that of the chorus, and might, indeed, be sung by the chorus. We have, therefore, a very homogeneous work, wherein all the resources of choral writing are drawn upon and used as a master uses them. Though the piece is not very long, there was some risk of monotony, owing to uniformity of means and method. But the composer has so skilfully managed that the fatal moment of *ennui* never comes. The interest is cumulative, and reaches its highest in the final section, where a choral effect, not unworthy of Handel, crowns the work. Dr. Mackenzie has written nothing better in its way than this solid, noble, and convincing music. In the programme with the new "Veni, Creator," were Beethoven's Violin Concerto, played by Joseph Joachim; Sterndale Bennett's Overture, "The Naiades"; and Brahms's Third Symphony. These works were given with almost uniform success. Richter was in his true element, and the fine orchestra played up to him with enthusiasm. It is needless to describe the cordial reception given to the great Hungarian violinist, or how he proved that he deserved it.

The morning of Wednesday was devoted to Bach's "Passion" according to St. Matthew, the performance of which, after very careful rehearsal, might, with hardly any exaggeration, be spoken of as monumental. It had been felt that the choice of the work entailed heavy responsibilities. The "Passion" is one of those masterpieces which may not be trifled with, and in connection with which even comparatively slight shortcomings are of grave significance. Richter and his people, therefore, "went for" it in downright earnest, and had their reward in consciousness of a good thing well done. The solos were entrusted to Miss Macintyre (in much better "form" than on the day previous), Miss Wilson, Mr. Lloyd, and Mr. Santley, with Mr. Brereton and Mr. Watkin Mills acting in a subordinate capacity. It need scarcely be said that the work these artists had to do was sometimes of an ungrateful character, but they did everything in a manner more or less satisfactory. The honours were not quite equally divided, Mr. Lloyd and Mr. Santley having a preponderating share for perfectly just reasons; there is, however, no obligation to insist upon distinctions where all acquitted themselves so well. The choral singing was, throughout, very fine indeed. Seldom have the Birmingham people done better, or even so well, and the performance of the "Passion" should be marked with a red letter in the history of the Festival. At the evening Concert, Professor Stanford's dramatic Oratorio "Eden" made its *début* before a public whose curiosity had been considerably raised in advance. Musicians were, of course, eager to become acquainted with the novelty, and many familiar faces appeared at Birmingham in consequence. London amateurs will soon have an opportunity of hearing "Eden," as it will shortly be performed at the Royal Albert Hall, and may then be

judged in the light of fuller experience than has at the present moment been acquired. Some words of description may, therefore, serve all purposes in this place. Professor Stanford's librettist, Mr. Robert Bridges, has set forth, in vigorous though not always clear English, a comprehensive "argument," which owes something, it is said, to Milton's sketch for a dramatic version of "Paradise Lost." The book deals with heavenly rejoicings over the creation of man; Satan's dream, in hell, of that portentous event, and his detection of a method by which to work the ruin of the new creature; the temptation and fall in Eden, and a vision in which, besides some of the terrible consequences of his sin, Adam is shown the coming of a Redeemer, and derives therefrom consolation and rest. The working out of this drama necessitates many actors—angels of various kinds, devils, Michael, Satan, Adam, Eve, Furies, Warriors, and so on—but the various scenes are clearly defined. There may be occasional obscurity in the language; there is none in the action, and without doubt all the scenes are highly picturesque. Professor Stanford's share of the work was obviously carried out in full sympathy with his colleague's design. Even those who fail to recognise the inspiration of the music and object to the composer's methods are bound to admit his ingenuity and the wonderful cleverness with which materials of many kinds, brought from many quarters, are turned to effective account. In connection with a picture so large and diversified, uniformity of merit can hardly be expected. Some parts are better than others—the best, in my opinion, being the heavenly music, with its skillful imitation of antique forms and methods; the earlier portions of the scene in hell, where the devils call upon Satan to awake—very lurid and striking; the opening pages of the Eden scene, and those in which the work is brought to an end. Whether the merits of Professor Stanford's Oratorio will outweigh the defects which some critics see in the general and special treatment of the subject is a question not now to be answered. "Eden" requires hearing more than once, and it is a composition as to which first impressions may ultimately come to be modified. Every advantage was given to the work in performance, all engaged upon it doing their very best. Especially may this be said of the solo vocalists—Anna Williams, Hope Glenn, Lloyd, Watkin Mills, and Henschel—and, above all, of the first-named, who, taking Albani's place, sang some distinctly trying music with good judgment and entire accuracy. The chorus made splendid effects in most of the numerous opportunities afforded them, and the orchestra did not fall behind its associates. Professor Stanford conducted with all possible care, receiving at the close of his task gratifying testimony to the interest his Oratorio had excited.

Handel's "Messiah," conducted by Mr. Stockley, occupied Thursday morning, and drew the second best audience of the week. It was followed in the evening by a miscellaneous Concert, having as its chief features the works now to be named: Parry's "Blest Pair of Sirens," Joachim's Hungarian Concerto, Schubert's lately published "Offering" and "Tantum ergo," the Overtures to "Anacreon" and "Euryanthe," and a few selections from Wagner. The Overtures were finely executed, but the Concerto has been heard to better purpose, albeit played, as to its solo, by the composer himself. Not a few passages in it were quite disappointing. Dr. Parry's noble work decidedly made the effect of the evening, under its author's direction; the chorus singing with enthusiasm music which amply repays whatever time and energy are spent upon it. Mozart's "Ave verum" was given, I suppose, as some recognition, though so scanty, of the approaching centenary.

On Friday morning the hall was filled with a crowd anxious to hear Dvorák's new "Requiem," and, no doubt, to look upon the eminent musician to whom amateurs owe much that is beautiful. It would be paying my readers poor compliment to suppose that they have not made themselves familiar with the Bohemian master's solemn and moving work, in which, as they know full well, the genius of the "Stabat Mater" shines brightly. They have marked with curious persistent use of a single short theme—a note of distress that runs through the whole as the musical equivalent of "strong crying and tears"; they have observed its effect, now sombre, now highly coloured, of bold and

varied harmonies; the almost dramatic structure of parts in which the congregation of the faithful lowly respond, as it were, to the supplication of their priests; the lurid magnificence of "numbers" describing the terrors of the Judgment, and the serene beauty of other sections which speak of hope and confidence. Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain, and I anticipate the "Requiem" will go the round of our choral societies as the "Stabat Mater" did before it. The solos were taken by Anna Williams, Hilda Wilson, Iver McKay, and Watkin Mills, and the composer conducted. Following the novelty came the Introduction to "Parsifal" and Beethoven's Seventh Symphony. Here Richter held the baton, and the performers steadied themselves, as they could not help doing.

The Festival ended on Friday evening with a performance of Berlioz's "Faust," which attracted, as is customary, a very large audience. This was an opportunity for the orchestra as well as chorus and solo vocalists, and right well did Richter's men take advantage of it, playing the Hungarian March, the Ballet of Sylphs, and the Dance of "Will-o'-the-Wisps" with a splendour of tone and unity of purpose most satisfying to the hearer. The chorus continued to the last in fine form, and it will readily be understood that the soloists, Miss Macintyre, Mr. Lloyd, Mr. Brereton, and Mr. Henschel did themselves and their music justice.

It is now certain that the Festival has benefited the General Hospital by more than £5,000. Of this sum £3,000 has come in by way of donation, the remainder being profit on the performances. All honour to the men who have worked unceasingly for this result, and made the Birmingham Festival once again a pecuniary as well as an artistic success.

ROYAL ITALIAN OPERA.

SIR AUGUSTUS HARRIS has helped to cheer this miserable autumn by opening Covent Garden for French Opera, and giving a series of very interesting performances, mainly by artists from the Opéra Comique. He began on the 20th ult. with "Roméo et Juliette," given under the direction of a Conductor, Mr. Léon Jehin, who is strange to this country. Mr. Jehin soon showed that he knew his business. He conducts clearly and carefully, and has, from the first night, secured good performances. Several well-known artists, such as Miss Jansen, Mr. Abramoff, and Mr. Dufrique, shared in the representation of Gounod's opera; but the two principal characters were entrusted to new-comers, the Juliette being Miss Simmonet and the Roméo Mr. Cossira. Of these artists, the lady found it an easy task to win the sympathies and applause of her audience. She has a pure and delicate soprano voice, rather small in volume, but carrying well, and this she uses with skill and effect. Moreover, Miss Simmonet has an engaging appearance. She is young and fresh, and brings with her an atmosphere of refinement which at once makes itself felt. There is every reason to expect that she will become a favourite amongst us. Mr. Cossira's success was less positive, but he is a valuable tenor to any manager. Unfortunately, illness for some time prevented a second appearance. The piece was mounted as in the grand season, and much satisfaction was expressed by the patrons of opera at cheap prices. "Carmen" was given on the 22nd ult., with a new representative of the gipsy in Madame Deschamps, whose fame is by no means of yesterday. Miss Simmonet was a delightful Micaëla, and Mr. Engel, whom opera-goers at once recognised as an old acquaintance, played Don José with a good deal of dramatic power in the last act, singing throughout moderately well. Madame Deschamps made her mark promptly. We have had many *Carmens*, but there was room for another, conceived on broader lines and carried out with more commanding force than usual. Madame Deschamps is, if we may say so, somewhat mature for the part, but this means that she has had time to develop

her idea and finish her presentation of the character down to the smallest detail. A more complete creation is rarely met with. The art is flawless throughout. Madame Deschamps further recommends herself by a superb mezzo-soprano voice, which she uses with great skill.

On the 24th ult. Sir Augustus Harris placed lovers of opera under a new obligation by producing Gounod's "Phlémon et Baucis," for the first time in England. This charming work would, perhaps, have reached us earlier, but for the fact that it is too short to fill up an entire evening, according to English notions of how an evening should be filled. The Garden Act of "Faust" was played with it on the occasion under notice, but it is a question whether "Phlémon et Baucis" could not, after all, stand alone. It certainly gives satisfying pleasure to amateurs who can appreciate delicate and delightful music, in combination with finished executive skill. The opera, originally designed in two acts for the Baden Theatre, was expanded into three for the Lyrique, and first produced at that house in 1860. It appears that the added act, which is in all respects on a larger scale than the others, had an incongruous effect, and the piece ran for twelve nights only. Sixteen years later Gounod, having restored the work to its primitive state, or nearly so, "Phlémon et Baucis" was produced at the Opéra Comique, in the repertory of which establishment it has ever since remained. The story is founded, by Messrs. Barbier and Carré, upon a fable by Lafontaine, who himself obtained his materials from Ovid's "Metamorphoses." Nothing could be more simple. *Jupiter* and *Vulcan*, on a visit to earth, are hospitably received by an aged couple, whom they reward with restoration to youth and the possession of affluence. *Jupiter* at once falls beneath the spell of the rejuvenated wife's beauty, and makes love to her in his well-accustomed manner. She, however, remains faithful to her *Phlémon*, and, in the end, *Jupiter* abandons his purpose with a good grace. The story gives occasion for various airs and concerted pieces (there is only one chorus, sung off the stage), all more or less charming in melody and orchestration. One of them, "Au bruit des lourds marteaux," has long been familiar in our concert-rooms, and we may say that, as are its merits so, *mutatis mutandis*, are those of the other numbers. The scoring throughout charms by its delicacy and grace, and the entire opera is one gratefully to be heard by way of relief from others more boisterous and exciting. Miss Simonnet, Messrs. Engel, Bouvet, and Lorrain represented the four characters, doing their work with the characteristic neatness and point of the French stage, and the entire performance gave pleasure to a large audience.

ITALIAN OPERA AT THE SHAFTESBURY THEATRE.

EARNESTNESS and absorption in the theme are perceptible throughout Mascagni's "Cavalleria Rusticana," with which Signor Lago, on Monday, the 19th ult., began his autumn season of Italian Opera. Into the history of this work, or into detailed description of its action, drawn from Verga's play, it is unnecessary to enter, since full particulars appeared in these columns so far back as September last year. That public interest in England should be aroused by a composition that has enjoyed so much, and, regarding the opera as a whole, deserved popularity on the Continent was natural. "Cavalleria Rusticana" has long been expected in this country, but unlike most things concerning which more than ordinary curiosity is excited, it does not prove disappointing now opportunity is afforded for examination. One of the first claims of the work to respect lies in the fact that the composer seized the spirit of the story at the beginning of his labour, and did not relax his hold until the termination thereof. Furthermore, from the outset he appears to have made up his mind what he would do with it. Thus there is no halting between two opinions. The work must be taken or left. The composer, perhaps, does not always express his meaning quite so felicitously as he might wish, but his design is perfectly clear. Mascagni is evidently a believer in the modern school of Italian musical thought, for indications abound of the influence of Boito, and of the Verdi of "Aida" and "Otello." Happily he is not to be classed—

at all events, at present—among those composers who consider it beneath their dignity to place on paper melody that has breadth, rhythm, and smoothness. The orchestral portions are so invariably in accord with the dramatic situation as to render it patent that Mascagni felt his subject. He has musically depicted the reckless and insinuating *Turiddu*, the heartless betrayer of the peasant girl *Santuzza*, in glowing colours that typify the dangerous fascination of the young soldier, and there is a delicate plaintiveness in the passages allotted to *Santuzza* in the earlier scenes that is eloquently expressive of the deserted girl's grief and mortification. Equally telling, in its way, is the illustration of the rough honesty and homeliness of *Alfio*, who returns from a long journey in the best of spirits to find that his wife is false. The characteristics of these three principals are boldly defined in the music as they enter, and are never altogether lost sight of. This unwavering dramatic truthfulness materially augments the value of "Cavalleria Rusticana" as an art product. It is impossible to regard aught but hopefully the future of the composer who penned the two passionate duets comprised in *Santuzza*'s fruitless appeal to her lover as the voice of the siren *Lola* summons him away, and in *Santuzza*'s revelation to *Alfio* of his wife's perfidy; the ardent serenade for tenor, with harp accompaniment, occurring in the Overture; the extremely beautiful instrumental movement for strings, harp, and organ, that allows rest for the eye without involving the descent of the curtain; the vigorous, highly-coloured drinking song that immediately precedes the quarrel between the two men, and the touching farewell of *Turiddu* to his mother, when he knows that by death at the hand of the husband he has wronged his unworthy conduct must be expiated. It is rare, now-a-days, to meet with a work rich in melodic charm and that has not a dull moment, but to this order of opera belongs the one-act "Cavalleria Rusticana." Of the suitability of Signor Francesco Vignas for the part of *Turiddu* there could be no question. He looked the young soldier, and whilst acting with the requisite contrasts of *abandon* and *doggedness*, was enabled by his robust tenor voice to give adequate effect to the music. The *Santuzza* of Signorina Adelaide Musiani was better vocally than histrionically. Genuine feeling marked the heroine's endeavours to win back the love of *Turiddu*, and the duet with *Alfio* (embodied with judgment by Signor Brombara) was delivered with admirable emphasis. As *Lola* (provided with a quaint air of the folk-song type) Mdle. Marie Brema evinced dramatic tact, and Miss Grace Damian, by her unexaggerated portrayal of the anxiety of *Turiddu*'s mother, helped the scenes in which she had a share. The band, including several well-known players, did excellently, under the direction of Signor Arditi, and the chorus was creditable. At the close Signor Lago was warmly complimented upon the success of the initial performance of this work, which has the peculiarity of being unconventional without violating certain canons approved by many generations of music-lovers.

The novelty was preceded by a condensed version of the Brothers Ricci's comic opera "Crispino è la Comare," introduced at Covent Garden a quarter of a century ago, with Madame Adelina Patti as the sprightly *Annetta* and Signor Ronconi as *The Cobbler*. The place of these famous vocalists was now taken by Madame Laura Zagury and Signor Ciampi, who loyally strove to offer justification for taking the thin production from the shelf on which it had so long remained forgotten.

From the energy and force of Mascagni's work to the tame and trivial "Cenerentola" of Rossini was, on Tuesday, the 20th ult., a great drop. Signorina Guerrina Fabbri sang the music of the neglected heroine in bright style, and particularly distinguished herself in the *rondo finale* "Non più mesta," but in other respects scarcely realised the title part. Signor Ciampi represented the pompous *Don Magnifico*, Signor Buti was an alert *Dandini*, and Signor Chinelli was a colourless *Don Ramiro*, otherwise the Prince. Signor Bibboni, the conductor, had excellent control of the band throughout.

Thursday, the 22nd ult., brought the now seldom-heard "Ernani," with Madame Giulia Valda as *Elvira*. This lady again showed great capacity as an actress and that her voice remained unimpaired in strength and sweetness.

Her fluent delivery of "Ernani, involami," deserved all the approval it received. Signor R. Blanchard's *Carlo V.* had much merit. A pleasing even voice and method and dignified demeanour led to a repetition of the *Finale* of the third act, in which occurs the air "O sommo Carlo." The nervousness of Signor Bertini, the tenor, exempted him from criticism; and Signor Giulio Rossi failed to make much of *Silda's* air "Infelice." The orchestral accompaniments were crisply given, under the *bâton* of Signor Bimboni.

Signor Lago again had recourse to Rossini on Saturday, the 24th ult., when the evergreen "Il Barbiere di Siviglia" proved the medium for the re-appearance of Signorina Giuseppina Gargano, who made her *début* as *Rosina* during Mr. Mapleson's brief season at Her Majesty's Theatre two years ago. This lady possesses comedy powers that with some measure of success would carry her through an assumption depending so much upon histrionic qualifications even were her vocal gifts much less than they are. She appears to enter fully into the humour of the scenes in which *Rosina* is the central figure, and is never at a loss, even when her stage surroundings are not altogether encouraging. Her execution of "Una voce poco fa" was more noticeable for grace than for dazzling effect, but vocalists enabled to develop all the points of Rossini's florid strains are by no means numerous. Signorina Gargano certainly gets within a measurable distance of proficiency in this particular. As *Almaviva* Signor Chinelli showed a marked improvement upon his essay in "La Cenerentola," and generally gave evidence of future usefulness. Signor Buti was an intelligible and spirited *Figaro*, doing fair justice to the music and not lapsing into buffoonery in the more comic scenes. Signor Ciampi was quite at his ease as *Bartolo*, and Signor Rossi was a creditable *Basilio*. Rossini's orchestration of course presented no difficulties to the band, conducted by Signor Ardti.

CRYSTAL PALACE CONCERTS.

THE opening of the Saturday series, on the 10th ult., was signalled by the *rentrée* of Madame Patey after her long Antipodean tour, and the first appearance at these Concerts of Herr David Popper, the renowned violoncello virtuoso. It is needless to say that Madame Patey, who contributed Spohr's "Rose softly blooming" and "O salutaris hostia" from Rossini's "Messe Solennelle," was very cordially welcomed. As for Herr Popper, he fully justified the high expectations which had been formed of his abilities. Although his tone is not very full, it is both sweet and silky, while his technique is of the first order. In an age which is fond of such analogies, he might not inaptly be styled the Sarasate of the violoncello. Herr Popper introduced his own Concerto in E minor (Op. 24), or, to speak more correctly, one movement of it, though no indication was vouchsafed in the programme as to the partial nature of the performance. Judged by this fragment the work is a highly favourable specimen of virtuoso music, affording ample opportunities or display to the solo instrument, and is at the same time cleverly constructed and elegantly scored. Herr Popper was heard later on in some characteristic trifles of his own, which he rendered with great taste and brilliancy. The programme was completed by Beethoven's C minor Symphony, Sterndale Bennett's "Paradise and the Peri" Overture, and the new Ballet airs in "Roméo et Juliette," composed for a recent revival of that opera in Paris.

Hans Sitt's interesting Overture to Leschiva's "Don Juan d'Austria" formed the novelty at the second Concert. If we mistake not, a Concerto for violin from the pen of the same author was introduced at a miscellaneous Concert at the Gloucester Festival of 1889 by Mr. Bernhard Carrodus, and the excellent workmanship noticeable in that composition was a prominent feature in the Overture. It is a spirited piece of an essentially emotional character, but coherent throughout, and met with a very cordial reception. Miss Adeline de Lara gave a brilliant rendering of the solo part in Rubinstein's Concerto in D (No. 4), and gained an encore for her playing of Liszt's "Waldesrauschen." Mr. Barton McGuckin sang with much vigour Gounod's "Lend me your aid" and two agreeable songs by M. Bemberg, the author of "Elaine" The Symphony was Schumann's in B flat (No. 1), of which Mr. Manns secured a rendering at

once sympathetic and animated. The concert arrangement of the introduction to "Tristan und Isolde" and the "Oberon" Overture were also included in the programme.

On Saturday, the 24th ult., a new Concert-Overture in B minor, "Tam O'Shanter," by Mr. Learmont Drysdale, was brought to a hearing for the first time in England, having been already performed under Mr. Manns's direction last January in Glasgow, where it gained the prize offered by the Glasgow Society of Musicians. Mr. Drysdale, who holds the Charles Lucas Medal at the Royal Academy of Music, where he has studied composition under Mr. Frederic Corder, is a young musician of decided talent, and the opening portions of his Overture are vigorous, sonorous, and attractive. But Mr. Drysdale is unfortunately hampered by the exigencies of his programme, and in his desire to depict the incidents of the poem as vividly as possible, lapses into extravagance. The Scotch *patois* refuses to blend with the accents of neo-Romanticism, and the latter half of the Overture is incoherent and kaleidoscopic. The work was, however, very cordially received, and Mr. Drysdale, who was summoned to the platform at the close of his work, met with a very friendly reception. M. Sauret displayed great brilliancy of execution and excellence of phrasing in Saint-Saëns's Violin Concerto in B minor (Op. 61), and won an encore for his spirited rendering of Ernst's "Airs Hongrois." The vocalist was Madame Giulia Valda, who courageously essayed an exacting *scena* from Rubinstein's "Nero," in which the high notes tried her to the utmost. She was heard to greater advantage in the well-known Aria from "Roberto," "Nel lasciar la Normandia." A very fine performance of Raff's diffuse but picturesque "Lenore" Symphony was the event of the afternoon.

MR. SARASATE'S CONCERT.

SO far from diminishing, the popularity of Mr. Sarasate seems still on the increase, for at his first Concert this season at St. James's Hall, on Saturday afternoon, the 17th ult., many persons had to be refused admission. The occasion was of some interest to musicians, for the principal violin solo was Max Bruch's new Concerto, first performed by Dr. Joachim at Düsseldorf in May last. Not a word of description, even as to the naming of the key, was vouchsafed in the programme; but, happily, the work is so clear in construction and detail that cultured listeners had no difficulty in following it with ease. Oddly enough, the composer has selected the same tonality as his second Concerto—namely, D minor—but the resemblance goes no farther. No. 2 is heavy, tedious, and laboured; but No. 3 is full of energy, with well marked themes and grateful passage writing for the solo instrument. At the first hearing the middle section, *Adagio* in B flat, seemed the most pleasing and spontaneous, both subjects being extremely melodious. The first movement is vigorous and animated, and the treatment of the themes shows the hand of a thorough musician. By comparison, the *Finale* is weak, only serving as a medium for executive display. These are initial impressions which, of course, may be modified at the next performance, which is fixed for the 13th inst. As a matter of course, the Concerto was rendered with the utmost brilliancy, and, judging from the enthusiastic applause, it made a favourable impression on the audience. In his subsequent solos, Raff's "La Fée d'Amour" and his own "Zigeunerweisen," Mr. Sarasate raised his hearers to such a pitch of enthusiasm that the Concert was unduly prolonged owing to the number of recalls and encores. Fairly good performances were secured of Mozart's Symphony in G minor and Weber's Overture to "Der Freischütz," under the direction of Mr. W. G. Cusins.

HARVEST FESTIVAL SERVICES.

DR. CHIPP's Harvest Cantata "Naomi" was performed at St. Peter's Church, Brockley, on Wednesday, the 7th ult., by the choir, assisted by Miss Agnes Walker, Miss L. Spon, and Miss Robins. Miss Agnes Walker sang with much expression the aria "Entreat me not to leave thee." Mr. Davis gave his solos effectively. The choruses were well sung, and Dr. C. J. Frost presided at the organ and accompanied with his usual skill.

The Harvest Festival at St. James the Less, Westminster, held on the 11th ult., was one of exceptional merit. The choir was largely augmented for the occasion, and the Anthems selected were Garrett's "Praise ye the Lord" and the Rev. E. V. Hall's "Praise the Lord," the tenor solo in the latter, "He maketh peace," being sung by Mr. Green. Mr. A. R. Musgrave, the Organist of the Church, is to be congratulated on the highly successful result of his efforts in training his choir.

On the 12th ult. a Harvest Festival was held at St. Stephen's, Canonbury, the special preacher being Rev. J. F. Kitto, Rector of St. Martin's-in-the-Fields. After a shortened form of prayer, read by the Vicar, the Rev. John Parry, Dr. Garrett's Harvest Cantata was given by the choir. The solos were intelligently sung by Masters Bell, Willey, and Sansom, and Mr. Ernest J. Godfrey. Mr. Oliver E. F. Cobb, Organist and Choirmaster of the Church, presided at the organ, and Mr. Frank Bell, Choirmaster of St. Mildred's, Bread Street, was an efficient and painstaking Conductor. At the services on Sunday, the 11th ult., special Anthems by Goss and Barnby were sung, the preacher being the Venerable Archdeacon of London.

Harvest Thanksgiving Services were held at Lewisham Wesleyan Church on the 11th and 12th ult. The Anthems at the Sunday Services were the Rev. E. V. Hall's "Praise the Lord, O Jerusalem," and Stainer's "Ye shall dwell in the land," the solos being taken by Mrs. Benjamin Miller and Mr. H. C. Hoyles. At the Monday evening Service Dr. Chipp's sacred Cantata "Naomi" was performed by an efficient choir, under the direction of Mr. Benjamin Miller, the solos being sung by Mrs. B. Miller, Mrs. Meakins, Mrs. P. Rider, Mr. C. Richards, and Mr. H. C. Hoyles; Mr. Frank Coucher presided at the organ.

Choral Festivals have been held in St. James's Church, Forest Gate, on the 6th ult., and in Epping Parish Church, on the 17th ult., by the Epping Forest Church Choir Association. The music sung has included Gadsby's Evening Service in C and Stainer's "Lo, summer comes again." The Conductor (Mr. J. W. Ulyett) and Organist (Mr. Henry Riding) were at their respective posts on each occasion.

The Harvest Festival Service at Holy Trinity Church, West Hill, Wandsworth, took place on the 8th ult. The special Psalm was sung to a new double chant composed for the Festival by Mr. B. Jackson, the Magnificat and Nunc dimittis were sung to a new setting by Mr. H. W. Weston, and the Anthem consisted of Part III. of Handel's "Judas Maccabaeus." A small string orchestra assisted in the accompaniments to the Service and Anthem. Mr. B. Jackson (Organist of the People's Palace) presided at the organ, and Mr. H. W. Weston (Organist of the Church) conducted.

The Harvest Thanksgiving Festival was held at St. Mark's, Notting Hill, on Wednesday, the 14th ult. The Magnificat and Nunc dimittis were by Gadsby in C. After the sermon, Mendelssohn's "Hymn of Praise" was sung, the solos being given by Masters Millett and Perry and Mr. Albon Nash. Mr. Hamilton Robinson, of St. Stephen's, Gloucester Road, presided at the organ; Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted.

The Harvest Festival was celebrated at Christ Church, Clapham, on the 15th ult., in the presence of a large congregation. The short service was followed by a very interesting sermon, after which Weber's Harvest Cantata was sung. The soprano solo was taken by Master E. Williams, who gave a very successful rendering of the long solo and was equally successful in the florid quartet. The tenor and bass solos were given with good effect by Messrs. Cox and Mossman. Mr. George Way, the Organist, conducted the choruses, which were given with admirable precision; Mr. F. Harold Hankins rendered valuable assistance at the organ.

After the Harvest Festival Service at St. Mary's, Kilburn, on Sunday evening, the 11th ult., Mendelssohn's "Hymn of Praise" was sung by the choir. The service was in every way a decided success; the large congregation joined most heartily in the singing and afterwards listened attentively to the Cantata, the choruses of which were sung with great precision, while the phrasing was well marked. There is at this Church a rare instance of the develop-

ment of good music in a pronounced "Evangelical" church; the choir is large and thoroughly efficient, and at the close of the evening service on the third Sunday in every month a Cantata is sung and listened to by large congregations, many of whom bring their scores with them. The works announced for the ensuing months are "The Daughter of Jairus," "The Last Judgment," "Tribulation," "Gallia," "The Messiah," the 42nd Psalm, Bach's "Magnificat," "St. Paul," and the 95th Psalm. The Organist and Director of the choir is Mr. Edgar Pettman.

Harvest Festival Services were held at St. Andrew's, Ashley Place, Westminster, on the 8th ult., and continued on the 11th ult. (Sunday). At morning prayer the Te Deum and Jubilate were sung to Lloyd in E flat, the Anthem being Stainer's "Ye shall dwell in the land." At the mid-day celebration, Wesley in E and Stainer in A were used with the ancient Confession and Pater Noster. At Evensong the Canticles were sung to Stanford's setting in A, and the Anthem was "Heaven and the earth display," from Mendelssohn's "Athalie." At the conclusion of the service Smart's Te Deum was sung before the altar, the congregation taking their part with great effect. Organ Recitals were given after the evening services by Mr. G. F. Huntley.

OBITUARY.

AT Liverpool, on the 20th ult., JAMES SANDERS died suddenly, only having survived his wife by a few months. The deceased, says Mr. Argent's monograph "Half a Century of Music in Liverpool," "came to that city about 1844 from Portsmouth, where he had started professional life as a clarinet player. His first experience of handling a chorus here was in 1845, when he coached local chorists for the production of the 'Bohemian Girl' at the Theatre Royal, of the orchestra of which he was then a member. In this production the ballet girls of the theatre sang treble, and the rest of the chorus was made up of resident male altos, tenors, and basses. The opera was played every night for a month, the entire season extending over three months. One Aldridge was leader, and, as usual in those days, there was no conductor. The lessees of the theatre were then Webster and Celeste, and the principals—a somewhat scratch lot presumably—partly came from London and were partly of local origin. Mr. Sanders was for long a double-bass player, as well as a teacher of music and an organist. In the latter capacity he officiated at St. Mary's and afterwards at St. Francis Xavier's Churches. He also conducted the once famous Liverpool Musical Society, prepared the chorus of the Musical Festival held in 1874, and was chief of the famous representative choir." The deceased became Chorusmaster of the Liverpool Philharmonic Society in 1870, and retained the position till the advent of Max Bruch in 1880. He was seventy-three years of age.

M. JEAN PAQUE, the celebrated trombone player (late Professor of the Royal Conservatoire of Brussels), died at that town on the 19th ult., at the age of sixty-two, after a long illness.

Mr. WILLIAM SANTLEY, father of the well known baritone, died at his residence, 68, Chatham Street, Liverpool, on the 22nd ult., from an attack of bronchitis. The deceased served his time as a bookbinder, and was afterwards a collector under the Corporation for twenty-four years. He subsequently became a professor of music, was organist at several churches in the City, and had been employed as a teacher until quite recently. The deceased was eighty-two years of age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE alteration in the date of the Festival necessarily caused a re-arrangement of the principal annual series of Concerts given here. However, the interregnum has not been very long, the musical ball being set rolling by the Birmingham and Midland Musical Guild, whose annual Conversazione took place at the Grand Hotel on Saturday, the 17th ult. The attendance of members and friends was very large, and the magnificent rooms of the reconstructed building presented a brilliant spectacle. The President,

Mr. E. J. Breakspere, took the chair, and a capital programme was artistically interpreted by Madame Edelmüller, Miss Lizzie Preston, Mr. Arthur, and Mr. R. E. Riley, vocalists; Mr. T. M. Abbott, violinist; Miss Lily Jones, Mr. Oscar Pollack, Mr. William Sewell, and Mr. Henry Taylor, pianists. Chief among the pieces given was the Sonata in D, for pianoforte and violin, by the late Mr. Ferdinand Praeger, performed by Mr. Taylor and Mr. Abbott in *memoria*.

Mr. C. W. Perkins, the City Organist, resumed his Organ Recitals at the Town Hall on Saturday afternoon, the 24th ult., the first programme consisting of a selection of movements from the works produced at the late Festival.

The Saturday Popular Concerts in the Town Hall were started, on the 24th ult., by Mr. George Halliley, assisted by Mr. Musgrave Tufnail and Mr. Randell's choir. The Birmingham Choral and Orchestral Association announces six of these Saturday Evening Concerts during the season, but the Musical Guild has not yet given any sign in the matter.

Messrs. Harrison will, as hitherto, give four grand Subscription Concerts, the first of which, when Madame Adeline Patti will be the great attraction, being fixed for the 26th ult., too late for notice in this letter.

The Festival Choral Society, compelled to postpone its opening Concert and to curtail its scheme, owing to the date of the Festival, begins operations on the 19th inst., when Mendelssohn's "St. Paul" will be produced. At the remaining Concerts the Festival novelties—Professor Stanford's "Eden" and Dr. Dvorák's "Requiem"—will be brought forward, the latter being bracketed with Sullivan's "Prodigal Son," a by no means felicitous arrangement.

Mr. Stockley limits himself to three Concerts this season. The list of artists is a strong one, but, so far, there is no indication of the works to be produced.

The Midland Musical Society, a very large amateur choir, conducted by a zealous amateur, Mr. H. M. Stevenson, is busy preparing Dr. Mackenzie's Oratorio "The Rose of Sharon" for performance during the season.

The death of Dr. W. A. Barrett came as a great shock to his many friends in Birmingham, and especially to those associated with him during the recent Festival. His genial manner and kindly disposition made him very dear to those acquainted with him, and his death will be to them a personal loss of no ordinary kind.

MUSIC IN BRADFORD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MR. MISDALE opened his season of Chamber Music at Bradford on the 15th ult. The subscription list is well sustained, and Mr. Misdale provides liberally and intelligently for the "high and dry" supporters of the art. With the assistance of Mr. A. E. Bartle he presented, among other pieces, duets for two pianofortes—the remarkable variations, by Saint-Saëns, of a Theme by Beethoven, having the preference in point of interest. The vocalists were Miss Jessie Hotine (soprano) and Miss Marie Hooton (contralto), whose voices made an agreeable first impression on the audience.

A somewhat ambitious but fairly creditable effort was made to produce Cowen's "Sleeping Beauty" at a Concert given by the Horton Lane Congregational Guild, on the 15th ult. The intrinsic merit of the work itself, and the freshness and vigour of the chorus were elements of success. The principals were Miss Clara Marshall, Miss Mary Tetley, Mr. Charles Blagbro, and Mr. W. H. Lister. Mr. S. Whiteley was at the pianoforte and Mr. A. Gledhill conducted the performance. Violin solos were rendered by Miss E. M. Yates.

Dr. Garrett's Harvest Cantata retains its popularity, and its suitability was further demonstrated at the Festival of St. John's Church, Little Horton Lane, on the 9th ult. It was admirably presented by the ordinary choir, under the direction of Mr. Henry Coates, and its performance was the leading element of a most successful celebration.

An event of more than ordinary interest was the production of a new comic opera at the Grand Theatre, Halifax, on the 20th ult. The work is a local product, Mr. J. Blatchford being responsible for the lyrics and

Mr. J. H. Sykes for the music. Though the Gilbert-Sullivan models have been copied rather closely, both gentlemen have gone about their work in an artistic spirit, and their collaboration has yielded a bright and tuneful opera. The performance went well, and the audience were effusive in their appreciation. The leading parts were in the hands of Mr. Cairus James and Miss Jessie Moore; but otherwise the parts were sustained by Halifax amateurs, Mrs. F. Greenwood, Mr. J. Mitchell, and Mr. H. Shepley sharing the most important work. Mr. Sydney Jones was the Conductor of an admirable orchestra.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical season opened in Bristol on the 3rd ult., when the Saturday Popular Concerts recommenced. The reputation of the choir for singing with skill, intelligence, and taste part-songs, glees, and choruses, which has been long established, was well maintained, the pieces brought forward being pleasing to the tastes of the artisan classes who assembled to listen to them. Organ solos, played by Mr. Riseley, and selections performed by the band, proved an agreeable variety. Songs were sung by Miss Minnie Robinson, Miss Kate Morgan, Mr. R. W. Evans, and Mr. A. H. Perkins.

Miss Mabel Rootham, the daughter of the respected Chorusmaster of the Bristol Festival Society, who has just completed her studies at the Royal College of Music, where she was the first to hold the Bristol Scholarship, made her public *début* at the Victoria Rooms on the 9th ult., before a large assemblage. The lady showed herself to be a skilful and cultured pianist and proved that she had studied earnestly under the guidance of Mr. Franklin Taylor. Her solos were a Romance of Habier, Mendelssohn's Prelude and Fugue in E minor, Schumann's "Des Abends," and a Scherzo of Chopin. These she played with a technique well high perfect, and interpreted in a highly praiseworthy manner, winning the hearty encomiums of the audience. The other artists who took part in the Concert were Miss Minnie Chamberlain (who has also passed through the College), Mr. Rootham, each contributing songs; Mr. Richard Gompertz, violin; Mr. W. H. Squire, a brilliant violoncellist, who received his tuition at the South Kensington establishment; Mr. Jacoby, viola; and Miss Chute.

Eight candidates entered the competition for the vacant scholarship on the 10th ult. Messrs. G. Riseley, D. W. Rootham, and John Barrett, the Examiners, awarded it to Miss Carrington, the daughter of the leader of the band of the Monday Popular Concerts. The young lady passed in singing, which branch of the art she has but recently taken up, having previously studied the pianoforte under Mr. Riseley.

The Bristol Musical Festival Society's singing classes re-started on the 14th ult., under encouraging auspices. In addition to the elementary, intermediate, and advanced grades, there have been added a ladies' class and a voice-training class. Messrs. Walter J. Kidner and Edward Cook are the Conductors, as heretofore.

On the 19th ult., the first Monday Popular Concert (orchestral) of a new season took place under the direction of Mr. George Riseley. The band, constituted as before of leading local players and others from a distance, displayed its former high standard of excellence, and performed Mendelssohn's "Italian" Symphony and Weber's "Oberon" Overture, among other pieces. They were given with spirit and artistic excellence. Miss Agnes Bartlett, a talented pianist, and Miss Greta Williams and Mr. Edwin Houghton, vocalists, who made their first appearance in Bristol, made each a favourable impression.

Sir George Edwards, treasurer of the Bristol Musical Festival Society, on the 21st ult., distributed the certificates won by the candidates who recently submitted themselves for examination in connection with the National Society of Professional Musicians.

The Bristol Choral Society, numbering 500 voices, and Mr. Riseley's band, gave an exceptionally fine performance of Haydn's "Creation" on the 23rd ult. The principal vocalists were Madame Albani, Mr. Lloyd, and Mr. Santley. H.R.H. the Duke of Edinburgh, who came to Bristol

purposely, was leader of the orchestra. For the soloists it may be said that they sang with their accustomed excellence of voice and artistic method. The choir, which had spent months in preparing what was already a familiar work to the majority of the members, delivered the choruses with remarkable finish, which redounded both to their credit and that of the talented and painstaking Conductor. An improvement was also effected in those recitatives which are generally supported by the violoncellos and basses by Mr. Riseley's having arranged the accompaniments for all the strings. The second part of the programme was also interesting. It contained C. H. H. Parry's "Blest Pair of Sirens," which received a spirited interpretation under the direction of the composer. Mr. Santley sang Schubert's "The Erl-King," the accompaniment to which he had himself arranged for the band, and conducted a new piece for orchestra—a "Cradle Song"—from his own pen. Madame Albani, who sang for the last time in England prior to her departure for America, contributed "Home, sweet home," and was enthusiastically cheered. Mr. Lloyd gave "Lend me your aid," of Gounod; and the band performed Wagner's "Tannhäuser" Overture and Berlioz's Hongroise March.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE musical season may be said to have commenced with the first of Dr. Collisson's rightly named Popular Concerts on the 13th ult. The Leinster Hall on this evening was crowded in all parts with an appreciative audience. The principal vocalists engaged by Dr. Collisson were Madame Alice Gomez, Miss Hutton (Contralto), Mr. Ludwig, who is sure of a welcome in his native city, Mr. Tivadar Nachéz, and the Queen Vocal Quartet of ladies, whose rendering of some Irish melodies met with much acceptance. Dr. Collisson, who conducted, made the announcement, amidst great applause, that he intends to organise a Musical Festival in Dublin in 1893. This is good news.

Dr. Collisson is also to be thanked for the three interesting Musical Lectures of the Rev. Mr. Haweis, which took place in the Leinster Hall on September 26, 28, and 29, and were well attended.

Two Italian Operatic Concerts, by arrangement between Mr. Michael Gunn and Signor Lago, were given in the Leinster Hall on the 19th and 20th ult., at which Mdles. Giulia and Sofia Ravogli appeared, supported by Signor Frisco (tenor), Signor Lorenzi (baritone), Miss Marie Douglas (violinist), and Signor Mascheroni (solo pianist and accompanist). The gifted sisters were heard together in Donizetti's "Addio" (in which they were encored), and in Caracciolo's "Rime popolari." Mdle. Giulia Ravogli also sang "Che farò" from Gluck's "Orfeo," and the "Habanera" from "Carmen," and Mdle. Sofia gave "Piano, piano," from "Der Freischütz," which awakened the greatest enthusiasm in the audience. The other artists were also much appreciated.

The Mozart Centenary has set our Musical Societies to work on the old master's reliques for their Autumn Concerts. The Dublin Musical Society is to give us the Twelfth Mass; the Dublin Choral Union the same in English; and the University Choral Society is preparing the "Requiem."

MUSIC IN EDINBURGH AND DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

WHAT promises to be an unusually busy concert season opened early on the 15th ult., with the first of Messrs. Paterson's Concert series. It is very seldom indeed that a "combination" of artists deserves such uniform eulogy as was the case in the Ysaÿe-Gérardy party. The sensation of the evening certainly was Master Gérard's wonderful violoncello playing, which seems to leave nothing for years to mature. His solos were rapturously applauded, and the delicious simplicity of his encore (Bach's Aria in D) was convincing proof of his artistic maturity. M. Ysaÿe's performance of Bach's Sarabande Double and Bourrée was one of the most notable feats in violin virtuosity which has ever been heard in Edinburgh. In Bruch's "Fantaisie Ecossaise," a brilliant Mazurka by Zarzkycki, and the showy

cheval de bataille, Wieniawski's Air Russe, M. Ysaÿe confirmed his claim to the first rank among violin artists. Herr Schönberger's technique leaves nothing to be desired, and a Hungarian Rhapsody of his own was as warmly received as brilliantly played. Madame Amy Sherwin's singing of two Schubert songs and Lassen's "Frühling" was particularly charming, and Miss Girtin Barnard's pleasant voice and excellent method (especially in a Dutch Lullaby, "Wynken, Blynken, and Nod") won her many friends. It would be wrong to omit mention of a most perfect accompanist, Mr. Waddington Cooke, whose sympathetic interpretation of his duties was even more marked than his technical skill. The concerted pieces were an early Mozart Sonata for violin and pianoforte, deliciously played, and a movement from Rubinstein's Trio in B flat, which was not so carefully nor so successfully performed.

Practically the same programme opened Messrs. Paterson's Dundee Subscription Concerts on the 13th ult., and attracted a good audience to the Kinnaird Hall.

On the 20th ult. Mr. Paderewski gave a Recital in the Music Hall, Edinburgh. It is a matter for regret that there was not a larger audience attracted to hear him, who must be called the greatest living pianist after Rubinstein. Throughout a long and arduous programme Mr. Paderewski only added to his fame, and the enthusiasm he evoked was unbounded.

On the 10th ult. Mr. Peterson's choir hazarded the chances of the weather and were rewarded by a magnificent afternoon for an open-air Concert given, by the kindness of Mr. and Mrs. George Baxter, on the beautiful lawn of Ashcliffe. Mendelssohn's Open-Air Music was naturally largely drawn on, and "Departure" was the most generally liked number in the programme. "Down in a flowery dale," Mr. F. Peterson's setting of "Bonnie wee thing," and Hatton's "Summer gale" divided the honours, where all were equally well sung. Mr. Peterson's arrangement of "God save the Queen," for unaccompanied voices, closed the programme, and Mr. Ross evidently expressed the hearty feelings of a large audience when he proposed thanks to Mr. Peterson for the successful performance of a daring feat, and hoped that a similar experiment would soon be attended with equal success.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE series of Concerts given by the Choral Union has commenced, and very auspiciously. The first for the season was given on the evening of the 14th ult., when the programme was in the safe charge of Messrs. Ysaÿe, Schönberger, Jean Gérardy, and Madame Amy Sherwin. Chamber music, pure and simple, was represented by three movements from Rubinstein's melodious Trio in B flat major with its insinuating scherzo. The *ensemble* was excellent, and later on the Belgian violinist showed his artistic perception of Bach and Handel, and again won the highest encomiums by reason of his unerring intonation and purity of style. He was, perhaps, unfortunate in selecting Max Bruch's "Fantaisie Ecossaise" as a vehicle for the display of his acquisitions. The composition does not overflow with inspiration, though the audience followed with manifest interest the local colour as it occurs to the Teutonic mind. The reception accorded Master Jean Gérardy was also exceedingly cordial, and the opinions formed elsewhere of the youngster's wonderfully matured style were endorsed to the full. Mr. Schönberger has likewise made many friends here, and there was only one opinion as to the good taste displayed by Madame Sherwin in her selection of songs—examples of Schubert, Dvorak, and Lassen, sung in sympathetic style.

Last month's miscellaneous Concerts were more or less interesting. "Nikita" and party came to St. Andrew's Hall, and made an impression of a well enough known character; and the Glasgow Quartet opened its season on the 16th ult. The players had again a cordial welcome; but many folks still marvel at the prominence accorded foreign instrumentalists, when it is remembered that excellent material can be had in our own country. The syllabus of the Glasgow Society of Musicians came out the other day, and the friends who have agreed to lecture during the

approaching winter are all very welcome. They include Mr. Julius Seligmann, the esteemed President, and Mr. James Richardson, one of Glasgow's most respected masters.

The sudden and unexpected death of Dr. W. A. Barrett will rob the Society of one of its most interesting Lecturers, and his friends in Glasgow will deeply deplore the loss of a clever musician and genial companion.

At Mr. Paderewski's Recital, on the 19th ult., the Polish pianist submitted an excellent programme, but the audience, unfortunately, was not so large as it ought to have been. Mr. Sarasate and Madame Bertha Marx were announced to give a Recital on the 26th ult., and with a programme which included Dr. A. C. Mackenzie's "Pibroch" for solo violin. The brilliant composition has already secured high favour in Glasgow.

The Glasgow Academy Choir, over which Mr. John McLaren so worthily presides, have taken up Mr. J. Moreimton's interesting Cantata "King Arthur," and remarkable progress has already been made with the work.

programme. There is also the long-established Wirral String Orchestra, conducted by Mr. Schiever, at Birkenhead, and half-a-dozen or more less important instrumental organisations are to be found in the city and suburbs.

During the past month Mr. Paderewski gave a couple of Recitals, the second being evoked by the wonderful reception accorded the pianist at the first, and in the immediate future quite a number of Concerts of the ballad order are announced. So also are a series of Chamber afternoons at the Art Club by the Schiever Quartet, and Subscription Concerts at Bootle, Liscard, West Kirby, and elsewhere.

The annual distribution of certificates, &c., granted at this centre by Trinity College, London, took place on the 24th ult., under the auspices of the Mayor and Mayoress. Mr. J. J. Monk was, as usual, in charge of affairs; and addresses were delivered by Dr. E. H. Turpin and Mr. C. B. Willing.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SWEET sounds now float around us, and we seem to have plunged into the very heart of the festive season. Our central and suburban choral societies are vigorously setting about their work, and all is bright and promising among those bodies of enthusiastic amateurs upon whose eagerness to become acquainted with all that is new and good our progress so largely depends. At the larger and more expensive ventures the prudence of adhering to well-known and generally popular compositions is weighed, perhaps too cautiously and exclusively; but the societies which consider chiefly the interest and delight of their members, and are not much fettered by pecuniary necessities, can afford to move out of the beaten track and may dare to be so far free as to essay the modest production of works which would, as yet, fail to attract a large general audience. By their efforts the way is being prepared steadily for a wider appreciation of the vast strides which musical knowledge is making amongst us. In due course it will be pleasant to report the manner in which the best of our district choirs and bands beguile the tedious hours of the winter evenings.

Very energetic efforts are being made to revive the glory of the Gentlemen's Concerts, which claim to be the oldest institution of the kind in the North, if not in the whole of England. Many years ago a great mistake was made by a committee utterly incapable of perceiving the signs of the times, and the Concert-hall has ever since been gradually losing its prestige. Steadily the subscription list has diminished, and the capital fund has been drawn upon to support the annual expenditure. The efforts of a more energetic body of directors have failed to re-establish the Society in its old place in the public esteem. But, nothing daunted, they are now exerting themselves in a manner which, at any rate, deserves to be successful. The charming hall, with its admirable saloon and comfortable surroundings, has been decorated with a taste which was very warmly praised at the crowded gathering on the 12th ult., when, with a blending of pleasant music and conversation, the season opened. Some excellent violin playing by a new resident here, Miss Von Zerdahelyi, with Mr. Marmaduke Barton's rendering of Schumann's "Papillons," the sympathetic singing of Purcell's "I attempt from love's sickness to fly," by Miss Frederika B. Taylor, and the exhibition by Mr. Horsfall of a fine bass voice which ought to be cultivated, served to set everybody in good humour and to kindle the warm hope that it is not too late to re-awaken much of the old pride in an institution formerly playing so large a part in Manchester musical life, and which may, perhaps, yet be fated to preserve it during the crisis, which must come sooner or later. And the success of the opening night was carried still farther by the kindness of the Mayoress (Mrs. Mark), who, on the afternoon of the 20th ult., gathered around her at the Town Hall a bevy of ladies who may be supposed to be specially interested in the continuance of assemblies having fully as great social as musical charm.

At St. James's Hall Mr. Barrett has commenced well, providing for his first Concert a strong party, including Messrs. Ysaie and Schönberger, with the wonderful boy violoncellist, Jean Gérardy, and Madame Amy Sherwin and Miss

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

AS seemed to be foreshadowed in the initial circular, and according to practice which has unfortunately prevailed of late, the present season of the Liverpool Philharmonic Society promised to be of but little interest. The latest intelligence, however, furnishes one particular exception. The one bright spot in the entire prospectus is the final Concert, for which Dvorák's "Requiem" is announced. Gade's 3rd Flat Symphony, which is familiar as a household word, occupied the place of honour at the first Concert, given on the 13th ult., and a Haydn Symphony was announced for the 7th. The soloists engaged for these Concerts respectively were Miss Macintyre and Mr. Paderewski, and Mr. E. Lloyd, and Master Gérardy.

The Mount Pleasant Choral Society, conducted by Mr. V. Lee, is practising Sullivan's Festival Te Deum, and two new choral societies have recently been organised, one at St. Michael's, under Mr. T. C. Jones, and another at Jefferson Park, under Mr. T. H. Kinsey. The last-named is rehearsing Dr. Parry's "Judith," and this seems to be about the only thing in the way of even *quasi*-novelties that has been taken up in this locality; while in Birkenhead he St. Cecilia, under Mr. Appleyard, has undertaken the revival of "St. Paul." Also on the Cheshire side the Rock Ferry Society, under Mr. Pemberton, has programmed Mendelssohn's "Hymn of Praise," Smart's "Bride of Junekerron," and J. F. Bridge's "Callirhoe," while at the other end of the same peninsula the Wallasey Society, under Mr. John Ross, have taken in hand Cowen's "St. John's Eve." The Runcorn Musical Society are preparing Rossini's "Stabat Mater" for Christmastide.

Late in September, on the 28th and 30th respectively, and at the churches of West Derby and All Saints, there were important musical services. At the former Sullivan's "Prodigal Son" was given, under Mr. T. J. Hughes, and the latter Haydn's "Creation" was performed for the second time recently, under Mr. R. Lee. On the 22nd ult. a lengthy selection from Handel's "Messiah" was given at St. Nathaniel's, under the conductorship of Mr. H. Jennings.

The Liverpool Sunday Society held the inaugural meeting of the present session on the 18th ult., at the Botunda Lecture Hall. The programme was provided by the Sunday Society orchestra, a band of forty professional reformers, together with Madame Florence Dick and Mr. John Henry, vocalists, and Miss L. Ross, solo pianist, the latter performing Mendelssohn's G minor Concerto. Mr. T. J. Jennings conducted, and there was an audience of about twelve hundred.

If Liverpool is not as progressive as might be desired in regard to choral music, in orchestral work this city may be said to take a very important position. On the 24th ult. the Societa Armonica, established in 1847, gave its ninety-third concert under Mr. C. Cafferata, and on the last day of the month just concluding the Liverpool Orchestral Society, under Mr. A. E. Rodewald, announced a comprehensive

Girtin Barnard as vocalists. On the 14th ult. Herr Paderewski's playing proved so attractive that he had to return on the 24th and bid farewell to his many admirers at a Concert enlivened and diversified by the charming ballad singing of Madame Clara Samuëll and Mr. Plunkett Greene.

At the Free Trade Hall Mr. G. W. Lane commenced, on the 21st ult., a series of Wednesday evening Concerts upon a far higher plan than heretofore; and there is no doubt that he has judiciously chosen a night on which, generally, there are not many musical attractions, and when the half-holiday, now becoming so well established here, leaves a large number of people free to seek relaxation and amusement. Madame Patey made her first appearance in Manchester since her return from the East, and was warmly received.

The Vocal Society, under Dr. Watson, resumed public work on the 14th ult., giving Gade's "Crusaders" and an Anthem by Mr. John Wrigley; and from the notice of our regular artistic treats we may by no means omit Mr. Pyne's excellent Organ Recitals at the Town Hall, nor Mr. Cross's Popular Entertainments at the Association Hall.

But, adding to all this that Master Sharples gave an Organ Recital at St. Peter's Church on the 20th ult., it will be seen that Manchester musicians are not altogether idle, while eagerly awaiting the return of Sir Charles Hallé, and such a performance of the C minor Symphony (I need not say whose) as his band can give us.

Among the flying visits of artists with whose terms ordinary speculators are unable to grapple we welcomed the sisters Ravogli on the 22nd ult. (at the Concert of Messrs. Forsyth), and on the 30th ult., for "auld acquaintance sake," cheered Madame Patti, who was brought by Messrs. Hime and Addison.

For the present a simple record must suffice of the first appearance here of the London Military Band—an event of peculiar interest in this district, where brass and reed bands abound.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sacred Harmonic Society and Philharmonic Society promise great things to their patrons, and we may look forward to greater excellence in choral work than Nottingham has ever known. The progress in choral singing here is remarkable and is due largely to the efforts of the Conductors of these Societies—Mr. Adcock and Mr. Marshall-Ward. In fact, it is becoming an axiom of concert management in this town that none but the best music, well performed, will draw. May this prove to apply in the case of Mr. Allen's Popular Chamber Concerts, which new venture deserves success. His first Concert was given on the 19th ult., the artists being the Schiever Quartet and Miss Cantelo. Miss Cantelo displayed the highest qualifications in the Schumann Quintet and in the pianoforte part of Beethoven's Violin Sonata in F. Herr Schiever's violin playing is marred by exaggerated expression. The attendance at this Concert was not encouraging. Perhaps the unusually early hour and tempestuous weather may have accounted for this.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

AFTER the stagnation of the summer, the past month has witnessed an active revival in musical matters, and there is every indication of an exceptionally busy winter season. The number of miscellaneous Concerts promised is unusually large, among the most interesting being the Concert parties headed respectively by Madame Patti, Mr. Sarasate, Sir Charles Hallé, and Dr. Joachim. One or two Orchestral Concerts are announced, and Mr. Reynolds's excellent series of Subscription Chamber Concerts will be resumed. The prospectuses of the various local choral and instrumental societies are now issued, and the works to be performed show an increase in number if not in interest. Novelities are, as usual, conspicuous by their absence, the selection committees evidently preferring to rely upon familiar works. The Amateur Musical Society announces Sullivan's "Light

of the World," to be given in December; for the spring Concert a Festival novelty will doubtless be forthcoming. Mr. A. R. Gaul's new Cantata, "The Ten Virgins," is to be introduced to the town by the Heeley Harmonic Society, a suburban association that has done good work in bringing forward new compositions. The same Society also announces Coward's "Story of Bethany." The Musical Union will likewise perform Mr. Coward's work, and at the second Concert Spohr's "Last Judgment" will be rendered. The St. Cecilia Society promises "Israel in Egypt," "Messiah," and "St. Paul." The Choral Union will give a Concert performance of "Gounod's" "Faust."

The Collegiate Orchestral Society gave the first Concert of the season on the 26th ult., playing Mozart's Symphony in D major, Overtures to "Fidelio" and "Athalie," and Sullivan's "Henry VIII." music. Mr. S. Suckley conducted, and Miss Maggie Davis was the vocalist.

Mr. E. P. Reynolds's series of Chamber Concerts were inaugurated on the 28th ult., too late for detailed notice in this letter. A Concert of more than ordinary interest took place on the 29th ult., when Messrs. W. H. Peasegood and J. H. Parkes gave their annual Pianoforte and Violin Recital. Mr. Parkes, a talented local violinist, was announced to play, for the first time in Sheffield, Dr. MacKenzie's "Pibroch."

MUSIC AT BERLIN.

(FROM OUR OWN CORRESPONDENT.)

ON Monday, the 19th ult., a regular Patti crowd crashed into the Philharmonic to listen to Madame Sembrich, who is now settled in Berlin, and much adored by the musical public. The occasion was a performance of Schumann's "Das Paradies und die Peri" by the Stern'scher Gesangverein, conducted by Professor Gernsheim. It must not be supposed that Madame Sembrich as the *Peri* in any way recalled the Sembrich we know in England, the brilliant, operatic soprano, revelling in the florid passages of *Lucia's* mad scene. The part of the *Peri* is painted by Schumann in quiet, almost sombre, colours, and much of the music would seem better suited to a mezzo than to a genuine soprano; and indeed it was in this portion of her task that Madame Sembrich was perhaps most satisfactory, her lower register proving deliciously full and sweet, as shown in the first solo, "Wie glücklich sie wandeln," and in the slow suave passage, "Ich kenne die Urnen." This was the first time that Madame Sembrich had sung the part, and her every note was followed with critical appreciation by the audience, not a few of whom had ineffaceable memories of Jenny Lind in the same work. Vocally, Madame Sembrich came triumphant through the severe ordeal; but that she altogether succeeded in realising the half-angelic, half-earthly being conceived by Schumann cannot be asserted. Her singing of the lovely slumber song over the bodies of the youth and maiden came very near perfection, while the solo "Sei dies mein Geschenk" (sung together with the spirited chorus "Heilig ist das Blut") showed that her higher notes retain all the power and much of the sweetness of former years. Herr Wulff, whose beautiful tenor voice has received the advantages of Stockholm training, did much with a thankless part, a great deal of which would lie low for a baritone, and Fräulein Amann and Herr von Milde completed an excellent quartet. The performance, as a whole, was good, though the orchestra was often too loud in accompanying the solos, while the choir made up in intelligence what they lacked in tone.

The month has brought few events of general interest; the Opera House, where Wagner and Mozart have provided by far the greater portion of the musical fare, the performances of "Tristan" and "Tannhäuser" gaining a special interest by the presence of Frau Sucher and Herr Godehus. "Carmen" has been given for the sake of Frau Römer Goetze, of the New York Metropolitan, who made a great success as Mérimée's wilful heroine.

The performance of Nessler's "Trompeter von Säckingen," on the 16th ult., gave Herr Rud. Oberhauser the opportunity of taking farewell of his audience in his favourite rôle of *Werner*, which he has sung over a hundred times. Herr Oberhauser, who has been for many years attached to the Berlin Opera, is still in possession of his powers, and will devote himself, for the future, to Concert

A FOUR-PART SONG.

"I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet
The words repeat

Of 'Peace on earth, good-will to men.'—LONGFELLOW.

Words by S. CHILDS CLARKE,
Vicar of Thorverton, Devon.

Composed by ARTHUR HENRY BROWN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

SOPRANO. *mf* From out the dim and distant

ALTO. *mf* From out the dim and distant

TENOR. *mf* From out the dim and distant

BASS. *mf* From out the dim and distant

PIANO. *mf* *mf*

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day .. of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day .. of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day .. of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day .. of all the

mf *mp*

year, Once more we greet thine ad-vent here, Thou brightest day, . . thou brightest,

year, Once more we greet thine ad-vent here, . . Thou brightest day, thou brightest,

year, Once more we greet thine advent here, Thou brightest day, thou brightest,

year, Once more we greet thine advent here, Thou brightest day, thou brightest,

f

rall. *a tempo.* *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *fa tempo.* *mf*

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

circled thou with ha-lo bright! *mp* Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! *mp* Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! *mp* Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! *mp* Men greet thee, when thou dost ap - pear, As brightest

day . . of all the year, Men greet thee, when thou dost ap - pear, . . As brightest

day . . of all the year, Men greet thee, when thou dost ap - pear, . . As brightest

day . . of all the year, *f* Men greet thee, when thou dost ap - pear, As brightest

day of all the year, *f* Men greet thee, when thou dost ap - pear, As brightest

rall. *a tempo.* *mf*

day, . . as brightest, brightest day of all the year. *Now fondest*

rall. *mf*

day, as brightest, brightest day of all the year. *Now fondest*

rall. *mf*

day, as brightest, brightest day of all the year. *Now fondest*

rall. *f a tempo.* *mf*

day, as brightest, brightest day of all the year. *Now fondest*

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mp.

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp.

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp.

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp.

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mf *mp*

(4)

day . . of all the year, To young and old is ev - er dear, The brightest

day . . of all the year, To young and old is ev - er dear, . . The brightest

day . . of all the year, To young and old is ev - er dear, The brightest

day of all the year, To young and old is ev - er dear, The bright-est

f

rall. day, . . the brightest, brightest day of all the year. *mf* O day of

day, the brightest, brightest day of all the year. *mf* O day of

day, the brightest, brightest day of all the year. *mf* O day of

day, the brightest, brightest day of all the year. *mf* O day of

rall. day, the brightest, brightest day of all the year. *mf* O day of

rall. *mf*

peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since

peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since

peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since

peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since

thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee - brightest

thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee - brightest

thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee - brightest

thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee - brightest

day . . of all the year, . . Long may pos - te - ri - ty re - vere Thee - brightest

day . . of all the year, . . Long may pos - te - ri - ty re - vere . . Thee - brightest

day . . of all the year, Long may pos - te - ri - ty revere Thee - brightest

day of all the year, Long may pos - te - ri - ty revere Thee - brightest

day, . . thee - brightest, brightest day of all the year.

day, thee - brightest, brightest day of all the year.

day, thee - brightest, brightest day of all the year.

day, thee - brightest, brightest day of all the year.

day, thee - brightest, brightest day of all the year.

rall. *f a tempo.*

ing. Other repetitions have been "Oberon," "Czar und Zimmermann," "Der Troubadour," and "Ein Maskenball."

A brilliant house, including the Emperor and Empress, testified to the interest which was felt in the production, on the 21st ult., of Mascagni's "Cavalleria Rusticana." The opera is not altogether new to Berlin; the honour of its introduction here belongs to Herr Angelo Neumann, who introduced it with an excellent *ensemble* at the Lessing Theatre last July. The success which it instantly obtained was quite extraordinary, and since then the famous Intermezzo has been included in every Concert programme in which it could, with any propriety, find a place. Indeed, throughout the length and breadth of Germany the impression produced by Mascagni's picturesque and passionate work has been phenomenal, and signs are not wanting of a partial reaction among the critics against the almost extravagant praise which has been lavished on it. However, last night's performance was but a repetition of the wonted success which attends this work, even to the enforced scoring of the Intermezzo, an indulgence rarely permitted in this Opera House. To speak briefly of the representation, Frau Sucher was excellent as *Santuzza*, Frau Stadlgründl Fräulein Rothausen more than efficient as *Lucia* and *ola*, while the parts of *Turiddu* and *Alfo* were unevenly played by Herren Betz and Sylva. The alternative cast is as follows: *Santuzza*, Frau Pierson; *Lola*, Fräulein Dietrich; *Turiddu*, Herr Rothmühl; *Alfo*, Herr Bulsa.

Although the concert season proper can scarcely be said to begin till the return of Von Bülow, who resumes his post as Conductor of the Philharmonic Concerts on the 26th inst., there has been no lack of concert music of all kinds. Of first importance for the musical life of Berlin must be reckoned the Popular Concerts by the Philharmonic Orchestra, under Herr Rud. Herfurth. Every Sunday, Tuesday, and Wednesday the fine hall of the Philharmonic is crowded by what is, perhaps, the most extraordinary audience in Europe—men and women of the upper and lower *bourgeois* classes, who buy their tickets at six shillings a dozen, bring their sandwiches with them, call freely for their beer, and yet sit in perfect silence and the innumerable small tables and listen with calm enjoyment to a three or four hours' programme, chiefly of Wagner, Mozart, Haydn, and Beethoven, where any less musical name than Rubinstein rarely finds a place. To be a typical programme, the performance on Wednesday, the 21st ult., began with Mendelssohn's Overture "Die schöne Melusine"; next came the Chaffreisauber music from "Parsifal"; then Saint-Saëns's *nocturne* Concerto in G minor, played by Fräulein Eisele, which ended Part 1. Part 2 was devoted to Mozart's "upster" Symphony; while Part 3 opened with the lude to "Lohengrin," and ended with Beethoven's rich from "The Ruins of Athens," including some *nocturne* pieces for Fräulein Eisele by Chopin and Rubinstein. The Tuesday Concerts are, as a rule, more severely musical, while in the Sunday performances, which last a six to ten o'clock, rather more license is allowed.

Mr. Joachim and his colleagues, Herren De Ahna, Wirth, Hausmann, resumed their famous Quartet evenings on 14th ult., when Haydn in B flat (Op. 76, No. 4), Mozart in B flat, and Beethoven in E flat (Op. 127) were given. The innumerable *Lieder-Abende* and *Klavier-Abende*, in the course of the month by soloists talented or otherwise, must be singled out for special mention the *Pianoforte Recitals* in the Singakademie of Mdle. tie v. Posnansky, of St. Petersburg, an eighteen-old pupil of Anton Rubinstein. On her first appearance, on the 15th ult., Mdle. Posnansky achieved a great and deserved success in Chopin's B minor Sonata (58), pieces by Bach and Scarlatti, and Beethoven's thirty-two Variations in C minor, her performance of last-mentioned work being particularly fine. The met with equal success at her second Concert, where she played Schumann's "Davidsbündler," Bach's *matic Fantasia*, and Beethoven's Sonata in A (Op. 101). It is a little doubtful that Mdle. Posnansky's position in the future should be of the very highest. London audiences before long have a chance of judging of her talent, as Hermann Wolff is arranging for her appearance in during the next spring season.

MUSIC IN DRESDEN.

(FROM OUR OWN CORRESPONDENT.)

HERR TRENKLER recently performed Beethoven's C minor Symphony at his first Symphony Concert at the Dresden Gewerbehause. His wise adoption of the old *Allegro tempo*, according to the composer's indication, has been variously criticised. The reviewer of the *Anzeiger* has cited his personal experience of Mendelssohn, Rietz, Gade, and Krebs as followers of the printed text, which sounds somewhat like breaking a fly upon the wheel. Herr Trenkler also adopted the pause for a whole bar which so many have wished to omit. The whole performance would have been well worth a visit, even at London prices; but when it is considered that 7½d. is the entrance money, one is inclined to say they do these things better, as they certainly do them cheaper, in Germany. The Gewerbehause orchestra consists of fifty performers—ten first violins, six second, and four violas. The strings are (contrary to one's ordinary experience of Saxon bands) the most praiseworthy portion of the whole, the brass is worthily represented, and the wood is the weakest; an admirable harp-player (this year of the masculine gender) completes an artistic *ensemble*. Besides such numbers as Mendelssohn's "Meerestille" and the "Zauberflöte" Overture, novelties have been given with unusual profusion. The attention of English Concert-directors may be drawn to "Rhine Pictures," a new Suite by Schumacher, which was finely given by Herr Trenkler's band, and is well spoken of by the critics, at all events, as far as the first three numbers (comprising an effective Serenade) are concerned. The last number, described as representing a feast of rustics, is common and unworthy of the earlier ones. No excerpts from "Ivanhoe" have yet been heard in Dresden, but Herr Trenkler's programmes have comprised two Sketches by one English composer, "Slovanka," a Bluettes for orchestra, and a Scherzetto, both by Edward Cutler. The Dresden press, which is remarkably impartial as regards nationality, speaks of these two little pieces with favour.

The performance of "La Cavalleria" here has probably been one of the best which has yet been given. The influence of Herr Schuch over his orchestra is similar to that of the late Sir Michael Costa or Herr Richter. This is seen emphatically when two conductors succeed one another at the desk, as is often the case here. One fancies oneself in another theatre, so strikingly do new forces start into life when Schuch appears. He spent a considerable time studying the score with the composer in Naples, and therefore it must be assumed that his reading is correct, involving, as it does, the boldest liberties—the fusion of two bars into the time of one, the most sensational transition from one *tempo* to another, &c. Fräulein Malten alternates with Frau Wittich as the representative of the betrayed peasant girl. Neither lady presents a thoroughly complete illusion; the first-named especially, who in this year in splendid voice, was anything but the artless maiden contemplated by the librettist and indicated by the music; the men, however (Herr Anthes as the village *roué* and Herr Scheidemantel as the postillion), were perfect. Persons seeing the latter artist for the first time would hear with incredulity that he was identified with such heavy parts as the Duke in "Lucrezia Borgia" or the gloomy Holländer.

MUSIC IN AMERICA.

New York, October 15, 1891.

THE annual Musical Festival of Worcester, Mass., took place during the last week of September, and was, from an artistic as well as from a financial point of view, a great success. The scheme included four large and important choral works and a great number of orchestral works, some entirely new, and some new to the Festival audiences. In fact, it was generally acknowledged that this Festival was musically the most important ever given in Worcester, and the programme was a great credit to the committee which had composed it. Bruch's Cantata "Arminius" was the work performed at the first Concert. It seems to be a great favourite with Worcester audiences, as this was the third time of its appearance at these Festivals. The title part was assigned to a new-comer, Mr. Heinrich Meyn, a young German baritone, who has only recently settled in

this country. He has a sympathetic and sonorous voice, and rendered his part satisfactorily. The greatest enthusiasm of the evening was caused by the re-appearance of Signor Campanini in the tenor part of the Cantata. This was said to be the first time that this popular tenor had sung in the English language on the Concert platform, an accomplishment which he is supposed to have acquired during the past twelve months. Miss Lena Little also filled her part of the *Priestess* most satisfactorily, and the chorus and orchestra did well, under the conductorship of Mr. Zerrahn.

The second Concert was devoted to the performance of six compositions which, all but one, were new to Worcester. Schumann's D minor Symphony, two movements from Tchaikowsky's Fourth Symphony, Saint-Saëns's Violoncello Concerto (admirably played by Mr. Victor Herbert), and four movements from Grieg's popular "Peer Gynt" music were the principal numbers of the programme. Mrs. Julia L. Wyman and Mrs. S. C. Ford made their re-appearance in some arias and songs.

The third Concert was one of the most interesting of the series, because it comprised the first performance in this country of Dr. J. F. Bridge's dramatic oratorio "The Repentance of Nineveh," and the first appearance, after a long absence, of Madame Nordica. Dr. Bridge's work was very much liked, and proved a genuine success. The solo parts were magnificently presented by Madame Nordica, Mrs. Carl Alves, Mr. Herbert Johnson, and Mr. Carl Duff; and though the chorus was in places rather weak and uncertain, the orchestra helped to make the performance of the work generally satisfactory. The evening began with a fine performance of Gluck's Overture to "Iphigenia," after which Mrs. Carl Alves sang Rubinstein's dramatic scena "Hagar in the desert." The fourth Concert was again made up almost entirely of novelties, the most interesting of which proved to be an Orchestral Suite by MacDowell and a Dramatic Cantata by Victor Herbert called "The Captive." The latter work, though inadequately performed on account of insufficient rehearsals, proved to be a composition of great merit and originality, though the subject of the poem hardly warranted the highly dramatic conception which the composer had put upon it. A Mass, written by G. Arthur Adams, opened the Concert. The fifth Concert, generally alluded to by the audience as the "artists' night," and considered to be the special Concert of the Festival, served principally to re-introduce all the important artists engaged, and also to provide a place for the inevitable Wagner programme. The programme for this Concert was a long and varied one, made up of all kinds of popular arias and virtuosic pieces, but contained no novelties. The last Afternoon Concert was made interesting by the appearance of the celebrated pianist, Mr. Franz Rummel, who gave a splendid performance of Rubinstein's D minor Concerto. The rest of the programme was made up of Dvorák's D minor Symphony, and an Orchestral Rhapsody by Lalo. Handel's "Israel" was performed at the last Concert of the Festival, and gave a dignified ending to a series of interesting Concerts. The performance was spirited in every part, soloists, chorus, and orchestra vying with each other in the excellence of their work, the whole being a great testimonial to the skill and energy of Mr. Carl Zerrahn, who has been Conductor of these Festivals for twenty-five years. The Festival Society and members of the chorus and some others interested in the success of these Festivals had made up for this occasion a purse of \$1,500, which was presented to Mr. Zerrahn by the President of the Society as a well deserved tribute for his untiring efforts and indefatigable labours in the interests of this Society.

A NOTEWORTHY example of the interest and patronage now being bestowed upon music by the London civic authorities was afforded on the 17th ult., when the Lord Mayor and Lady Mayoress, together with the Sheriffs, attended a Students' Concert at the Guildhall School of Music and presented a number of prizes to successful pupils in the Institution. It was further worthy of record that the majority of these gifts emanated either from well-known citizens or from civic bodies. In the performance which preceded the presentation some highly commendable

examples of dawning ability were displayed, notably by Miss Amy Sargent in "Roberto, o tu che adoro," Miss Jessie Hudleston in "Bel raggio," and Mr. Frederick King in a violin solo by Wieniawski. Miss Kate Augusta Davies was an admirable accompanist. Mr. H. West Hill, the respected Principal of the School, seems to have fully recovered his health and was enthusiastically applauded on his appearance at the Conductor's desk.

At a Court of the Worshipful Company of Musicians, held at the Guildhall on the 20th ult., Miss Ethel Sharpe, scholar of the Royal College of Music, was presented with the silver medal of the Company. In the evening the Master (Mr. W. M. Wilkinson), the Wardens (Mr. R. B. Warrick and Professor Bridge), and the Clerk (Mr. John T. Theobald) received a large company to dinner at the Albion, Aldersgate Street. During the evening Miss Sharpe performed Schumann's Novlette in E and Liszt's Concert Study in D flat, and was warmly applauded. Miss Sharpe, who is a native of Dublin, gained an open scholarship at the Royal College of Music for pianoforte playing at the age of sixteen, and has since studied under Mr. Franklin Taylor.

The first of a course of Sunday afternoon Music Hours was given at St. Andrew's Church, Stockwell, on the 18th ult. The Organist was Mr. Herbert A. Keene (Organist of the Church); the violinist, Mr. Harry Smith; and the vocalists, Master Theodore Monro (soprano), Mr. Keaz Colwell (tenor), Mr. Sturley Chutter (bass). The organ solos included "Harvest Festival March" (Hill), Andante in B flat (Hopkins), and Smart's Festive March in D. The violin solo was Beethoven's Romance in F, and the vocal solos were "If with all your hearts" and "Is not His word like a fire" ("Elijah"), and "With verdure clad" ("Creation"). The Music Hours will be continued until the 8th inst.

A CROWDED audience was present at Mr. Percy Notcutt's Concert in St. James's Hall on the 26th ult. The entertainment, however, was of that composite order which demands little or nothing in the way of criticism. A large number of well-known artists took part in the programme, including Miss Macintyre, Miss Meredith Elliott, and Messrs. McGuckin, Ben Davies, Oswald, Santley, and Clifford Harrison. Master Max Hambourg and Master Jean Gérardy also appeared, and both showed improvement in their respective instruments. A new and rather pretty song, "Love's Omniscience," by Mr. Oliver Notcutt, was introduced by Miss Macintyre, and met with a favourable reception.

On the 18th ult. Macfarren's Oratorio "St. John the Baptist" was given at St. John the Evangelist, Waterloo Road, when the solos received effective treatment at the hands of Miss Florence Monk, Miss Mary Tunnicliffe, Mr. Joseph Gostick, and Mr. Frederick Winton, the choruses being contributed by the Oratorio Choir of the Church, under the baton of Mr. S. S. Martyn. Mr. Henry J. B. Dart presided at the organ, and Mr. W. Fraser at the pianoforte. Organ Recitals with popular programmes have been given at this Church on each Monday evening in September and October. They have attracted large audiences and will probably be made a permanent feature. The player has been Mr. Henry J. B. Dart.

THE members of the Musical Guild will give a series of four Concerts of chamber music (the sixth) in the Town Hall, Kensington, in November and December. The programmes of the series will include the following works: Rheinberger's Nonet (strings and wind), Mendelssohn's Octet (strings) in E flat (Op. 20), Brahms's String Quintet in F (Op. 88), Dvorák's Pianoforte Quintet in A major (Op. 81), Schubert's Quintet ("Trout") in A major (Op. 114), Beethoven's String Quartet (Op. 59) in C, Brahms's Pianoforte Quartet in C major (Op. 60), Beethoven's Pianoforte Trio in D major (Op. 70, No. 1), Schumann's Märchenbilder (pianoforte and viola), and others.

MR. FRANK PRIDMORE (by permission of Mr. D'Oyly Carte) gave a very successful Concert on Thursday, the 8th ult., at St. Ann's Hall, Thorburn Square, when he was assisted by Mesdames Phyllis Hope, Agnes Jackson, Annie Smith, Rose Moss; Messrs. Herbert Sims Reeves, Fred Frampton, J. A. Smith, Wm. Dannell, and the Linda

lee Club. Mr. Beaufort Mitchell gave a violin solo, and Miss Primrose was the accompanist and solo pianist. The all was well filled and the audience appeared to be thoroughly satisfied, greeting nearly every number with much applause.

In connection with the election of Alderman Evans to be Civic Chair, we learn that the Cardiff National Welsh choir have been engaged to take part in the musical programme at the Guildhall on the 9th inst. The Lord Mayor lect is a native of the principality, and, as a natural consequence, is interested in "these sweet singers of Wales." The ladies of the choir are attired in the picturesque costume of their native land.

A PIANOFORTE Recital—or, more strictly speaking, concert—was given by Miss Emily Upton, at the Steinway hall, on the 26th ult. The young executant displayed proficiency in various minor pieces by Beethoven, Schumann, Mendelssohn, and Schubert, but her programme did not clude any works of magnitude. She was assisted by her pupil, Miss Lottie Timmins, in Chopin's Rondo for two pianofortes (Op. 73), and some songs were agreeably rendered by Miss Marion Godfrey.

At a meeting of the Guild of St. John the Baptist, Altham Abbey, held in the York Hill Schoolroom on the 19th ult., a paper was read on "Singers and Ringers," by Mr. Henry Ridgway. A small choir, consisting of ladies and gentlemen of the neighbourhood and boys from St. John's and St. Mary's churches, sang illustrations from Lloyd's tainer, Mendelssohn, Barnby, &c., under the direction of the Lecturer. The Rev. C. Watson was in the chair.

The Local Committee of Trinity College, London (Newcastle Centre), has just been re-constituted, and consists of the following gentlemen:—Mr. G. W. Dahyons, South Shields (chairman); Dr. Rea, Mr. W. J. Ions, and Mr. John Nicholson, Newcastle; Mr. L. Winstone, yemouth; Mr. R. Seaton, Hexham; Mr. Petrie, Jarrow; and Mr. M. Fairs, South Shields, who has been appointed secretary in succession to Mr. C. F. Lloyd.

GAUL'S "Ruth" was sung at Holy Trinity Church, Upper Tooting, on Sunday afternoon, the 18th ult., with organ and instrumental accompaniment; the choir being directed by that of St. Paul's Church, Clapham. Messrs. Lusgrove Tufnail, C. Dungeate, and Masters Barnes and they sang the solos; Mr. Geo. Minson presiding at the organ. Mr. Alfred Physick (the Organist of the Church) conducted.

The West London Choral Association held its annual reunion on the 5th ult., in Exeter Hall. The programme included "By Babylon's Wave" (Gounod), "The spirit of song" (Cowley), and "Forward gaily" (McBurney). Short addresses were given by Mr. A. L. Cowley and Mr. J. Chapple. Mr. W. Holmes conducted.

Two Organ Recitals were given at the Congregational church, Bethnal Green, by Mr. H. W. Dunkley, on September 27 and 28. The vocalist was Miss E. Hopkins, and the programme consisted of selections from Handel, Sullivan, Wallis, Braga, Clark, and Parker.

THE annual banquet of the Church Choir Guild was held at the Holborn Restaurant, on Monday, the 5th ult., by the Very Rev. F. Pigou, D.D. (President of the Guild), the chair.

A PERFORMANCE of Mendelssohn's "Elijah" was given at Christ Church, Lancaster Gate, on the 22nd ult., under the direction of Mr. James Bates (Choirmaster).

MISS MAY WORRELL, daughter of Madame Worrell, is awarded a violin scholarship at the South London Institute of Music.

REVIEWS.

A Collection of Songs and Madrigals. By English composers of the fifteenth century. [Bernard Quaritch.]

THERE is a growing interest in the labours of English musicians of all times, and the Council of the Plain-song and Medieval Musical Society deserve the thanks of all who love to trace the progress of art by existing monuments.

The handsome volume which contains a few specimens of the musical compositions produced at the end of the fifteenth century, as the first instalment of a series of like works, should command extensive patronage and support. There is an excellent and learned preface, describing the character of the songs inserted in the book, with clear descriptions of the notation, the modes, and other particulars concerning the method of composition prevalent in the far away days when the music was new and had, doubtless, a living influence. The original text, with its antiquated spelling, is given separately, the verses printed with the music have been modernised. How far this is an advantage those may guess to whom the orthography of the fifteenth century is still somewhat puzzling. The music of the songs and madrigals is the work of various composers, some of whom are known to students of musical history. There are six songs—namely: "Kitt hath lost her key," "Alone I live," by Dr. Cooper; "To live alone," by John Cole; "In May, that lusty season," by Thomas Farthing, one of the most beautiful songs in the book; "The nightingale," another graceful ditty; "Though that she cannot redress," and "Ah, the sighs." All these have been provided with accompaniments for the pianoforte by Dr. C. W. Pearce, and he has done his best to reproduce, in a large measure, the harmonies and contrapuntal devices proper to the age in which the songs were written. Once or twice progressions are employed which are modern, and in one case, in the song "Alone I live," he carries his feeling of mediævalism so far as to reproduce consecutive octaves between the extreme parts in the second and third bars on the top of page 4. The effect is distinctly archaic. Besides the songs there are seven madrigals—namely: "Jolly rutterkin," by Wm. Cornish, junior; "Margaret meek," by Browne; "This day day dawn's," Anon; "The farther I go," by Wm. Newark; "I love, loved, and loved would be," by Robert Fairfax; "I love, I love, and whom love ye?" by Sir Thomas Phillips, and "If love now reigned" (instrumental), by King Henry VIII. Each of these pieces has been provided with a compressed score, useful for the purpose of study, and there are supplemental pages showing the varieties of notation and reproducing the style of the original notation. It is to be hoped, for the sake of art, that the series may be continued. The music shows the quaintness of thought of the period, with an element of beauty and fascination which cannot be without attraction and even influence on the minds of those who will study it from the point of view it presents in itself.

Le Wagnerisme hors d'Allemagne. Par Edmond Evenepoel. [Paris: Librairie Fischbacher.]

M. EVENEPOEL is a Wagnerian disciple of the aggressive order, and by no means over-particular as to the severity of his utterances when coming into contact—as he frequently does in the three hundred pages constituting the above volume—with opinions not altogether in sympathy with the creed whereof he is an exponent. After making due allowance, however, for this peculiarity of our author, his series of essays on the progress of appreciation of the Bayreuth master outside Germany (*i.e.*, more particularly in Belgium) will be found very agreeable reading indeed. M. Evenepoel, himself a Belgian, and, we believe, the musical critic of one of the leading journals of that country, is evidently a thorough musician, able to back up his opinions with a sufficient amount of authority, while his style is fluent and not without individuality. The latter, indeed, is brought into relief by the genuine enthusiasm which he brings to bear upon his subject-matter. The following enumeration of some of the heads of chapters will suffice to indicate the contents of the volume—*viz.*, "Richard Wagner à Bruxelles," "Lohengrin," "Tannhäuser," "A Bayreuth," "L'Anneau du Nibelung," "Mort de Richard Wagner," "Les Maîtres Chanteurs de Nuremberg," "La Valkyrie," "En attendant 'Siegfried.'" Amongst the most interesting chapters may be pointed out that on "Die Meistersinger," one of Wagner's masterpieces which has met with a very considerable share of popular favour in Belgium and elsewhere outside Germany, thus furnishing another proof of the accuracy of the seeming paradox that the more truly and representatively national a work of art can claim to be, the more cosmopolitan its appreciation is likely ultimately to prove.

Missa, "O admirabile commercium." By G. P. da Palestrina. [Novello, Ewer and Co.]

The growing interest taken by the public in the works of Palestrina is a most healthy sign of our musical taste. A few years ago it would have been simply Quixotic to issue an edition even of the famous "*Missa Papa Marcelli*" at a popular price, and now another has been added to the considerable number of the master's compositions published in Messrs. Novello's series. The newly edited *Missa* is for five-part chorus; its mode is the seventh, or Mixolydian, and its theme the *canto fermo* of the first Vesper Antiphon for the Feast of the Circumcision. It is presented by the editor, Mr. W. S. Rockstro, whose name is a guarantee for sound scholarship and reverential treatment, in a double transposition—i.e., a whole tone lower than the original key. Marks of expression, and directions as to the slight and gradual alterations of pace which are so essential to the true effect of the *Missa* when sung, have been added, and it is not necessary to say that their presence will greatly help those who are not versed in the performance of music of this splendid period to appreciate its beauties. According to the tradition of the best interpretations, certain sections have been allotted to solo voices. These are for the most part in the passages in which four parts only are employed, though in the "*Christe eleison*" and the "*Qui tollis*" five soloists are required—soprano, alto, two tenors, and bass. The "*cantus*" part is silent during the "*Crucifixus*," and the "*bassus*" during the "*Benedictus*." This latter section, therefore, has the same beautiful effect as is produced by the same means in the "*Benedictus*" of the "*Missa Papa Marcelli*," an effect the beauty of which undoubtedly suggested the disposition of the choral parts in the first act of Professor Stanford's "*Eden*." The *Missa* is carefully and clearly printed; the single misprint that we have observed is not unlikely to mislead, if it be not corrected. In the last bar of page 53 the voice parts are evidently right, and the reiterated note B, in the tenor part of the accompaniment, should be B, C, B. The accompaniment, it should be added, is intended for practice only; even for that purpose it should be used as little as possible, while for performance it is of course out of the question.

Mozart Centenary Selection. [Novello, Ewer and Co.]

On December 5 will be celebrated—or more properly speaking, solemnly observed—the centenary of the untimely death of Mozart, and we hear of performances being organised in various parts of Europe and America having for their object a tribute of respect to the memory of a composer whom Richard Wagner described as the most perfect musician ever born into the world. On the Continent these centenary performances will be largely if not principally held in opera houses, but with us the concert-room will be more extensively utilised, and the publication of the above-named volume is, therefore, well timed, as its contents offer musical societies, in a cheap and handy form, the material for a complete programme of moderate length. The first part consists, as a matter of course, of the immortal "*Requiem*." A Mozart Centenary Concert without the composer's swan-song would be incomplete indeed. For the selection of a miscellaneous second part there was of course an *embarras de richesses*; but musicians generally will agree that the pieces chosen are, without exception, worthy of their place in the scheme. They commence with the chorus "*Calm in the glassy ocean*," from "*Idomeneo*." This is followed by "*Qui sdegno*," from "*Die Zauberflöte*"; "*Deh vieni*," from "*Le Nozze di Figaro*"; the "*Ave verum*," "*Il mio tesoro*" and "*La ci darem*," from "*Don Giovanni*"; and the Motet from the "*King Thamos*" music, best known as "*Splendete Te, Deus*," but here given with the English words. This admirable volume is certain to be in wide demand.

The Two Advents. A Church Cantata. Words selected and written by the Rev. E. W. Bowling. Composed by George Garrett. [Novello, Ewer and Co.]

ADVENT will soon be with us once more, and new music suitable for that season will of course be in demand. The publication of the present work is therefore timely. The Cantata was composed for the twenty-eighth Festival of St. James's Choir, New York. It is in two brief parts, each

complete in itself, but together occupying no more than forty minutes in performance. The text consists of passages from Scripture interspersed with hymns, but Mr. Bowling calls attention to the fact that the latter are not essential, and suggests that other Advent hymns may be substituted at discretion. Dr. Garrett's music is noteworthy for church-like dignity, mingled with modern feeling and expression. The latter manifests itself in harmony with the words, as, for example, in the melodic and harmonic progressions at the words "*Thou comest down to live on earth and die*." Many other passages equally appropriate and felicitous in effect might be quoted, but it will be sufficient to recommend the Cantata to the notice of choirmasters, from whom it is certain to meet with favour.

Twelve Songs (Loving hearts). By Karel Bendl. [Novello, Ewer and Co.]

THE gipsy songs of this admirable writer have already called attention to one phase of his genius. These twelve songs just issued will serve to display further his powers of invention in a direction more consistent with his own artistic sensibilities. In the "*Zigeuner Lieder*" or gipsy songs, he was more or less bound down by the demands of the style in which he then chose to express his thoughts. In these twelve songs we are brought face to face, as it were, with the individual aspirations of the musician. A freshness of idea and a distinctly novel mode of expression are the marked characteristics of each of the twelve songs in the present collection. The words, selected from the writings of various authors, have all one theme, indicated by the sub-title, and the variety of ideas the poems have called forth will not fail to delight those who look for originality and vigour of purpose in the labours of modern musicians.

St. Barnabas. A Sacred Cantata or Church Oratorio. The words selected from the Scriptures by the Rev. J. Powell Metcalfe. The music composed by Philip Armes. [Novello, Ewer and Co.]

THIS work was first performed at the Festival of North-Eastern Choirs in Durham Cathedral, on July 30 last. The words are intended to suggest the Christian graces illustrated by the life of St. Barnabas. Structurally it is divided into a Prologue and six sections, the latter being headed respectively Communion, Example, Charity, Work, Faith, and Praise, the narrative portions of the text being, of course, taken from the Acts of the Apostles. Those acquainted with the previous compositions of Dr. Armes will readily credit the statement that the music of this Cantata is characterised by ease and elegance of style, together with a plentiful infusion of expressive melody. The choruses are not unduly elaborate, and are therefore within the means of any parish choirs which may feel inclined to take the work in hand for the next festival of the saint whose name it bears.

The Morning, Evening, and Communion Services, set to music in G. By Philip Armes. [Novello, Ewer and Co.]

THE esteemed organist of Durham Cathedral has here provided a Service which cannot fail to be received with much favour. The settings of the morning and evening Canticles have already been favourably noticed, and we have now, therefore, only to speak of the setting of the Communion Office. Dr. Armes writes throughout in a broad, dignified, and church-like manner, limiting himself to the resources which were deemed sufficient by the best English writers of the seventeenth and eighteenth centuries, and making little or no use of sumptuous modern harmonies or elaborate independent accompaniments. It should be mentioned that the setting of the Credo gained one of three prizes offered by the *Musical World* in 1889, sixty-eight competitors entering the lists.

Te Deum and Benedictus in C. By Haydn Keeton, Mus. Doc. [Novello, Ewer and Co.]

THIS setting of the morning Canticles was composed for the re-opening of Peterborough Cathedral, where Dr. Keeton is Organist, in October last year. The general style of the music is appropriately bright and festal, but simplicity

has been studied throughout, the voice parts being choral from beginning to end, while the accompaniment, though frequently becomes independent, is never elaborate. Save for an occasional faulty accent, as at the commencement of the Benedictus, the music is well fitted to the words, though it is for the most part continuous, formal doses and double bars being few and far between.

Concertstück for Organ and Orchestra. By Frank J. Sawyer. [Novello, Ewer and Co.]

DR. SAWYER is not only an ambitious but a very able composer, and this elaborate Concert piece shows his ability in a striking light. It opens with an extended *Lento* in D minor, having the character of an improvisation, and leading to a quicker movement in the major key. This is worked out at great length, and in construction the ordinary laws of form are not strictly observed. But the music does not thereby lack shapeliness and symmetry, and the details how many masterly touches and ample knowledge of effect. In the copy before us the orchestral parts are compressed into short score so that they could be rendered in the pianoforte if necessary.

The Canterbury Voluntaries. For harmonium or American organ. Books 1 and 2. [Phillips and Page.]

THESE are short pieces composed and arranged by a musician whose elegant and facile pen has largely increased the repertory of pleasant music for the reed organ. In the present instance Mr. Elliott has displayed a somewhat superfluous degree of modesty, as only eight out of thirty-one selections are signed by himself. The rest consists of arrangements from Handel, Mendelssohn, Spohr, Schumann, Mozart, and other first-class composers, carefully transcribed and of convenient length to serve as voluntaries. Marks of expression are supplied, but the registering of the tops is left to the taste of the performer.

Original Compositions for the Organ, No. 141.

[Novello, Ewer and Co.]

THIS number contains a "Fantasia Sonata on the ancient melody for 'Dies Iræ,'" by B. Luard Selby. It is a somewhat elaborate composition in three movements, worthy of the attention of organists during the coming season of Advent. In the first section the ominous theme, of which Liszt has made such extraordinary use in a series of variations for pianoforte and orchestra, is given out in staves and answered in full harmony. The next movement, an *Allegretto* in B flat, is entitled "Lachrymosa," and is generally of a softer and more melodious character. The *Finale* a severer style returns, but with more elaboration than in the first movement. The close is extremely solemn and pathetic.

Technical Study in the Art of Pianoforte Playing. By A. Ehrenfechter. [William Reeves.]

THIS is a curiously written work advocating Deppe's principles of technical study. Many of the hints given cannot fail to be of great value to those who desire, as far as it is possible without the watchful aid of a master, to reflect themselves in the art of pianoforte playing upon an advanced scientific plan. At the same time, it could have been wished that the author had adopted a more dignified style of diction when dealing with a subject intended to be instructive, and not have imported illustrations which may use because of their humour, but can scarcely be counted of any value from an educational point of view.

Suite de Pièces in E minor. For Violin and Pianoforte. Clara Angela Macirone. [Forsyth Brothers.]

AMATEURS and professional players should not neglect the opportunity of making acquaintance with this graceful and effective composition. The Suite commences with an *adagio risoluto* in E minor, having a fine bold subject admirably treated, and in that form which commended itself to the classic writers of the past. This is followed by a charming and graceful Romance, opening in the treble key and ending in the tonic major, while a lively and spirited Tarantelle in E minor and major brings the work to an effective end. The parts for the violin and for the pianoforte are each ably written and the hand of the musician is discernible in every bar.

Bonnie Belle. Madrigal for S.S.A.T.B.B. The words written by S. M. Peck. The music composed by J. Humfrey Anger. [Novello, Ewer and Co.]

THE author of the words has not been altogether so successful in reproducing the spirit of the poetry usually found in connection with the old madrigals as the composer has been in imitating the style of the music. The latter's six-part writing is ingenious and well maintained from first to last, though at times he extends the compass of his voices in the extreme parts beyond those bounds where voices are effective. On the whole, however, his work is praiseworthy and musicianlike, and fully deserved the prize awarded with the medal for 1890 by the Madrigal Society.

Trust in the Lord. Anthem. By Joseph Whitaker. [Novello, Ewer and Co.]

IN this Anthem the composer has for the most part adhered to the traditional style of English service music. The writing is throughout smooth and devoid of sensational devices, though there are some effective points, perhaps the best being the striking transition at the words "For whose findeth Me, findeth life." No solo voices are directly indicated, but apparently the opening section may be sung either as a quartet or a chorus.

Exercises in Harmony and Composition. By Frederick Corder. [Forsyth Brothers.]

THE author states in his preface that the exercises given are intended to supply a want which he has felt during his practice as a teacher. The examples he gives are drawn from all sources—English and foreign—and present a variety which is admirably calculated to impart an extent of knowledge necessary for those who would pursue the subject properly. The book is worthy of a wide circulation.

Sevenfold Amen. By J. W. Elliott.

[Novello, Ewer and Co.]

BERLIOZ cordially disliked "a good, learned Amen," as he terms it in his "Faust"; but his feeling is not shared by English churchmen, and the present example, which for the sake of convenience is printed on a card, is certain to be received with favour, though it may not gain so much popularity as the masterly example of Sir John Stainer. It is written for treble, alto, tenor, and two basses.

Deux Études pour piano, et Exercices préparatoires pour piano. Par J. Philipp.

[Paris: Durdilly et Cie, et J. Hamelle.]

THE attention of teachers and students may be directed to these excellent works. They are well designed, and fully calculated to help the progress of those who desire to achieve good and solid work. The two studies are ingeniously compounded of passages from Weber and Chopin, and the preparatory exercises are clever, original, and interesting.

FOREIGN NOTES.

THE Liszt-Verein of Leipzig proposes to give a series of five Orchestral Concerts at the Albert Hall of that town during the present season, to be conducted alternately by Herren Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus Concerts, and the annual Academic Concerts, under the direction of Dr. Kretschmar, there will be no lack of orchestral performances at Leipzig during the coming winter.

Some new works from the pen of Johannes Brahms, composed during the master's recent sojourn at Ischl, are shortly to be published. They are a clarinet trio, a new series of "Gipsy Songs" for four voices, and a number of *Lieder*.

Eight hitherto unpublished songs by Carl Loewe are about to be issued by Messrs. Breitkopf and Härtel, of Leipzig, with a biographical preface from the pen of the composer's daughter, Frau Julie von Bothwell. The songs were written some years previous to the publication (in 1818) of the famous ballads "Der Erlkönig" and "Edward,"

and amongst their number is one entitled "Sehnsucht," which has been characterised as a "veritable pearl" by Carl Maria von Weber, who predicted a great artistic future for its composer.

Anton Rubinstein is again credited with having nearly completed a new opera entitled "The Gipsies," the libretto founded upon a romance by Puschkin, while a literary work by the same author on Bach, Beethoven, Handel, and Wagner is said to be under the press.

A very interesting article, containing personal reminiscences of Meyerbeer, appears in a recent number of the *Neue Freie Presse* of Vienna, from the pen of Ludwig August Frankl.

That indefatigable and most successful collector of antique musical instruments, Herr Paul de Witt, of Leipzig, who has already sold two valuable collections to the Berlin Museum, has succeeded in gathering together a fresh collection of two hundred similar instruments, all of them in excellent preservation and fit for use. This is to form part of the forthcoming Vienna Exhibition of musical and dramatic art, on which occasion Herr de Witt proposes to give recitals on some of the instruments, himself playing the Viola da Gamba.

The Vienna Philharmonic Society's Concerts will be resumed on the 8th inst., with a performance of Handel's "Alexander's Feast."

Messrs. Breitkopf and Härtel, of Leipzig, announce the impending publication, for the first time, of Robert Schumann's Symphony in B flat major in its original version, which sufficiently differs from its later elaboration as to render it an altogether independent work. The manuscript is in the possession of Johannes Brahms, and the work was produced under Dr. Wüllner's direction at one of the Gürzenich Concerts at Cologne, in 1889, when it elicited much general interest. Another interesting first publication announced by the above firm is a *Valse* by Louis Spohr, composed in 1809, but presumably never committed to paper until, many years afterwards, Moritz Hauptmann, who had taken a great fancy to it, noted it down from memory.

The new Municipal Theatre at Zurich was opened on September 30 with the performance of a "Festspiel," written by Herr Carl Spitteler, with incidental music by Capellmeister Rempter. The performance of the play was preceded by Beethoven's Overture "Zur Weihe des Hauses," and a Prologue recited by Herr C. F. Meyer. Wagner's "Lohengrin" was given on the following day, with Herr Lederer in the titular part and Fräulein Prosky in the rôle of Elsa.

Herr Joseph Hellmesberger, the eminent Viennese violinist, celebrated last month the fortieth anniversary of his appointment to the directorship of the Vienna Conservatorium. The veteran artist is sixty-two years of age.

German papers announce the publication of an Overture written by Cherubini for the London Philharmonic Society, and performed here in 1815. The interesting manuscript was recently discovered by Herr Friedrich Grützmacher, of Dresden, and is published by C. F. Kahnt Nachfolger, Leipzig.

Dr. Philipp Spitta, the excellent Bach biographer, has been created a Privy Councillor by the German Emperor.

M. Rebiczek, hitherto the orchestral director of the Imperial Opera at Warsaw, has accepted the conductorship of the Hungarian Opera at Budapest, in succession to Herr Mahler. "Tannhäuser" is to be the first work to be produced under the new Conductor, and in the Hungarian language.

The Meyerbeer Centenary performances at the Munich Hof-Theater comprised the following works of that master—viz., "Jephtha's Gelübde" (first performed 1812), "Teulinda," a mono-drama (1817), "Il Crociato in Egitto" (1826), "Robert le Diable" (1834), "Les Huguenots" (1838), "Le Prophète" (1850), "L'Etoile du Nord" (1856), "Dinorah" (1860), "L'Africaine" (1867), and Michael Beer's drama "Struensee," with his brother's incidental music (1849). All the above works were performed in the German language.

An amateur Orchestral Society has just constituted itself at Leipzig, under the direction of the composer, Herr Ferdinand Thieriot.

Another centenary, that of the birth of the once celebrated

composer, Peter Josef von Lindpaintner, is to be celebrated at Stuttgart next month with a performance of a "Fest-Ouverture," the ballet "Das Schweizerhaus," and in act from the Opera "Lichtenstein." Lindpaintner was born at Coblenz on December 8, 1791, and from 1819 to his death, in 1856, he was the principal Conductor of the Stuttgart Hof-Theater.

The first prize of the Berlin Mendelssohn Fund has been awarded this year to a young lady, Fräulein Felix Kirchdorffer, a pupil of the Hoch'sche Conservatorium at Frankfurt.

Herr Felix Mottl, the well-known Carlsruhe Capellmeister, has been decorated with the Cross of the Legion of Honour, in acknowledgment of his services in connection with the "Lohengrin" performance at the Paris Opera.

Conrad Behrens, the well-known bass singer, is still pursuing successfully his operatic career, and appeared last month at the Dresden Hof-Theater in "Die Zauberflöte" and Wagner's "Der fliegende Holländer"; he was well received.

The newly-formed Heckmann Quartet at Bremen gave its first Concert at that town on the 8th ult., with a Beethoven programme, and met with a most enthusiastic reception. The quartet party consists of Herren Hiedemann, Wittenberg, Pfitzner, and Smith.

Herr August Ludwig, of Berlin, makes an announcement, by circular, that he has "completed" Franz Schubert's "Unfinished" Symphony by adding a *Scherzo* and final movement of his own composition. The work, in this form, is published by Carl Paez, of Berlin.

The statue of Wilhelm Müller, the poet of the "Mille Lieder" and others, set to music by Schubert, was unveiled at his native town of Dessau, on September 30, in the presence of the Duke and Duchess of Anhalt, the poet's son, Professor Max Müller, of Oxford, and others interested in the ceremony.

Under the title of "Krawalleriana Musicana" a parody of Signor Mascagni's successful opera is just now being immensely applauded at the Theater an der Wien; the musical part of the travesty, from the pen of Herr Maier, more especially being described as very clever.

The well-known baritone of the Dresden Opera, Herr Scheidemantel, has been engaged to sing the part of *Wolfram* at the forthcoming first performance of Wagner's "Tannhäuser" at La Scala, of Milan.

A new opera, "Vindice," by a hitherto almost unknown composer, Signor Masetti, has just been brought out with enormous success at the Brunetti Theatre of Bologna. The Bolognese papers are enthusiastic in their praise of the young Maestro, whom they regard as the rival of Mascagni.

The Pergola Theatre, of Florence, was opened on the 2nd ult., under the new management of Signor Sonzogno, with a performance of Ambroise Thomas's "Hamlet."

Some fanciful performances of Auber's "Fra Diavolo" have recently taken place at the Manzoni Theatre, of Rome; the performers being children, all of them under fourteen years of age. Rossini's "Il Barbiere" was likewise to have been performed by the same juvenile executives.

The Concerts of the St. Petersburg Philharmonic Society, formerly under the direction of Anton Rubinstein, will be conducted this season by Herr Leopold Auer, the famous violin virtuoso.

The Grand Theatre at Warsaw, lately renovated at a cost of 700,000 roubles, has just been opened by a gala performance, including, amongst other operatic fragments, a portion of Boito's "Mefistofele."

Signor Mascagni's new opera on the subject of "Lulu Fritz" was announced to be brought out on the 31st ult. at the Teatro Costanzi, of Rome. The new score of the composer of "Cavalleria Rusticana" has also been delivered to the authorities of the Berlin Opera, where the work is shortly to be produced, with a German version of the libretto by Herr Max Kalbeck. The music is said to be a full of *finesse* and most carefully elaborated. There are only two scenes required in the work, and seven solo performers, four of whom only have important parts.

The Directorship of the Conservatorium at Parma, lately successively by Bottesini and Franco Faccio, has now been definitely awarded to Signor Giuseppe Gallignani, the master of the Cathedral in Milan.

Gluck's "Armida," in the French language, is in course of preparation at the Théâtre de la Monnaie, of Brussels.

A Congress on Church Music will be assembled from the 10th to the 12th inst. at Milan, under the presidency of Ignor Gallignano, the musical director of the Cathedral.

A new four-act opera, "Alienor," by the celebrated violin virtuoso and Professor at the Royal Academy of Music at Budapest, Yeno Hubay, is to be first produced at the Royal Opera of Budapest, on the 19th inst. Madame Bianchi is to create the principal part, and the performance is looked forward to with considerable interest in musical circles in the Hungarian capital.

It is stated that the Paris "Lohengrin" performance is to be followed by that of "Tristan and Isolde" at the Grand Opéra, and of "Die Meistersinger" at the Opéra Comique.

A committee has been formed in the Campagna to arrange the fitting celebration of the tercentenary, in 1894, of the death of the illustrious composer named after that place.

M. Paul Frémaux, for some years first violoncellist at the Paris Grand Opéra, has been appointed to the Conductorship of the Concerts of the Association Artistique, at Angers, in the room of M. Gustave Lelong.

The French Government has granted a subvention of 5,000 francs towards the representation of the country at the forthcoming Vienna Musical and Dramatic Art Exhibition.

The first ten performances of "Lohengrin" at the Paris Grand Opéra have realised the sum of 207,000 francs, in round figures, being an average of 20,700 francs for each representation.

M. Massenet is said to be engaged upon a new comic opera, the libretto founded upon Molière's "Amphitruon," with the pen of M. Léonce Détroyat.

Madame Augusta Holmès has completed the score of an opera, entitled "Montagne Noire," to which the lady has also written the libretto. It is probable that the work will be brought out at the Grand Opéra.

CORRESPONDENCE.

A MISSING LUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some time ago I troubled you with a letter and a query. The letter referred to a very beautiful mother-of-pearl lute purchased in London by Lord Berkeley for his Countess, and very much, though vainly, desired by Queen Elizabeth. The instrument, some time after Lady Berkeley's death, was presented to the Dowager Countess of Derby, and, inasmuch as Queen Elizabeth offered the then large sum of 100 marks for it, I queried whether the precious article was still in existence and, if so, by whom held. No answer came and the matter passed from my mind till, in looking over Fosbroke's "Extracts from Smyth's Lives of the Berkeley Family," I came upon the following note:—About the year 1810, this lute was in the possession of the late Mrs. Jordan, the actress, who had bought it at a sale. I have consulted several biographies of Mrs. Jordan without meeting with any reference to the instrument, but there can hardly be a doubt that it was disposed of at the sale of the lady's goods following her melancholy death in France. I now trouble you with a second letter because it is just possible that some one among your readers may possess a catalogue of Mrs. Jordan's sale with memoirs of the lute and purchaser.—Sincerely yours,

JOSEPH BENNETT.

London, October 26.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your October number, in the account of the first performance of "Elijah," referring to the recitative composed by Mendelssohn for Handel's Anthem, it says that the audience were quite unaware of what had been one, and no doubt thought that they were listening to the music of Handel. At that time I was one of the chorus,

and remember, as though it were yesterday, Mr. Munden coming to the front and saying that as the new music could not be tried over first, it would be done at sight. There is another thing not generally known: the choruses of "Elijah" were first sung in Stephenson Place, New Street, behind the Attwood statue, in an old chapel there. I don't wish to pull Mr. Attwood down from his pedestal, but I have always thought that Mendelssohn had the greatest right to be there.—I am, yours truly,

Birmingham, October 6, 1891.

G. T. S.

P.S.—I forgot to state that Handel's anthem was "The King shall rejoice," the first and last movements only; not "Zadok, the Priest." I have programme to show this.

G. T. S.

["The King shall rejoice" was performed at the Wednesday morning Concert, after "Elijah." "Zadok, the Priest" (last chorus), was given on Friday morning, as stated in the article. Moscheles (the Conductor of the Festival), and the musical critic of the *Birmingham Journal*, both writing at the time of the event, said that the audience had no knowledge of the circumstance of Mendelssohn's recitative.—Ed. M. T.]

HANDEL'S OPERAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Being interested in matters musical, I not long since read a small biography of Handel, and was struck with the number of operas—about fifty, I believe—which proceeded from his prolific pen. Would you be so kind as to inform me why these works are never brought before the public? It cannot be because "when ideas failed him he used those of others without the slightest compunction," as says the "Encyclopædia Britannica," for this remark would apply with equal force to the oratorios which are produced triennially at the Crystal Palace—the Handel Festivals.

Nor can the neglect of this part of Handel's music (if it be such) be owing to the fact that such works as "Nero," "Almira," "Florinda," &c., are inferior to the operatic chef-d'œuvres of Mozart; for pieces of less merit still are eagerly listened to by lovers of music.

Perhaps there is a good reason why we do not hear any of the said pieces, and this reason I wish to find out.

Yours truly,

W. DIXSON.

[Handel's operas are constructed almost entirely with solo numbers only; concerted movements are rare, and usually only introduced in the *Finale* of the work. The absence of chorus is in striking contrast with his oratorio work, and would sufficiently account for the inadvisability of attempting a revival in these days.—Ed. M. T.]

QUOTATIONS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Owing to the frequent occurrence of quotations from other works in modern music, would it not be of great advantage to institute some musical formulae corresponding to the inverted commas which indicate quotations in literature? If you think this suggestion worth ventilating, kindly insert this in your columns.—Faithfully yours,

JOHN MORE SMITON.

12, Victoria Chambers, Dundee,
September 29, 1891.

MUSICAL EXAMINATION IN ELEMENTARY SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following question was put by the Government examiner to three classes of boys aged seven to twelve, and, as they failed, the grant was reduced to 6d.:—Reading at sight. A melody was written on the black board in the key of D, changing to G. C was sounded on

the fork, four beats given; the boys ordered to start (without any time to find key-note). They of course began the melody in C.

The fork was again sounded, and they were asked to sing the Minor Chord. No explanation was given or allowed. Silence was the result. I presume the minor scale was intended. I have been singing in choirs and choral societies for forty years, the last twenty acting as choir-trainer (*con amore*); I challenge all the choristers in our Cathedral choirs to pass this examination expected of country school boys on the same line—that is, without preparation or explanation.—Yours faithfully,

ALFRED CLEYBELL,
Member of Committee, Havant National Schools.

[This complaint should be addressed to the Education Department, whose musical advisers would be called upon to investigate the charge. If what is stated is the whole truth regarding the examination, and the school has been plucked because of the failure described, we have no hesitation in saying that such treatment is not justifiable. But without strict investigation we are loth to credit any of H.M. Inspectors with unfairness. We have reason to know that the work of musical inspection is generally carried out with scrupulous fairness, and even leniency, although the examiners are amateurs in music.—Ed. M. T.]

TO CORRESPONDENTS.

**Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DIMINISHED SEVENTH.—You cannot do better than purchase Dr. F. J. Sawyer's Primer on Extemporisation, published by Novello, Ewer and Co., price 2s.

J. W. H.—We believe Handel's "Droop not, young lover," is not taken from any opera. The English words published are not a translation of the original Italian.

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TEACHER.—We cannot give any opinion on the subject of your enquiry.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK, NORTHUMBERLAND.—On Thursday evening, the 1st ult., a successful evening Concert (to raise funds to extinguish the debt on the Wesleyan Church organ) was given in the Corn Exchange by a choir and orchestra of fifty-five performers, under the direction of Mr. A. Moir. The soloists were Misses Blair, Short, Fittis, J. H. Short, and Messrs. A. Moir, G. Bolam, and D. Aiklen. Miss Fittis acted as accompanist.

ASHFORD.—An evening Concert was given here on the 1st ult. by the United Choral and Orchestral Societies, numbering 200 executives, when Barrett's *Ancient Mariner* was performed. The solos were taken by Miss S. Pierce, Miss F. Hoskins, Mr. Harper Kearton, and Mr. Dewhurst. The choruses went splendidly, and the band played the accompaniments well, especially in the solos. The second part consisted of songs (all of which were enthusiastically encored) by the above-mentioned vocalists. This, the first appearance of the Choral Society, which was formed in February last, augurs well for its future. Dr. Wilks was the Conductor.

BELGRAVE.—A Concert took place here on the 10th ult. The following ladies and gentlemen appeared: Miss Olga Battaglia, Mrs. F. G. Pierpoint, Messrs. A. Page, J. McRobie, J. S. Waterhouse, R. C. Allen, W. E. Bailey, A. P. Handford, and Dewson. The Concert was largely attended.

BURTON-ON-TRENT.—The Sunday School Union gave two very successful Concerts on the 13th and 14th ult. The evening programmes consisted of the Cantata *Ruth*, by Gaul, the prisoners for which were Miss Beatrice Gough, Miss Frances Turner, and Mr. J. R. England, the members of the Union sustaining the choruses. Mr. A. J. Plant was at the organ, and Mr. Frost was the Conductor.

BURY ST. EDMUNDS.—The Harvest Festival Services were held at St. Mary's Church on September 27. The Services were of a particularly bright and festive character. At the Evening Service the Cantata was sung to Langa Service in E flat. The Anthem, "We shall dwell in the land" (Stainer), being well sung. Presiding the Benediction Handel's duet, "O lovely peace," and choros, "Sing unto God" (*Gudas Maccabaeus*), were very effectively sung. As concluding Voluntary a selection from Haydn's *Creation* was finely played by the Organist, Mr. T. B. Richardson.

CAPETOWN.—Handel's *Messiah* was selected for the Oratorio Service on August 26, in St. George's Cathedral. The performance throughout was a distinct success, chorus and orchestra being at their best and deserving unqualified praise. The principal solo parts were entrusted to Miss Rutherford, Miss Money, Mr. Lane, Mr. Gent, and Mr. Norman, and the choruses produced a most devoted effect. Mr. Barrow Dwyer presided at the organ. The popularity of the Oratorio Service in the Cathedral is evidenced by the fact that, although admission was not granted on presentation of a programme which cost a shilling, there was not a vacant seat in the building. This is the seventh Oratorio Service given by the St. George's choir within the last two years.

CHELTEMHAM.—The opening Conversation of the season took place at Handel Hall on the 12th ult., when a Lecture was delivered by Dr. E. H. Turpin on the composers of *The Red Cross Knight*, *Althalie*, *Lorley* (Mendelssohn), and *The Redemption* (Gounod), and the which the medals and prizes for the competitions, of which Sir John Stainer is the adjudicator, were distributed. The lecture was interspersed by selections from the works dealt with. These illustrations were presented by Miss L. Franklin Higges, Mr. F. Champ, Miss Susan Harby, Mr. A. Lovell, and Miss Tarrant, and by a competent chorus.

CHESTERFIELD.—The Harmonic Society gave its first performance of the season on the 13th ult., when Hiller's *Song of Victory* was performed. The soloist was Miss Maggie Davies, whose singing elicited warm approval from the audience. The singing of the chorus alone some very careful preparatory work, and they are to be congratulated upon their success. The excellence of the performance certainly deserved a larger audience. Mr. William Mountney was the leader of the band, and Mr. G. A. Seed was the Conductor. The second part of the programme was a miscellaneous selection, in which Miss Dwyer and Mr. T. L. Selby took part.

FAKENHAM, NORFOLK.—At the Parish Church, on the 4th ult., the first of a series of short Sunday Organ Recitals was given by Mr. Lorraine Holloway, when pieces by Lemmens, Bach, Gounod, Handel, Sorani, and Capocci were given.

HALSTEAD, ESSEX.—The Harvest Thanksgiving Services were held in Holy Trinity Church on Sunday, September 27, when the Services were fully choral. The Anthem was Tour's "Rejoice in the Lord," and a Recital was given after the Evening Service by Mr. George Slade, who also sang a couple of solos. The numbers were selected from Hancock, Bach, Rheinberger, Lee, Mally, Mendelssohn, and Salomé.

HOVE.—The fifth season of the Brighton Musical Union was inaugurated by a Chamber Concert in the Town Hall on the 15th ult. An interesting programme was carried out by Mr. H. Crapps and Mr. W. Tibbalds (violins), Mr. W. A. Baker (viola), and Miss Wainman. Mrs. E. T. Langford Rawley, and Mr. C. E. Gravely (pianoforte). The performance of each piece was prefaced by instructive and interesting remarks by Mr. J. Crapps, the founder of the Union.

KIDDERMINSTER.—A Musical Festival was held at the Parish Church on the 14th ult., the proceeds of which were devoted to a fund for the repair of the organ. The works performed were Mendelssohn's *Hymn of Praise* and *Hear my Prayer*, S. S. Wesley's Anthem "The Wilderness," and a setting of the Hymn, "Abide with me," by Mr. Torrington of Toronto; concluding with the "War March of the Priests" (*Althalie*). The principal vocalists were Mrs. Glover-Eaton, Mr. Cotton, Mr. Charles Blagrove, Mr. Alfred Cotton. The choir of the church, augmented by a considerable number of ladies and gentlemen, formed the chorus, while a string and woodwind quartet, consisting of four and organ, were responsible for the Symphony. March and the accompaniments. Miss Edith Smith was at the pianoforte; Mr. W. Taylor, Organist; and the Conductor was Mr. H. T. Everist.

LEICESTER.—It is quite possible that a very busy musical season is in store. Our *Preparations* and Societies are engaged in perfecting final arrangements for the forthcoming year. Our next issue will contain a list of the Musical Society's programme for the season.—Mr. J. Herbert Marshall, our leading *entrepreneur*, is again to the front with a very acceptable and highly interesting prospectus of his four great Subscription Concerts. Mr. Marshall, in submitting his arrangements for the season, has exercised the greatest care in his selection of artists, embodying his programme with that they will prove of attraction and as instructive as possible to those interested and engaged in musical culture. The list of artists fully justifies Mr. Marshall in hoping that hearty support will be accorded him, so that his venture promises to be an artistic as well as a financial success. Mr. Marshall's first Concert took place at the Temperance Hall on the 15th ult., every evidence of success, musically as well as financially. The great appearing were Madame Valleria, Miss Dewes, Mr. Branton Sherck Signor Foli, Señor Albeniz, Señor Arco, and Herr David Poppel. Musical Director and Conductor, Mr. F. F. Watkins; accompanist, Madame Haast. The other Concerts will be: November 21, Miss Laneau; December 10, Mendelssohn's *St. Paul*; February 12, Musical City of Gounod's *Opera Faust*. The Amateur Musical Dramatic Club held its General Meeting on the 31st ult. The next Opera

Utile de Madame Angot, will be produced at the Royal Opera House, on one week, in March next. In response to public request, *The states of Florence* will again be produced on December 21 and 22.—The Orchestral Union will give a Mozart Commemorative Concert on the 5th inst. The programme will contain the Overtures *Zauberflöte* and *Don Giovanni*, the Symphony in D, Piano-forte Concerto in D minor, and several vocal pieces. Mr. H. B. Ellis will conduct.

LONDONDERRY.—The first of Mr. H. B. Phillips's Popular Concerts for the season took place in the Guildhall on the 8th ult. The soloists were Miss Mina Rea, Miss Amy Sargent, Miss Mary Hutton, and Miss Lucie Johnstone (who comprise the Queen Vocal Quartet), Mr. Ludwig, Mons. Tivadar Nachez, Mr. Howard Talbot, and Mr. Spencer Lorraine. The singing of "The Banks of Allan Water," by the Queen Vocal Quartet was one of the gems of the evening, and the efforts of Mons. Nachez were received with enthusiasm.

LENOX MILFORD.—The annual Harvest Thanksgiving Services were held in the Parish Church on the 4th ult. The Te Deum and Jubilate are sung to Smart in F, the Anthem at Morning Service being army's "O Lord, how manifold." At Evening Prayer C. H. Lloyd's service in F was used to the Magnificat and Nunc dimittis, and Tours's anthem "While the earth remaineth" was well sung by the choir. Mr. B. H. Hurst, Organist and Choirmaster, presided at the organ.

The first two Organ Recitals of the season were given in the Parish church on the 8th and 9th ult. by Mr. B. H. Hurst. The programmes comprised selections from the works of Bach, Handel, Beethoven, Smart, Spohr, Rossini, Schubert, Adolphus Adam, and Guilmant. The Recitals were well attended, and collections were made in aid of the fund for enlarging and renovating the organ. Miss D. G. da ontoma contributed some vocal excerpts.

LUTON.—Mr. Fred. Gostelow gave an Organ Recital at the Parish church on the 5th ult., before a congregation of about 1,500 people. The programme included a new Suite for organ by Oliver King, and a crucifix, specially written for Mr. Gostelow, by Walter Spinnier. Miss N. Mein was the solo vocalist, and the choir of the church (consisting of sixty voices) sang "I will magnify Thee" (Goss).

MERTHYR.—On the 9th ult. a presentation, consisting of a cheque for £140 and an illuminated address, was made to Mr. Lawrence, late organist of St. David's Church, a post which he has held for the past thirty years.

MIDDLEBROUGH.—On September 26 Mr. C. H. Stokes gave a lecture on "English Music of the Sixteenth Century," preparatory to the Evening Class session. There was a good attendance, and a number of diagrams were employed to explain the forms of canon, glee, &c., that were then in use. Some well-known pieces were played by way of illustration, and some sixteenth century airs performed to illustrate the characteristics of the period.

NEWPORT, MON.—A Harvest Thanksgiving Service was held, on the 4th and 8th ult., at St. Mark's Mission Church, when the church was prettily decorated. Special Psalms were sung to chants by Macfarren and St. Nicholas respectively; the Magnificat and Nunc dimittis were by Maundrell; the Anthem, "Praise, O praise our God and King" (Rev. E. V. Wall). The soloists were given by Miss Clara Brown, Miss Wills, Mr. Henry Hall, and Mr. John Williams. The choruses were sung by the members of the choir. After the Benediction the Te Deum was sung, and Mr. Matthews, the Organist, played the Hallelujah Chorus as Voluntary at the conclusion of the Service.

NORTHAMPTON.—An Organ Recital was given on the 22nd ult., in St. Giles's Church, by Mr. B. Jackson, Organist of the People's Palace, on Sunday, before a crowded congregation. The programme included works by Bach, Guilmant, Handel, Sterndale Bennett, Klein, and Mart.

RADCLIFFE.—At St. John's Church, on the 10th ult., Weber's *Jubilate* cantata was given by members of the choir. Master J. Jackson took the soprano solos (assisted in the duet by Master R. Bradbury), Mr. Penhaf the tenor, and Mr. Lord the bass. Mr. F. Royle, Organist and Choirmaster, ably acted as accompanist and Conductor. All the choruses were given with great precision and neatness, and the performance was highly creditable.

READING.—On the 8th ult., under the direction of Mr. Frank Twissells, the Valleria Concert Company gave a Concert in the Town hall, which was attended by a very large audience. Madame Valleria, as absent through illness, her place being filled by Madame Valda, her other artists were Miss Deas and Miss Old. Mr. Braxton Smith, Ignor Foli, Señor Albeniz (piano-forte), Señor Arbos (violin), Herr avid Popper (violinello), Mr. F. J. Watkins and Herr Roloff (accompanists).

RUSHDEN.—An inaugural meeting of the Choral Society was held on September 24, upon which occasion a presentation was made to Mr. G. Farey, the accompanist. The report for the past year was highly satisfactory, and in the future the Society hoped to enlarge the field of their efforts. Mr. Skinner will remain the Conductor, and Mr. J. Batch, Secretary.

SLEAFORD, LINCOLNSHIRE.—A new organ, built by Messrs. Forster & Andrews, of Hull, for the Parish Church, was opened on September 29, by Mr. Mann, Organist of the College, Cambridge. The programme consisted of Overture in C, Mendelssohn; Andante ("auroral Sonata"), Beethoven; Anthem, full choir, "O how niable," Barby; March in G (Smart); Barcarolle (4th Concerto), ennet; "O God, have mercy" (St. Paul), Mendelssohn, which was sung by Mr. G. Langdon; Fantasia in C, Toms; Andante in E minor, Batiute. "For behold, darkness" (Mendelssohn), Handel, sung by Mr. A. G. Langdon; and Concerto in G minor, Camidge.

SOUTHWOOD.—Mr. C. J. Smith, Organist of St. Mary's, Hornsey Rise, gave two Organ Recitals in the Parish Church on September 24. The programmes included the Prelude and Fugue in C minor (J. S. Bach), Mendelssohn's second Organ Sonata, and pieces by Mozart, Spohr, eissinger, Rossini, Guilmant, Wely, Batiute, Gounod, Gladstone, Michael Watson, and R. de Vilbuc.

STALYBRIDGE.—The Harvest Thanksgiving Services at the Wesleyan Chapel were held on the 11th ult. A Service of Praise was given in the afternoon, consisting of choruses from *Judas Maccabaeus* (Handel) and the *Twelfth Mass* (Mozart). Solos were sung by Miss Marjorie Eaton—"Pious Orgies" (Handel), "The King of Love" (Gounod); also gave "On mighty Penns" (Haydn). Again in the evening Miss Eaton sang "How blest is he," from Weber's "Jubilate" Cantata. The Service concluded with "The Better Land."

SWANSCOMB.—The Harvest Festival at All Saints' Church was held on September 29. The Magnificat and Nunc dimittis were sung to the setting by Newton, and the Service included a Harvest Cantata (D. Barrett). Mr. John Hoyle presided at the organ, and Mr. T. H. Jarvis, Organist of the Church, conducted.

SWANSEA.—A Harvest Festival Service was held at St. James's Church on Thursday, the 1st ult., when the church was tastefully decorated. The Service was choral. Tallis's Responses were sung to Seaton and Chadwick's setting, and the Magnificat and Nunc dimittis were Goss in A. Dr. Heap's fine Anthem "While the earth remaineth" was given by the choir of the church. Dr. Spark's Concertstück for the organ and Bach's Prelude and Fugue in G major were the opening and concluding Voluntaries, and were played by Mr. Arthur Hey.

ULVERSTON.—The Harvest Thanksgiving Services were held in Holy Trinity Church on the 22nd and 4th ult. The Chants employed were Garrett in G, Wesley in G, and Banks in F flat. The Anthem consisted of a selection from Haydn's *Creation*. After the service Mr. Alfred Benton gave a short Organ Recital, selecting his programme from compositions by Krebs, S. S. Wesley, Wagner, E. M. Lott, and Dr. Chipp.

WELLS.—Mr. W. Drayton, Vicar-Church of Wells Cathedral, gave a Concert on the 8th ult., in the Town Hall. A quarter from Westminster Abbey (Messrs. J. A. Brown, Harper Kearton, E. Dalzell, and Robert Hinton) sang a selection of solos, sacred and secular, as well as some quartets, madrigals, glee, &c. Miss Stella Maris also contributed vocally, and Mr. C. T. Grinfield presided at the piano-forte.

WHITLEY.—The Harvest Festival was held at Christ Church on September 29. The Anthem was "The Lord hath done great things" (Smart). At the conclusion of the service, the Organist, Mr. A. W. Moss, played a movement from Handel's Second Organ Concerto as the voluntary.

WOLVERHAMPTON.—The Committee of the Festival Choral Society announced the twenty-fourth series of Concerts, to commence on the 3rd inst. The list of works to be performed includes Mozart's *Requiem Mass* and Symphony in G minor (in celebration of the centenary of Mozart's death); Smart's dramatic Cantata *The Bride of Dunfermline*; and Mendelssohn's *Elijah*, which will be presented by a band and chorus of 250 performers. There will also be a miscellaneous Concert, with part-songs by the choir. Dr. Swinnerton Heap will be the Conductor.

ORGAN APPOINTMENTS.—Mr. John Curran, Organist and Choirmaster to Parish Church, Byfleet, near Weybridge.—Mr. Wm. C. Dyer, Organist and Choir Director to St. Peter's Church, Norbiton, Surrey.—Mr. William R. Hampson, Organist and Choirmaster to The Saviour's Church, Bolton.—Mr. Edmund H. Saulcs, Organist and Choirmaster to St. Paul's Church, Cannes, South of France.—Mr. Frank Harold Tonking to Tuckingmill Church, Cornwall.—Mr. F. Watson Wright, Organist and Choirmaster to St. Peter's Church, Southampton.

DEATHS.

On September 17, at Santa Monica, Cal., of tubercular consumption, ARTHUR EDMONDS CHOOE, Mus. Bac., Cantab., aged forty-two years.

On September 29, at Oaklands, Hayward's Heath, HARRY, beloved husband of SARAH TRACER, and of the firm of H. and C. Tracer, North Street, Brighton, in his sixtieth year.

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106. Sound the loud timber. Three-part .. Weber
107. Ye shepherds tell me (The wreath). Three-part .. Weber
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176. Alas! those chimes. Three-part (Maritana) .. Sir John B. B. B.
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DAILY TELEGRAPH.

The "Requiem" of Antonin Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonin Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

DAILY CHRONICLE.

Antonin Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

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APPENDIX TO HIS

"PRACTICAL PIANOFORTE SCHOOL."

The favour with which the New Edition of the "Practical Pianoforte School" has been received, has led me to revise and issue a New Edition of the "Musical Library," and to make it an Appendix to the "Practical Pianoforte School." It will at present consist of Three Sections—ELEMENTARY, EASY, and MODERATELY DIFFICULT—and each Section will contain the same number of pieces, and of the same degree of difficulty as in the first three Sections of the "Practical Pianoforte School." Every piece will be prefaced by a page of Exercises written expressly by me; also carefully fingered, and with foot notes explaining ornaments where necessary. Trusting that the usefulness of this New Edition may be still further increased.

CHARLES HALLÉ.

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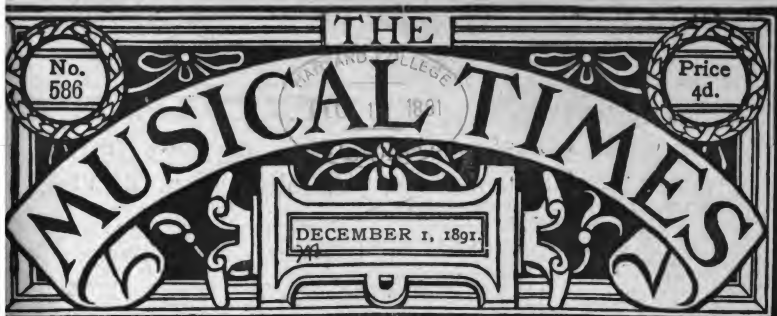
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December 1.—A paper will be read by F. Gilbert Webb, Esq., on "Psalm Accompaniments."

February 2.—A paper will be read by Mr. F. Dunkley, F.C.O., entitled, "The Ethics of Art, and of Music in particular."

Annual General Meeting on July 26.

The Solo-playing test pieces for Fellowship at the forthcoming Christmas Examination in January will be: Sonata for Organ, No. 1 (J. S. Bach); Fantasia and Fugue in E minor (Silas); and Sonata in D minor, No. 5, Op. 118 (Merkel).

A competition for the Meadowcroft Anthem Prize (open to all composers), 5 guineas, is hereby announced. MSS. must be sent in on or before February 1, 1892. Full particulars on application.

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EXAMINATION for ASSOCIATE of the ROYAL COLLEGE of MUSIC (A.R.C.M.), April, 1892. The list of pieces may now be obtained, with Regulations and forms, from the Registrar, Mr. George Watson, at the College.

CHARLES MORLEY, Hon. Secretary.

ROYAL COLLEGE OF MUSIC.—Cornelius's Comic Opera "The Barber of Bagdad" will, under the patronage of Their Royal Highnesses The Prince and Princess of Wales, be performed, for the first time in England, by Pupils of the College, at the Savoy Theatre (by kind permission of R. D'O'LY CARYE, Esq.), on Wednesday, December 9, at 4.30. Stage Manager, Charles Brookfield, Esq. Conductor, Professor C. Villiers Stanford, Mus. Doc. Seats may now be booked at the College, or at the Savoy Theatre.

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3.	Gamba	Metal	8 "	56
4.	Clarinet Flute	Metal	8 "	56
5.	Principal	Metal	4 "	56
6.	Harmonic Flute	Metal	4 "	56
7.	Twelfth	Metal	3 "	56
8.	Fifteenth	Metal	2 "	56
9.	Mixture (2 Ranks)	Metal	Various	112
10.	Cornet (3 Ranks)	Metal	Various	168
11.	Trumpet	Metal	8 feet	56
12.	Clarion	Metal	4 "	56

	SWELL ORGAN.	CC TO G.	56 NOTES.	Pitch.	No. of Pipes.
13.	Liebig Bourdon .. ..	.. ..	Wood	16 feet	56
14.	Open Diapason .. ..	.. ..	Metal	8 "	56
15.	Stopped Diapason .. ..	.. ..	Wood	8 "	56
16.	Keraulophon .. ..	.. ..	Metal	8 "	56
17.	Vox Celestes .. ..	.. ..	Metal	8 "	44
18.	Octave .. ..	.. ..	Metal	4 "	56
19.	Fifteenth .. ..	.. ..	Metal	2 "	56
20.	Mixture (3 Ranks)	Metal	Various	168
21.	Cornopean	Metal	2 feet	56
22.	Oboe	Metal	8 "	56
23.	Clarion	Metal	4 "	56
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25.	Open Diapason	Metal	8 feet	56
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27.	Liebig Gedact	Wood	8 "	56
28.	Gemshorn	Metal	2 feet	56
29.	Wald Flute	Wood	4 "	56
30.	Flageolet	Metal	2 "	56
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THE MUSICAL TIMES

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DECEMBER 1, 1891.

The Special Mozart Supplement issued with the present number should be supplied gratis.

OUR MOZART SUPPLEMENT.

It is the duty of all musicians, and of all people in any way connected with music, to commemorate as best they can the now closely approaching centenary of Mozart's death. We are scarcely called upon to enforce a proposition so self-evident, and, even were there need to do so, it would suffice to mention that Mozart stands out from the entire body of composers as the greatest of abstract musicians—as the special embodiment of his art. Others may excel him in this respect or that—as Handel did in choral writing and Beethoven in the poetry of the orchestra, but as an all-round musician he stands unquestionably at the head of his order, so that if it be asked who is pre-eminently the representative of music as a whole, the answer can only be "Mozart." In honouring him, therefore, we are paying homage to the art of which he is the accepted embodiment, and that is reason enough for all we can do.

It is satisfactory to know that the English commemoration of the great master's death will be fairly creditable to us as a musical nation. None of Mozart's great operas are likely to be given, as far as we are aware; but examples from his works in other departments are announced on all hands, in town and country. To this fitting state of things Messrs. Novello, Ewer and Co. are pleased to know that they have contributed through the issue of their Mozart Selection for Concert use. It is by the support of such enterprises that the general public can best show their interest in the centenary about to be celebrated, and we hope to present in our next issue a long list of successful doings to the honour and glory of the illustrious musician whose debtors we all are.

The proprietors of this journal have used the means most appropriately open to them in carrying out their desire to take part in the general homage, and it is their sincere trust that the readers of THE MUSICAL TIMES will approve not only the spirit in which the Supplement to the present number is put forth, but also the Supplement itself. It might have taken many forms, for the subject is wide and matter abundant. After due consideration, however, it was thought that a prominent feature should be made of pictorial illustration. On this point we confidently anticipate the approval of our subscribers, who now have in their hands accredited representations of the Master as he appeared at various stages of his career (including one drawn, after study of the best authorities, by Professor Hubert Herkomer, R.A.), and absolutely accurate reproductions of photographs showing the places most closely identified with Mozart's life. To the best of our knowledge, these have never before been brought together within the covers of a monthly or any other journal. They are, consequently, a unique recommendation of our Supplement. With regard to the literary matter, a careful selection of extracts bearing upon Mozart's career and labours has been made, the only difficulty met with lying in the exercise of choice where so much was found worthy of insertion. It is believed that the extracts pre-

sented deal with the most important of the many considerations raised by a study of the Master's life, and that they will add in some measure to general knowledge of what kind of man and musician he was whom we celebrate. The matter specially written for the Supplement may be left to speak for itself. It is, at any rate, the product of sincere admiration, and a desire to make a worthy offering at the Master's shrine.

We send the Supplement out to the whole English-speaking world as representing, in such degree as may be, the homage of our race. It will go to all parts of the British Empire and of America, speaking of honours paid to a great memory, and conveying the assurance, which now we give, that as similar opportunities arise THE MUSICAL TIMES will not be found wanting in the kind of enterprise here shown. We assert for our Journal that its ordinary issues are the most complete available record of musical doings from month to month, and that, as such, it is entitled specially to the support of our kinsmen in distant parts of the world. To this we now add such a claim as may reasonably be founded upon a particular effort to celebrate a particular event. Our readers the world over will judge for themselves whether what we have done is well done, and whether, in consequence, we are entitled to reckon upon their further and increased support.

Our best thanks are due, in conclusion, to Mr. Horner, Curator of the Mozarteum at Salzburg, for allowing copies of some of the original pictures under his charge to be taken, and for much personal courtesy. We are also greatly indebted to Professor Bridge for permission to make fac-similes of some portions of his Mozart MSS.

CLASSICS AND COMPOSERS.

WHEN the controversy aroused by the proposed Greek Grace at Cambridge was at its height, there appeared in the *Times* of October 27 last a letter from Dr. Stanford, which has, doubtless, attracted the attention of not a few of our readers. On the general question of the retention or abolition of Greek as a compulsory study at the Universities we have no desire to enlarge, especially as for the time being the Greeks have carried the day. But the testimony borne by Dr. Stanford to the value of Greek to the musician is couched in such impressive terms as call for the careful consideration of all who are interested in the art. After stating that the faculty which he represents might appear to occupy a neutral position in the controversy, Dr. Stanford continues:—

"May I, as one who, when a student, somewhat rebelled against the study of a language which seemed to me then to be a hindrance to more fascinating pursuits in my own art, express my thankfulness for the superior wisdom which compelled me to continue it? The amount of Greek which I learnt in my undergraduate days, if barely adequate for University purposes, none the less stood me in far too good stead in my later life to permit me to give a helping hand to those who would abolish or even consider the advisability of abolishing it."

Dr. Stanford's deliberate and strongly worded testimony is, as we have said, worthy of attention. It carries with it something of the weight which attaches in court to the admission of a hostile witness. There was a time, he says, when Greek was irksome to him, and when he would have gladly abandoned the study of this language to gain time for music, pure and simple. Now, in the light of later experience, he recognises that he

was mistaken, and is anxious that others may profit by the lesson of his own case. We shall endeavour, presently, to show in what way the study of the classics in general, and of Greek in particular, may profit a musician; but we take an early opportunity of impressing on our readers our firm conviction that a knowledge at first-hand of the dead languages is by no means indispensable to a votary of this art, though no musician should neglect the chance of acquiring such an accomplishment. It may be argued that the orator and the dramatist are, similarly, better equipped for their efforts by a knowledge of the classics, and nobody can gainsay the justice of the contention. But then we are confronted by the cases of John Bright, who was unversed in the dead languages; and of Shakespeare, who, in the historic phrase of Ben Jonson, "knew little Latin, and less Greek," though his indirect debt to both languages, and especially Greek, was immense. If we examine the cases of the great composers of the past or present age, we shall find that very few of them have been or are scholars in the strict sense of the word, though many have had a smattering of the classics. We take it that Beethoven and Handel were very much on a par with Shakespeare in regard to Latin and Greek. At the opposite pole in this respect stands Mendelssohn, who may be called the Admirable Crichton of musicians, so multifarious were his accomplishments. He not only had a good knowledge of Greek, but he actually went to the length of setting portions of the Attic tragedies to music. Then Schumann, who was hereditarily predisposed to literature and brought up in a bookish atmosphere, had at least a smattering of the classics. Berlioz, to our way of thinking, illustrates in this connection the dangers of sipping instead of drinking deeply at the Pierian spring. He was undoubtedly an immense admirer of Virgil, but it is only too clear that he was ignorant of the laws of prosody and incapable of appreciating the beauties of the hexameter or any other classical metre. If a proof is asked for this assertion, let any one turn to the scene in his "Faust" in which the students thrasonically recount their *bonnes fortunes*, and observe the disregard for the laws of quantity with which the Latin is set—a disregard, by the way, which may be noticed in some passages of Dvorák's "Stabat Mater." Verdi's birth and early education negative the assumption that he is a classical scholar, just as Boito's remarkable literary talents and achievements afford a strong presumption that he is versed in the languages of Homer and Virgil. M. Gounod is certainly a good Latin scholar, and probably skilled in Greek as well. M. de Saint-Saëns is so versatile that his acquaintance with the classics may be taken for granted. As to Grieg or Brahms, we do not profess to be able to speak with any degree of confidence; the latter, however, is known to be widely and well read in modern classical literature, but it is significant that his "Requiem" is set to German words. Finally, of our leading contemporary native composers, Sir John Stainer, Dr. Stanford, Dr. Parry, and Dr. Harford Lloyd exhaust the number of those who have graduated at a University, while of these four the third did not carry his classical studies beyond Moderations, but went out in the History schools. Such a survey as the foregoing is eminently negative in its results. Where there is genius, and especially where the composition of abstract music is concerned, it cannot be contended that a classical education is likely to make much difference one way or another. The inclusion of Greek as a compulsory subject in the curriculum of any musical school or college is to be deprecated, though we can fully believe with Dr. Stanford that no musician who had acquired the accomplishment would ever regret the time spent in

cultivating it. As to Latin, the case is slightly different. Latin odes and hymns, classical and mediæval, will remain for long years to come, as they have been for centuries, amongst the finest subjects for choral treatment, and to set them properly, a musician must not only be able to construe their meaning, but he ought to be able to pronounce them with a due regard for the laws of quantity. He ought not, for example, to treat, as Berlioz does, a word like *velamina* as though the first *a* were short.

With regard to Greek, however, the case is different. To begin with, it is far more of a dead language, as regards the possibilities of musical setting, than Latin. Mendelssohn's experiment was not fruitful, for this reason above all others—that the civilised world is hopelessly divided over the question of pronunciation. There is enough divergence, goodness knows, in the case of Latin; but there, at any rate, there is unanimity in regard to the quantity and accent. But in Greek there is no such common ground. The majority of English scholars, with a sublime disregard for local knowledge—although there is less difference between the modern Greek of to-day and that of Xenophon than between modern English and the English of Chaucer—adhere to the method of Erasmus, and the result is now, as in the days of Fuller, that we speak Greek in England so that we understand each other, but are utterly at sea with any one else. In the light, then, of words for music, Greek does not come within the range of practical politics.

Wherein, then, does the value of Greek to a musician reside? On strictly utilitarian principles it is difficult to point to anything tangible. But where art is concerned, utilitarianism, if not absolutely at a discount, must be occasionally relegated to the background. The value of a good literary education to a musician is one of those things which do not admit of any gainsaying on *a priori* grounds, and as a matter of fact very few composers of the nineteenth century who have attained to eminence have been able to afford to dispense with it. Once this is granted, acquaintance with the great exemplars of Greek literature follows as a matter of course. There is no such basis of culture anywhere as that which is to be found in the masterpieces of the Greek intellect. We are not prepared to state, with the case of Shakespeare before us, that this culture cannot be obtained through the medium of translations; indeed, as an inspiring influence, a good translation has often proved a wonderful incentive to creation. Still, the satisfaction derived by the reader is never quite the same, nor can the appreciation be as full when the services of a medium, no matter how faithful, have to be employed. Pope has been the means of introducing scores of thousands of readers to Homer who would otherwise have remained unacquainted with the "Iliad" and "Odyssey," but those who are in a position to compare the translation with the original must admit that the spontaneous impulse of the Greek is hardly recognisable in the garb of brilliant but sophisticated rhetoric with which it has been clothed by the great English versifier. Another notable advantage to be gained by a musician from a study of Greek at first hand is to be found in the wonderful flexibility and elaborateness of its metrical system. To appreciate and grasp the metrical beauty of Greek poetry a reader needs to be something of a musician, and conversely we feel sure that no intelligent musician can fail to have his sense of rhythm and metre cultivated, expanded, and strengthened by a study of the form apart from the matter of Greek poetry, especially at a time when the reaction against formality in music is tending towards amorphousness and chaos.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVIII.—WAGNER (concluded from page 654).

LAST month we devoted considerable space to one of the most curious features in the character of Richard Wagner—his inordinate love of personal and household finery. Many men have "fads" with regard to themselves and their surroundings, and those "fads" are of all kinds, from going about in skins, as did a respectable City man some years ago, to accumulating loads of old china. It would, however, be very difficult, if not impossible, to find an individual belonging to the sterner sex who doats upon silks and satins, and loves to emulate "Solomon in all his glory," as did the musician of Bayreuth. Our present concern is with traits of a more important nature. Wagner in his dressing-gown of rose-coloured satin and *et ceteras* was a singular figure doubtless, but nobody was a bit the worse for it so long as he paid the modiste; neither was it anybody's concern. There were other manifestations of a different kind, the results of which went beyond himself and his household.

Hardly one out of the many observers of Wagner's career would venture to deny that the most conspicuous feature in his character was a measure of self-esteem so prodigious as to be almost without parallel. The working of that quality in determining the events of his life is seen even by the most casual student to be singularly comprehensive and powerful. It is by no means uncommon for men whom Nature has endowed with the artistic temperament to evince extreme sensitiveness in the face of criticism. They are quick to feel, which is an inevitable attendant upon that endowment; and some of them are quick to resent, which is simply an infirmity of temper. But in the case of Wagner we find a complete identity established between the man and his work, so that to touch the one was to touch the other. Wagner was quite aware of this, and sought—not for the first time—to shelter a personal failing under the ægis of a theory. It has been said of many men, from Mahomet to Joe Smith, who sought to thrive upon the passions of their followers, that they generally contrived to get a "revelation" suited to the desire of the moment. Wagner was not insensible to the advantages of an analogous process, and being by nature "touchy," he proclaimed the inseparableness of the man and his artist. Under cover of this doctrine, he could give full play to his egoism and treat every opponent of his artistic principles as an enemy of his person. He could also regard circumstances which, strictly speaking, concerned only himself as of artistic moment. He exercised both these potentialities, as we have seen. The "Communication to my friends" was an attempt to secure a position where sacrifices to the art might take the form of benefits to himself. The pamphlet, "Judaism in Music," was the product of personal resentment. The "Capitulation" was an outburst of savage joy over the downfall of a city, some of whose inhabitants had rejected him. In these and most other cases connected with the militant Wagner, very little examination serves to make clear that the moving cause was not so much consideration for art as for personal feeling. It was "I, Richard Wagner," that men touched when they put their finger upon real or supposed faults in his theory or practice, and they very soon found hurtling through the air oburgations from one of the most skilful and determined employers of those missiles that ever lived.

It is to this intense personal feeling, this excessive sensibility, born of a proud and arrogant nature, that the peculiar virulence of Wagnerian warfare is due.

We can see nothing in the nature of the case from which bitter passion must necessarily proceed. There were men before Wagner who introduced new artistic theories and novel points of practice, but in no case did the circumstance divide those interested by it into two hostile camps, each, one might almost say, thirsting for the blood of the other. No doubt, the warfare between the Gluckists and the followers of Piccinni was sharp, but every student of musical history knows that the German master and his rival (who kept on good terms with each other) were only a pretext for gratifying a class of Parisian society then widely sundered on many points, and willing to quarrel about anything. The rule has been for all tendencies towards change in art to excite discussion between the lovers of change and the partisans of *laissez faire*, and discussion proportionate in keenness to the quick feeling which artistic natures naturally possess; but the extreme personal animosity, we had almost said ferocity, shown in Wagnerian warfare has never to our knowledge been equalled, or even approached. It is not unreasonable to assume that this character was given to the warfare, in great measure at all events, by the exacerbating tongue of the principal combatant. Wagner seems never to have restrained the action of his pride—of his perfect confidence in himself and all that he did, by any exercise of the reason which would have told him that the world requires time to focus novelties, especially new ideas and theories connected with subjects which it believes to be already settled beyond dispute. The world, happily, is not "blown about by every wind of doctrine," and, like those typical Bereans whom St. Paul commended, it searches and enquires before accepting strange teachings. This attitude is one of absolute self-preservation, and an instinctive attitude to boot. Naturally, it vexes and annoys discoverers and inventors, to whom the truth of what they produce is so apparent that when men will not accept it at first sight, the old utipervative formula, "O fools and blind!" at once springs to lip. But this "ignorant impatience" is utterly unphilosophical, and argues something suspiciously wrong in the mental constitution of those who display it. Wagner undoubtedly possessed it to a remarkable extent, and what was the result? Simply that the obviously healthy in his scheme of operatic reform met with rejection along with that which appeared to be exaggerated and mischievous. Arrogance and impatience on the one hand were opposed by indiscriminate resentment on the other. The "mighty opposites" became blind with passion and struck out at random all over the field.

It may be said that Wagner's personal attitude with regard to his own work and its opponents showed at least extreme earnestness, and perfervid devotion to the cause he had in hand. It would be possible, we think, to qualify this assertion, because various passages in Wagner's life suggest that he not only identified himself with his art in the special manner referred to above, but put himself before it. We have no desire to be ungenerous, however, and are ready to assume that the master's fiery championship of his cause was the exact measure of his devotion to it. The position so regarded is one with which all reasonable men must necessarily sympathise up to a certain point. Earnestness and zeal, "instant in season and out of season," are expected and commended in men who would teach the world. Those qualities are taken as a rough proof of sincerity, and as demonstration that the teacher, as well as holding his opinions firmly, has the courage of them. So far, so good, but every virtue may be carried to excess. The zealot is a most efficacious firebrand, and as there will certainly

be zealots in support of every cause, the founders of new movements may all of them take up the words of the most illustrious among their number, and say: "I come, not to send peace on earth, but a sword." The Wagnerian sword was wielded by Wagner himself, and his partisans, or many of them, naturally followed the example of their leader till men were concerned less with the cause of artistic change or conservation than with the progress of a "heady fight."

Belief in ourselves may lead to varied consequences. For example, it may find expression, as with Wagner, in scorn and contempt of all who do not agree with us; or, avoiding direct outward manifestation, it may serve as a stay and support in the battle of life. Sometimes the volume of it is so great that there is enough to answer both purposes. So in the present case. Wagner, quarrelling with and abusing everybody who would not swallow his formulæ and bow down and worship his personality, is the proud and self-sufficient man in one aspect. As a revolutionist who had determined to achieve, and went straight to his end through evil report and good, he is the same man in another and much more agreeable phase. As the first he was cordially disliked and opposed, as the second he extorted admiration even from his bitterest enemies, though, perhaps, it was such admiration as the loyal angels felt for the splendid leader of the revolt in heaven. Wagner's constancy to his purpose under all circumstances is one of the greatest features in his remarkable character. No man was ever more qualified than he to take up the strain of self-eulogy which Shakespeare has provided for use in such cases, and say:—

I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine,
But there's but one in all doth hold his place:
So in the world, 'tis furnished well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do count but one,
That, unassailable, holds on his rank,
Unshakable of motion.

It is interesting to enquire why Wagner became a revolutionist of lyric drama instead of a reformer—why he sought to overturn the old fabric, preparatory to building a new one, instead of restoring it. He himself has told us about an "unconscious necessity" which led him on almost without his own volition, and, in the nature of the case, we must see that every step he took along the strange new path, which at first diverged at a small angle from the old road, opened up fresh prospects and presented further inducements to persevere. But we find the first cause, perhaps, in Wagner's rooted opposition to established things. Born into the world at a time of turmoil, when the "old order" was reaching the close and consummation of a series of changes, Wagner had a revolutionary spirit in his very nature. He embodied the universal feeling that humanity had made a mess of its concerns, and that there was a *prima facie* case for destruction against all the institutions handed down by obviously blundering ancestors. Wagner was conscious of a deep-seated impulse to overturn something; in his youth it did not much matter what. There was need to run *amok*, the particular victims being a point of secondary consideration. Of this, at any rate, we may be sure: in whatever field of human activity Wagner began to work, he would distinguish himself among iconoclasts. Eventually he chose music, and the result we know. His "unconscious necessity" did not much differ, perhaps, from the feeling which impelled the immigrant Irishman to say, when asked in New York for a declaration of his politics, that he knew

nothing about Democrats or Republicans, but was "agin the government." Wagner was "agin the government," and sought to establish one of his own. But, as usual in such cases, he failed to understand how that could have opponents.

In contemplating the Bayreuth master as he appeared to the world, and in noting the many and serious traits which disfigured him, we must not lose sight of the fact that the fire of his pride and impatience was assiduously fed by flatterers. The discontented in music crowded around a man resolute and valiant enough to make a path not only for himself but for them also. They saw themselves within a circle which more and more attracted the observation of the world and they preferred to shine with a reflected light rather than not shine at all. So in the old days of European warfare did the Free Companions gather around a famous sword. Wagner's companions were very free—especially in lauding their leader and abusing all who stood aloof. These gentlemen and their abettors were enough to demoralise even a modest hero, much more one in whose nostrils the incense of adulation was a sweet-smelling savour. They burnt that incense before him daily. They were ever ready to do his bidding, and they continued to pay him the sincerest flattery of imitation—copying, however, his defects (which was easy) and not aspiring to a reproduction of his merits (which was difficult). This is not an extraordinary state of things when a great man has reached a commanding position, but it is noteworthy that Wagner had devoted partisans—it would scarcely be an exaggeration to say a body-guard of swash-bucklers—before his ultimate eminence was declared. In some cases, no doubt, there was honest admiration of his genius; where mere self-interest operated, we cannot help recognising sharp discernment of the means by which it could in the end be gratified.

Materials for an estimate of Wagner in private life are not abundant, little more being available than the testimony of avowed friends. Through that evidence we see the master in a very rosy light. But, indeed, there is reason to conclude that, when not on the war-path, when the weapons he knew so well how to use had been laid aside and there was no question of his infallibility, Wagner could conduct himself as an amiable and agreeable person. He had an attractive individuality under such favourable circumstances: his conversation was bright and engaging, and his interlocutors came away from his presence with an idea of having met a good fellow as well as a great man. To this power of personal fascination (which many in an analogous position have shared) may be attributed much of the devotedness with which he was served by the honest and sincere among his adherents. It may be doubted whether any one lacking that quality has ever been served well, or helped by true zeal to eminence of place and achievement. That Wagner possessed it seems certain, and the fact explains much.

It is not our intention again to bring up the strange features in the master's life and conversation which came under our notice as we followed the steps of his career. The little space that remains to us may better be occupied in holding up Richard Wagner as an example and a warning. Whether his musical teachings were right or wrong is just now beside the question, the example being found in an unquarrelable resolution to pursue an ideal good at whatever sacrifice, through whatever humiliations. And truly, Wagner's humiliations were unspeakable, even if we credit him with no more than a rag or two of self-respect. His continued appeals for money, both in public and private, must have cost him severe pang, the harder to bear because he could plead

neither inability to earn it for himself, as Liszt suggested he should, nor the merit of using it with prudence when bestowed. A proud man does not without intense mortification beg to be kept in luxury by others, however firmly he may believe that the unremunerative work he is doing will ultimately provide a rich return. But it seemed to Wagner necessary that he should subordinate himself to anything and everything by which he could be helped along the road to his goal. The resolution and endurance we must all admire, though none of us may be equal to a manifestation which deserves to be called sublime. But Wagner was a warning as well as an example—a warning not only against various defects of temper and manner, but against an egregious assertion of personality under circumstances involving only matters of principle. Every cultivated man is two-fold—he is pure reason and more or less impure passion. Every discreet man as far as possible keeps the second from entering the domain of the first and interfering with the work of its machinery. As far as we can judge, it would have been better even for Wagner's cause, as, undoubtedly, for the peace of the musical world, had he argued his theories simply on their character and merits instead of making their acceptance or rejection a matter personal to himself. That fiery individuality raging around amid delicate considerations of art too closely resembles the proverbial bull in a china shop to command respect for the situation, or any conclusions arrived at under the conditions. There was nothing in Wagner's proposed changes to make such an intrusion of the mere man necessary. They would in any case, perhaps, have been discussed with warmth; it does not at all follow that they would have excited animosity, with its consequences in the shape of alienated sympathies and broken friendships. Wagner unhappily elected to throw his sword into the scale, and the progress of his cause has been made over a hotly disputed field of battle, amid fierce clashing of weapons.

No doubt it is an easy matter to be wise after the event, and it is equally certain that only under the millennium shall we see men arranging any affairs whatever in the light of pure reason. Passion, and the gratification of human weakness, will have their say:

Now, by heaven,
My blood begins my safer guides to rule,
And passion, having my best judgment choler'd,
Assays to lead the way.

But very often a good that may not be reached may be approached so nearly as that some of its influence falls upon us. In any case, Richard Wagner will remain almost as interesting a personality in the domain of human conduct as in that of music, and he will become more interesting as the mists of prejudice clear away and the striking figure, with its oddly assorted characteristics, stands clearly revealed. He will ever remain a representative man—the embodiment of much that is strong and no little that is weak in our complex nature, and of a capacity for doing and undoing, some manifestations of which in the dim past, when creeds began to form, gave man two masters seated in places as far apart as heaven and hell.

THE "ASSOCIATED BOARD."

THE Local Examinations of the Royal Academy of Music and the Royal College of Music, which are conducted by the Associated Board of those two chartered Institutions, have already exercised such an important influence on musical education that it is not surprising to find the work of the Board warmly supported by the principal teachers of music

throughout the kingdom. The fact that our rival "Conservatoires," some two years ago, agreed to join hands and forces, and form, as it were, a Local Examination Alliance, was in itself presumptive evidence of the firm foundation and solid disinterestedness on which the scheme would be built up; and it is no more than just, in passing, to remark that the Local Examinations of the Academy had been already long established, and the number of candidates was a yearly increasing one; but these personal considerations weighed little with the authorities of the Academy when the opportunity occurred of submitting to the College a proposal for joint action, which would give music the advantage of Local Examinations conducted on University lines.

The alliance was most happily brought about, and the Associated Board, of which H.R.H. the Prince of Wales graciously consented to become President, was formed in equal numbers from the governing bodies and professors of the two Schools.

A glance at the names of the Examiners, whose services the Associated Board has been in a position to secure, would seem to justify the boast that there is not a musical institution in Europe which can show such a list. It would also have been difficult for the Royal Academy or the Royal College, acting separately, to send two examiners to each Local Centre—an arrangement of which candidates for examination reap the benefit under the joint scheme. A further element of strength is to be found in the co-operation, throughout the country, of the gentlemen of influence and position who act at the various centres as Hon. Local Representatives of the Board and devote much valuable time to the work.

The standard of efficiency adopted by the Board is high enough to make its certificates a prized possession, and place them out of the reach of ill-taught or careless students of music. Where parents realise this, they can discover, at a very moderate cost, if their children are obtaining good music lessons. It is scarcely possible to exaggerate the importance of this advantage, for notwithstanding our musical progress, incompetent and neglectful teachers may still be found in considerable numbers. That these will diminish as the work of the Associated Board increases needs no demonstration.

In the interest of boys and girls at school, whose other studies do not leave them time to work their music up to the standard of the Local Centre Examinations, the Board has devised a system of Local School Examinations, of which the Lower and Higher Divisions are preparatory to the Junior and Senior Grades respectively of the Local Centre Examinations. The examiners here again are selected from our most eminent musicians. Heads of schools, therefore, to many of whom music is a *terra incognita*, have only themselves to blame if they do not test, by the sure means now within their reach, the quality of the music-teaching in their establishments. The Board offers every facility, by undertaking, in return for a small fee, to show under what particular heads a candidate may have failed to satisfy the examiners.

We have used the word "disinterestedness," and if proof of that quality be invited it is furnished by the published balance-sheet of the Associated Board. The accounts having to undergo the scrutiny of no less keen a critic than the Comptroller and Auditor General, Sir Charles Lister Ryan, K.C.B., who generously gives his services to the Board as honorary auditor, we may be satisfied that its affairs are conducted in a businesslike and economical manner; and as the receipts little more than cover the expenditure, it is evident that the candidates get the highest possible value for the fees they pay.

The Board deserves the confidence it inspires and the success it has obtained; and all true friends of education will echo the wish expressed by H.R.H. Princess Christian—herself a distinguished and skilful musician—who, on July 27 of this year, after graciously distributing the Certificates of the Board to the successful candidates of the London Centre, concluded a thoughtful and eloquent speech on the subject of Local Examinations in Music with the following words:—

"It is a source of real satisfaction to see two great Institutions combining together in perfect harmony to further the advance of such an ennobling art as music, and I venture to express the sincere hope that year by year their efforts may be crowned by increased success."

AN admirable paper on "Church Music" was recently read at the Church Congress, Rhyl, by the Rev. C. Hylton Stewart, vicar of New Brighton. As the following extracts will show, Mr. Stewart has healthy views:—"No one, I hope, will venture to question the wisdom of the Church in utilising art, and especially the art of music, as she is doing now-days, and I for one cannot but think that for the present strength, vitality, and popularity of our National Church, music is very largely accountable. A somewhat varied experience, both in Cathedral and Parochial worship, leads me to stick more firmly than ever to the guns which I levelled, in 1884, against all excess on the one hand, and all revolution on the other. By excess, I mean an overdose of ornate music in the Parish Church (except in very special cases and under very special circumstances), whose type of worship, we must remember, is *wholly distinct* from that of a Cathedral. By revolution, I mean the desire to pander to that branch of popular opinion which would lay aside much, if not all of our great heritage of English Church Music. . . . A cry has been raised in certain quarters for 'congregational singing.' I mean for the restoration of some supposed lost privileges of our people, with reference to their participation in the Church's worship; it is said that the choir is monopolising the rightful place of the congregation, and we are asked to believe that unless the congregation, as a whole, are able to join in all that is sung, therefore we are depriving them of their rights as Churchmen and doing grievous harm to the body corporate; and so we are to have chants mutilated, and brand-new music composed within certain limits—in a word, to cut ourselves adrift from all that is historic in matters musical, from all that has already done so much to fill our churches, to rouse in Churchmen a deeper devotion to God, a greater admiration and affection for the Prayer-book, and more desire for church work. . . . I stand here to-day an advocate for congregational singing: nothing so grand and glorious as choir and congregation 'making one sound to be heard' in chant and hymn; but this must not be attained at the expense of what I will term the objective or contemplative in music, else we shall lose touch of that wonderfully subtle power with which God has invested music, that indescribable 'something' which takes us right out of ourselves, and which, in the words of Milton, 'brings all Heaven before our eyes.' This, I suppose, will be termed by some the 'sensuous' in music; but not so, 'to the pure all things are pure'—and to the man who looks through the art to the Great Giver of all as he should do, the glory of the music of the Anglican Church is the absence of the 'sensuous' and the presence of that which is helpful and soul raising. We clergy with our organists, in making out our schemes of music for parochial

worship, have not only *the people* to consider; our *first* thought must be for God: will the music honour Him by rightly interpreting the words to which it is set? will it raise the mind of the people from Earth to Heaven? *then*—is it of such a nature as to be congregational, in the sense that all musical worshippers can join in it? But is it not possible for the un-musical to worship without actually '*joining in*' in the Service? Ask yourselves this question next time you attend a Cathedral Service. When God gave the gift of music to the Church, clearly He intended it to be an aid to devotion and an aid to worship; if it be aught else it is valueless and meaningless. Music preaches many sermons, but of all the text is the same, 'Sursum Corda'—lift up your hearts. So I say very earnestly, with every desire to promote congregational singing, and with every sympathy for those who wish to procure it, I say to the pioneers of what I must honestly term the latest branch of 'revolution' in matters musical—pause ere you take another step in the dark, have a care lest in reducing music to the low level of human requirements, you dethrone her from her high estate." This excellent paper has been published, in pamphlet form, by Messrs Phillipson and Golder, Chester.

VERY general satisfaction is expressed in musical circles at the appointment of Mr. Niecks to succeed Sir Herbert Oakeley in the Reid Chair of Music. Mr. Niecks is as widely and deservedly liked by his friends for his social qualities as he is admired by musicians for his wide knowledge and literary gifts. He was born in Düsseldorf in 1845, studied there and in Cologne, and made his *début* at the age of thirteen as a violin soloist; but after reaching the age of twenty-one he withdrew from the public platform and devoted himself more and more to theoretic and literary work. Since 1867 he has been resident in Scotland, becoming a naturalised British subject in 1880. Besides the continuous stream of scientific and critical essays and pleasant, healthy gossip which flows from his prolific pen, Mr. Niecks won European distinction for his "Life of Chopin"; and is now collaborating with Madame Schumann in a "Life" of her illustrious husband, which there is every reason to hope will become, like its predecessor, the standard work on the subject. The literary qualifications of Mr. Niecks will confer a distinction on the Reid Professorship, which has hitherto been lacking. With regard to the duties more immediately connected with the Chair, the new Professor will, we trust, offer a determined resistance to the efforts being made in some quarters to turn the University into a Music School. That Mr. Niecks, in common with other leaders of musical education in this country, favours the establishment of a great music-school in every important centre, may be taken for granted; and that Edinburgh should wish to include among her institutions such a school, is not only natural but laudable. The functions of a University, however, are clear, and neither the dignity nor the efficiency of a Professor can be maintained if these are injudiciously widened. Let Edinburgh by all means have a College or Academy of Music, and let the Professor, if he so will, and time and strength permit, take more or less active part in its direction; but the spheres of School and University must be kept distinct, if the value of each is to be made anything more than a name.

THE Viennese correspondent of the *Paris Figaro* gives some interesting details relative to the forthcoming Exhibition at Vienna. The construction of the theatre is proceeding apace and arrangements

have already been made for the Théâtre Français to give a series of ten performances there in the month of June. The Viennese companies will play in May and September, and three troupes from Berlin will appear in July. Negotiations are pending with the Scala and with Hungarian, Czech, and Polish companies. It is proposed to give twenty grand Concerts in the Tonhalle, directed by the most eminent composers and conductors. Drs. Richter and von Bülow have already promised to assist, and, according to the *Figaro*, Verdi himself has actually engaged to quit his rural retreat and patronise the great show. The indispensable Mascagni will, of course, put in an appearance. The loan collection promises to be unusually interesting, Prince Lichnowski contributing the pianoforte on which Beethoven was wont to play and Count Esterhazy his souvenirs of Haydn. All the great families of the Empire have placed their treasures at the disposal of the committee. A special feature of the Exhibition will be a set of rooms fitted up to represent as closely as possible the external conditions under which Goethe, Wagner, Beethoven, Schubert, and other great dramatists and composers set about their creative labours. This sounds very interesting, and the comparison of these various workshops should afford some striking contrasts. Wagner, as we know, loved to compose in exquisitely tinted silks and satins; whereas Beethoven and Schubert had neither the means nor the desire to employ the services of the man-milliner. Altogether everything seems to point to a unique and unprecedented Exhibition. All the more reason, as we have already urged, why we should endeavour to make our share in the show as representative and worthy as possible.

"Music and Preaching" was the subject of a Lecture which Mr. Henry C. Banister, the widely-respected Professor of Harmony at the Royal Academy of Music, recently delivered to the theological students and their friends at Hackney College. Mr. Banister gave an exposition of the logical and rhetorical principles upon which a musical work is—or, as he would say, should be—composed, and felicitously drew the analogy between musical composition and sermonizing—e.g., the composer's theme and the preacher's text. But whereas the preacher selects his text—finds it ready made, in fact—the composer has to manufacture his theme. "Ay! there's the rub!" observed the lecturer, a truism which will find an echo in many a young composer's breast. Mr. Banister further showed that the parts of a fugue and of a sermon may be somewhat similar—e.g., the exposition, development, &c. He ably illustrated his lecture by playing several of Bach's fugues on the pianoforte. Anticipating the criticism of his audience that fugues are often considered dry, he said, in effect, to the embryo clerics: "But, gentlemen, is not that the opinion which many people form of sermons?" Here Mr. Banister scored a point—we venture to say a counterpoint—in the exposition of his musico-sermonic subject.

It is satisfactory to find that our friends across the Channel have, at last, quite abandoned their fanatically hostile attitude towards the music of Richard Wagner, and have brought themselves to consider the matter more sensibly and philosophically, as befits so great a people. A recent article in the *Petit Journal* is remarkable for the moderate tone adopted in comparing "the two giants," Wagner and Meyerbeer. The writer asserts, indeed, that the genius of the latter composer is far more sympathetic to the French, who "love only the lucid in art," than

that of the former, who unites "glowing beauties" to "lamentable obscurities" and with whom "one has to pay dearly for the pleasure received when the inspiration vanishes like a meteor which has burst through the sky and disappeared into darkness." Such language as this is a fair expression of views, acceptable to a large section of the French public, no doubt, and our respect for the writer is much enhanced when we read his peroration:—"However much of Prussians they may have been, Wagner and Meyerbeer, these two Prussians of genius, it is not their nationality which concerns us, but their work. They are dead: Heaven receive their souls! The productions of their brains belong to humanity. We may well dispute among ourselves as to which deserves the front place, but as to the rest—the rest is not worth taking into consideration. Ask not the bird from whence he comes, but what he sings!"

As an Exhibition without an inaugural Ode or Cantata is in these days a contradiction in terms; the authorities at Palermo are accordingly to be congratulated on having extricated themselves from this compromising condition. It appears that the Executive Committee, having decided that a musical composition was indispensable, commissioned "the only Mascagni" to set to music the hymn written for the occasion. As the time went on and no news of the score came to hand the committee grew uneasy, and after repeated communications, extracted from Mascagni the disappointing admission that he had not written the hymn "because of an indisposition that had affected his right arm." The committee then fixed a date by which the composition must be sent in, but without the desired effect. From this unhappy condition, however, they were rescued by the enterprise of a composer named Maggio. Anticipating that Mascagni might leave the committee in the lurch, he took the precaution of writing a Cantata "on spec," and, offering it to the disheartened committee at the critical moment, was hailed with rapture as one who had deserved well of his country. Mascagni's indolence proved Maggio's opportunity. The rehearsals of the work have given general satisfaction, and all's well that ends well.

FACTS, RUMOURS, AND REMARKS.

THE Bishop of Melbourne, having refused to permit Organ Recitals in his Cathedral, is sharply reasoned with by the *Argus*, which is distinctly "on the side of the angels," those celestial instrumentalists. But while advocating that use of the church which the Bishop declines to sanction, our contemporary does not altogether approve aggressive musicians. In point of fact, the *Argus* reads them a very plain lecture, as per sample subjoined: "Musicians as a rule are aggressive. It is a notorious fact that they expect all men to bow to their attainments, that they desire to devote all buildings to oratorios or operas and concerts, and that they would fain have all the customs of the world altered to suit their tastes and ambitions. In the village hotel the rural singer imagines that his songs are the one centre of attraction; in crowded city churches and dim cathedrals the organist and the choir are apt to suffer from the same ultra self-conscious feeling. It is but a comparatively short time since a Melbourne organist indignantly threw up his appointment because he was not permitted to select the hymns sung in the usual church services, and practically to dictate the nature of the public worship of the congregation. Nor is the organist always reverent. He has an unrestricted hand upon the organ for the voluntaries, and there have been occasions, unless his friends credit him

with a greater power than he possesses, when he has contrived to let staid elders and pious deacons depart from the church to the strains of 'Yankee Doodle' and 'Tommy, make room for your uncle.' The disguising of such tunes is doubtless an important musical feat, which can always be appreciated highly by those who are informed of it beforehand. But in view of the aggressive and the comic spirit which are sometimes shown by organists, it is easy to understand that the Bishop of Melbourne has some hesitation in allowing the Cathedral to be used for Organ Recitals." Of course we do not know whether the Melbourne organists have given good cause for the foregoing, and our trust is that the journalist has overdrawn the portrait.

A NEWSPAPER cutting lies before us without any mark by which we can identify the journal from which a correspondent was good enough to take it. This we much regret, because it is very clear that somewhere or other in this country a most wonderful musical critic lives and labours. The paragraph has a side heading, "Total Eclipse," which, however, refers to the recent "lunar obscuration." In celebration of that event, it appears the organist of some parish church—Oh, that we knew which!—played, as a voluntary, Handel's air in "Samson." *A propos*, the contributor to our unknown contemporary remarked: "It is a noteworthy fact that some of the great author's most critical airs are capable of being reduced to a level of comparative simplicity. . . . There is little doubt but that the original conception of the air 'Total eclipse' was an instrumental conception, and transformed into its vocal character by a secondary consideration." The writer might have stopped here, as having uttered nonsense enough for one sitting; but he did not, and the sequel is the funniest thing conceivable: "The superlative feature of the melody is its emphasis on the word 'dark,' and this is accomplished by the introduction of a new subdominant note, which acquisition is secured by two tetrachords, both of modulated structure, the transitional note required being a diatonic semitone above the last of these phrases. Vocally, however, the effect is intensified by placing the awe-inspiring note a major seventh below." We are disposed to offer two rewards—one for the writer's discovery, the other for the meaning of what he has written.

WE are indebted to a correspondent in Queensland for forwarding a vivid description of a Salvationist band in the act of celebrating the appearance at Melbourne of General Booth. It is taken, apparently, from a Melbourne paper. We cannot give space to the entire extract, but a pen-and-ink sketch of the drummer demands reproduction as quite a work of art. The band "was remarkable for the possession of a drummer whose performance was so super-excellent as to throw all the other instruments into the shade. It was at once an astounding exhibition of athletic energy and a marvel of complex and intricate movement. With body thrown well back, and the great drum supported on his swelling chest, this drummer did fearful and wonderful things with the sticks. He evolved them apparently out of the small of his back, and brought them down both together with a crash that made everyone jump; he twisted them under his shoulder-blades and around his neck, and levelled them first on one side and then on the other, and then both together with deadly certainty; he marked time in a bewildering series of circles and semi-circles and figures of eight, until he seemed to be surrounded by a halo of flying drumsticks; finally,

concentrating all his energy, he united their force in one mighty blow, and stopped, perspiring, palpitating, but triumphant. Not once or twice, but perhaps twenty times, was this extraordinary performance repeated; and when the band was silent the drummer shouted and sang, and testified as vigorously as any of his comrades."

WE are indebted to a correspondent for the following typical case of middlemost stupidity: "A well-known story relates how Henry Smart one day played as a voluntary a selection from Mozart's Twelfth Mass, and afterwards received a protest from the Churchwardens against such 'jiggy stuff,' and how he subsequently turned the tables on them by performing 'Jump, Jim Crow,' in slow time, which gave them entire satisfaction until he told them what it was. A somewhat similar complaint has been received by the Organist of a church not a hundred miles from Regent Street, where on a recent Sunday the Communion Office was sung to an adaptation of the said Twelfth Mass. A gentleman who apparently had been one of the congregation wrote thus: 'In the responses to the Commandments—viz., "Lord, have mercy upon us, and incline our hearts to keep this law," you have a musical flourish between the word "us," and the word "and." I beg respectfully to ask if this flourish is appropriate. It appears to me too light and airy for a solemn response.' The Organist made answer as follows: 'In reply to your note, I can only say that the passage from Mozart's Twelfth Mass, described by you as a "flourish," is so written by the composer. As to whether it is appropriate or not, I offer no opinion. I am only a harmless drudge engaged by the Vicar of this Church to play accompaniments to the singing of the choir, and my duties do not extend beyond endeavouring to play the music placed before me as correctly as I can.'

THE following circular has been sent to us by a correspondent: "As we are now approaching the Winter Concert Season, I shall be glad to know whether it is your intention to continue giving my song '—' a place in your programmes; if so, I shall be happy to supply you with leaflets similar to the enclosed, bearing your own name (with or without address, as you may desire it), for distribution among the audience, which could be conveniently effected by the programme sellers. From some years' experience I have found that advertising in the *Daily Telegraph* does little or no good to a song, and I much question whether vocalists derive any benefit whatever from the announcement of their names in connection with the songs they sing. In placing before you the above proposal regarding leaflets, it is my hope that such a plan may not only tend to the furtherance of the song, but also more effectually benefit the singer, by bringing the name more prominently before the Concert-going public." The leaflet enclosed contains an advertisement of the song, the voice part of the first verse, and a heading that the piece has been sung by Mr. So-and-so "with brilliant success." It must be evident to our readers that the author of the circular and composer of the song (we have suppressed his name as immaterial) is an ingenious person.

A ROCHESTER critic, having to notice a choral concert the other day, took the opportunity to express his ideas upon sundry matters suggested by the performance. The choir, it appears, did not achieve a true *pp*. This the critic mentions, adding that a *pianissimo* once heard is not easily forgotten, "the atmosphere seems filled with a breath of sound, and yet so gentle that the slightest shuffling or cough is a

sacrilege. The *pianissimo*, properly done, creates more impression, as a rule, than the rest of the concert together." Under the head of *staccato*, the critic thus discourses: "Nothing, in our opinion, except the *pianissimo*, gives more effect than the *staccato* well done. The short, clear, sharp expression of the notes throws a wonderful and realistic sense into the words, and gives them a life and meaning which is most infectious and soul-stirring." Of the harmonium he says: "It is marvellous what an instrument the harmonium becomes in skilful hands." But the pen is more wonderful still.

In our notice of the Hereford Festival we said that the *Scherzo* and *Finale* of Beethoven's "Eroica" Symphony were "taken too fast for a Cathedral." Upon this a clever Boston contemporary asks: "Did Beethoven mark his *tempi* to suit the place of performance?" The writer ought to know whether he did or not. Being an American, he can hardly, perhaps, be expected to know that, in our resonant Cathedrals, music requires adaptation, as far as possible, to the acoustic properties of the place, otherwise it becomes unintelligible amid a confused mass of sound. Having due regard to its character, the more slowly a piece is performed in such great echoing places the better the effect.

REMARKING upon the proposed performance of Saint-Saëns's "Samson and Delilah" in New York, an American contemporary says: "It is evident that new settings of the plagues of Egypt and other interesting events are not floating about Europe, or Mr. Damrosch would not have been compelled to resort to a dress-suit presentation of an opera because it chances to be on a story taken from the Holy Writ. Nevertheless, the musical public will be interested in the Saint-Saëns work, if for no other reason than to find out what goes with that everlasting 'Mon cœur s'ouvre à ta voix.'"

REFERRING to our suggestion that the Royal Choral Society should represent English chorus singing at the Vienna Exhibition, a metropolitan contemporary puts in a claim for the Birmingham Festival Choir with which, he says, the Londoners cannot compare as regards "beauty of tone, vigour of onset, or general musicianship." That is a matter of opinion, and, when it becomes a practical question which choir hall go, we may have something to say on the other side. Till then, argument would be about as profitable as grinding the wind.

OUR attention has been called to the proposed formation of a musical club in London. Mr. T. H. rewin, of 17, Islip Street, N.W., is the hon. sec. *pro tem.*, and he writes: "A number of distinguished musicians have promised their patronage, and I have already received the names of over fifty gentlemen who are desirous of joining as members." The club is to be "central, commodious, well appointed, a moderate subscription, managed entirely by honorary officers, and exclusively for gentlemen engaged in any branch of the musical profession."

"ABOMINABLE rot" is the term used by the *Musical Courier* of New York to describe the "interlarded" music in "La Cigale"; while of two reformers it is said that "they neither talk nor sing, one's voice is much impaired and the other never utters a note." It is a good thing for the *Courier* that English law of libel has no power in the Empire. With what a sense of freedom musical critics write over there!

MR. G. H. WILSON, writing in the *Boston Musical Herald* concerning Dr. Bridge's "Repentance of Nineveh," has a good word for the orchestration if for nothing else. He says: "In the orchestra there is considerable variety, and the apparatus is the full modern band: indeed, the instrumental score is by far the most spontaneous portion of the work; it reads and sounds as if it were a grateful task."

SAYS the *Boston Home Journal*: "Marie Wilt, the soprano who lately committed suicide, once learned the part of *Brünnhilde* in the 'Walküre' in three weeks. 'That finished me,' she said, shortly before her death. Schnor died shortly after *Tannhäuser*, Anders went mad studying *Tristan*, and Scaria after *Parsifal* died insane." Are we to understand, *post hoc, ergo propter hoc*?

THE latest good story of Scottish prejudice against organs in churches comes to us through a correspondent North of the Border: "A very decent old man was one of the opponents of instrumental music in the church he attended. One day lately someone asked him what he thought of the organ that had been introduced. 'Man,' was the reply, 'I'm feared I'm gaun to like it!'"

A SERIES of interesting Chamber Concerts will be given in Paris during the winter season, at the Salle Erard, by Mr. I. Philipp, commencing on the 16th inst. The works of composers of many nationalities are drawn upon, and at the third Concert Dr. C. Villiers Stanford's *Intermezzi*, for clarinet and piano-forte, will be played by Mr. Turban and Mr. Philipp.

MR. ANTON SEIDEL is reported as saying: "I believe that the symphonic works of a Mozart and a Schubert should be read with that spirit of true artistic repose and simplicity in which they were created." As to Mozart, he was never nearer the absolute truth in his life, but there is not much repose and simplicity in Schubert's "B minor" Symphony.

THE Gloucester Choral Society ended its last season with £50 in hand, as compared with less than £3 the year before. It is proposed to give during the present winter the Mozart Centenary Selection, "The Redemption," and a miscellaneous programme. Mr. Joseph Bennett has accepted the presidency of the Society for another year.

A CORRESPONDENT sends us a newspaper par. to the effect that, at a Concert somewhere down West, "Miss Polly Hayes, a child of twelve, performed very skilfully a couple of solos on the drum." Assuming that the young lady used a side-drum, he suggests that a boy of five should come out with a bass drum, and thus complete the round of solo instruments.

IT is well to be a popular boy soprano in the States. We read that "With his earnings, Blatchford Kavanaugh, the famous boy soprano, has purchased and furnished a pretty \$7,500 brick cottage at No. 7440, Wright Street, Auburn Park, Chicago. The boy, who is now 15, is taking pianoforte and pipe organ lessons."

MR. RICHARD MANSFIELD, as becomes the son of his mother, is bringing out a book of musical compositions, entitled "One Evening," a medley of songs,

operatic pieces, farcical music, &c. In some cases the words are by other writers, but all the music is by Mr. Mansfield.

SPECIAL interest will attach to the first performance in England of P. er Cornelius's Opera "The Barber of Bagdad" by the students of the Royal College of Music, at the Savoy Theatre, on the 9th inst.

OPERA AT COVENT GARDEN.

IN M. Alfred Bruneau's "Le Rêve," Sir Augustus Harris, on Thursday, October 29, offered the second novelty of his short autumnal season. The composer may consider himself fortunate, not only as regards the rapidity with which his work has obtained hearing in England, but in being interpreted by the five artists by whom "Le Rêve" was originally introduced at the Parisian Opéra Comique so recently as June last. But for Mlle. Simonnet and her companions being available for Covent Garden at this period of the year, it is probable that M. Bruneau would have had considerable difficulty in persuading any of our better known managers to adopt an opera that in more than one respect differs considerably from any other composition of the advanced school hitherto publicly presented. "Le Rêve" is as daring as the most revolutionary could desire. There is an entire absence of tunefulness except at the beginning of the second act (we beg pardon, "tableau"), when a lively popular air from another pen is introduced, this proving an oasis in the musical desert. Full closes are, of course, not tolerated. The continuous changes of key are accomplished in the most abrupt and startling manner, and long before the end is reached the orchestration resolves itself into a complete web of leading motives. No relief from the weariness consequent upon resolute adherence to such a plan of operations is to be found in the vocal portion, which is almost wholly made up of recitative—doubtless deemed by the composer to thoroughly accord in spirit with the dramatic situation. M. Bruneau must be given credit for considerable ingenuity, but, at the same time, it is regrettable that such industry and ability have not been devoted to a purpose better calculated to afford gratification to the general musical community. A few words will suffice for the story of the opera, based by M. Louis Gallet upon Emile Zola's romance. *Angélique* is a simple-minded visionary, who, whilst embroidering vestments for the priests of the adjoining cathedral, listens, like Joan of Arc, to "celestial voices." Her lover *Félicien*, who has passed himself off as an artist; in stained glass, is really the son of the Bishop—the latter having only taken the vows after the death of his wife—and has been destined for the Church. When the Bishop learns the course of affairs he objects to have preceding arrangements interfered with and forbids the marriage. Poor *Angélique* sickens and is at the point of death when the Bishop relents, and, by prayer, accomplishes a miracle; that is to say, the girl rises from her chair and the lovers' hands are joined. Originally the opera had a tragic ending, *Angélique* falling dead just after she had quitted the altar. Much of the sacred music accompanying the miracle was omitted from the Covent Garden performance, doubtless as a concession to religious prejudices. The representation was unexceptionable. Mlle. Simonnet perfectly realised the dreamy heroine, M. Bouvet was dignified as the Bishop, M. Engel was the lover, and *Angélique's* foster parents were sustained with engaging homeliness by Madame Deschamps-Jéhin and M. Lorrain. The exceedingly complicated orchestration was also excellently given, under the direction of M. Jéhin.

The other events of the month may be summarised. On the 7th ult. Mr. Hedmond, a tenor from the other side of the Atlantic, made a great success as *Lohengrin*, suddenly taking the place of Mr. Scovel, indisposed; on the 9th ult. there was a performance in French of "Les Huguenots," dramatically interesting for the reason that it included passages generally omitted in Italian renderings; and on the 16th ult. the recovered Mr. Scovel was warmly congratulated on his impersonation of *Lohengrin*. The season closed on the 21st ult. with "Carmen."

ITALIAN OPERA AT THE SHAFTESBURY THEATRE.

SIGNOR LAGO's revival of "Il Vascello Fantasma"—otherwise Wagner's "Flying Dutchman"—took place on Tuesday, October 27, under the direction of Signor Arditi, who presided at the first performance of the work in England, in 1870, at Drury Lane, when Mlle. Ilma di Murska was the *Senta* and Mr. Santley the gloomy skipper. The Shaftesbury representation could boast of two strong features to be set against others that were exceedingly weak. The female chorus was faulty throughout, the band was unsteady, and the *Erik* of Signor Dorini evoked feelings the reverse of sympathetic. These obstacles to unalloyed enjoyment of the picturesque and forcible composition did not, however, prevent appreciation of Miss Macintyre's poetic embodiment of *Senta* or of Signor R. Blanchard's consistent impersonation of the despairing *Vanderdecken*. The Scottish *prima donna* realised the heroine both to the eye and to the understanding, and offered an eminently refined yet dramatic reading of the music. Miss Grace Damian did all that was possible with the small part of *Mary*, Signor Novara was satisfactory as *Dalando*, and Mr. Philip Newbury acquitted himself fairly well as the *Steersman*. Considerable improvement was observable in the performance on Thursday, the 5th ult. The orchestral details were clearly developed, and Signor Chinelli's *Erik* was a great advance upon that of his predecessor.

Signorina Guerrina Fabbri, for whose *début* on these boards Rossini's "Cenerentola" was so oddly chosen, was better suited on Tuesday, the 3rd ult., in "Orfeo," with Signor Bimboni as Conductor. Notwithstanding that she had to contend against verdant remembrances of Mlle. Giulia Ravogli in the part of the poet-musician, Signorina Fabbri earned hearty applause by her vivid portrayal of mental distress and by feeling delivery of Gluck's expressive strains. Signorina Elandi appeared as *Euridice* and Mlle. Cecile Brani as *Love*.

No remarkable eagerness was evinced on Thursday, the 12th ult., to hear "Il Matrimonio Segreto," a circumstance that reflects all the more credit upon Signor Lago for carrying out the intention declared in his prospectus for the benefit of the few who were really interested in Cimarosa's work. An opera that is within a few months of attaining its century cannot but be old-fashioned in certain respects, but vitality is still existent in a composition in which the influence of Mozart is so distinct. Not every day can we hear such a bright and vivacious trio as that for female voices, "Le faccio un inchino," once so popular on concert platforms in its English guise of "My lady the Countess." Excellent representatives of the deaf merchant *Geronimo's* two daughters and sister were obtained in Madame Giulia Valda (*Elisetta*), Signorina Giuseppina Gargano (*Carolina*), and Signorina Fabbri (*Fidalma*), who commendably played into each other's hands and discharged their vocal duties with an animation that occasionally—for example, the trio, enthusiastically encored—had a contagious effect upon the listeners. Signor Chinelli was a presentable *Paolino*, and sang with taste the exquisite air "Pria che spunti." Signor Buti sustained Count Robinson with adequate spirit, Signor Ciampi was the *Geronimo*, and Signor Bimboni conducted.

On Saturday, the 14th ult., Miss Macintyre assumed the taxing rôle of the betrayed peasant girl, *Santuzza* in "Cavalleria Rusticana," and was well received.

ROYAL CHORAL SOCIETY.

No time has been lost in bringing Professor Villiers Stanford's Birmingham Oratorio "Eden" before the notice of the London musical public, and the large audience at the Albert Hall, on the 18th ult., testified to the amount of interest taken in the work. The characteristics of this strangely unconventional Oratorio were clearly described in the last number of THE MUSICAL TIMES, so that there is no occasion to further deal with the matter at present. Enough, that if "Eden" presents material for controversial criticism, it must be acknowledged by all to be, alike in its literary and its musical aspects, an extraordinarily clever work, wholly removed from all that is commonplace and trivial in the branch of art to which it belongs. Moreover, it is a work to be dealt with in a calm and judicial spirit, and

to be heard again and again before final judgment is passed upon it. In two out of three respects the performance at Kensington was eminently calculated to place the music in a favourable light to the audience. We understand that Mr. Barnby's indefatigable choir had devoted a large amount of extra time to rehearsal, and they certainly acquitted themselves almost to perfection. The female voices sang the "modal" music in the opening scene with rare delicacy, and when we were transferred from heaven to hell the basses delivered the stirring choruses of *Satan's* cohorts with splendid volume of tone and undeviating precision. Unfortunately the relative weakness of the orchestra was severely felt by those who had heard "Eden" at Birmingham, some of the composer's delicate instrumentation being wholly lost in the large building. The principal artists were one and all excellent. Miss Macintyre sang the music allotted to *Eve* beautifully, and she was well seconded by Mr. Ben Davies as *Adam*. The smaller parts had unexceptionable representatives in Mrs. Brereton, Madame Hope Glenn, Mr. John Probert, and Mr. Norman Salmond. To overpraise Mr. Henschel's conception of *Satan* would be impossible. It is a veritable creation and tends to increase still further our admiration for this consummate artist.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL began the season of six Concerts at St. James's Hall on Thursday evening, October 29, with a programme of five pieces. As in former years, it is intended to reproduce from the catalogues of the greater masters several works not frequently heard in the Metropolis. Primarily Beethoven's "Weihe des Hauses" Overture served to render evident the ability of the instrumental force again assembled round a Conductor whose reading of classical productions is far from conventional. Mr. Henschel has his own ideas, and is not afraid to submit them to the ordeal of practice when he believes himself to be in the right. The Symphony was Brahms's first (in C minor), a work that grows in impressiveness every time it is heard. The *Andante* movement—as choice a specimen of melodic beauty as the most ardent advocate of sweet sounds could crave—was played with unbroken smoothness and delicacy; but the chief triumph of both band and Conductor was achieved in the exciting *Allegro* constituting the *Finale*. Nothing could have been more even, spontaneous, or vigorous. Well might the audience bestow warm compliments upon all concerned. The solo player was M. Paderewski, who in Chopin's Concerto in E minor was at his very best. Interpretation so eloquent would have given substance and life to the dryest of musical bones. As the Polish pianist is among those of whom the public consider themselves privileged to ask more than has been stipulated for, he had to re-appear and play another piece. The perfect duet singing of Mr. and Mrs. Henschel was exemplified in "Come, Kate, my dearest," from the final act of Goetz's "The Taming of the Shrew," and the Overture to "Tannhäuser" brought the programme to an agreeable termination.

No vocal composition was included in the scheme of the second Concert on Thursday, the 12th ult., but there were two works for solo display. Mendelssohn's Violin Concerto and Bruch's Schottische Fantasia brought forward M. Ysaÿe to show that his talent is not confined to one school—a fact long since recognised, but losing none of its significance by repeated demonstration. Purists might have taken exception to his version of certain passages in the older composition, but the brilliancy and neatness of the performance were indisputable and justified the praise symbolised by a double recall. The orchestral accompaniments—by no means an unimportant feature of this work—were carefully played. For his Symphony, Mr. Henschel reverted to the prolific Haydn, and selected the genial master's C major (No. 1 of the Salomon set), which remains as fresh and buoyant as if it had been penned but yesterday. As it was throughout rendered with admirable point, the delight once more afforded by the tuneful and spirited work may be imagined. It is a pity the wealth of Haydn is so seldom drawn upon. The Concert opened with the Overture to Schumann's "Genoveva," and ended with a selection from the third act of "Die Meistersinger," both effectively executed.

CRYSTAL PALACE CONCERTS.

MENDELSSOHN and Schubert were chiefly in evidence at the fourth Saturday Concert, the former being represented by his "Walpurgisnacht" and a selection from the "Loreley," the latter by five numbers from the incidental music to "Rosamunde." It is the fashion in certain quarters to sneer at Mendelssohn as genteel, but it is difficult to see where the gentility comes in—at least, in the "Walpurgisnacht," of which a very good performance was given on October 31. The chorus showed a little inclination to drag and the conclusion of the number, "Come with torches brightly flashing," was wanting in perfect steadiness, but, on the whole, they acquitted themselves well. Mr. Ludwig distinguished himself by his intelligent and expressive delivery of the bass solos, and Mr. Iver McKay was efficient in the tenor music. Miss Dora Barnard's efforts in the solo for contralto were impaired by nervousness and a defective enunciation of her words. In the "Loreley," Mrs. Hutchinson gave a rendering at once scholarly in style and spirited in sentiment of the difficult soprano solo in the *Finale*. She was also thoroughly successful in the lovely Romance from "Rosamunde." In the last-named work the chorus sang the charming Shepherd's Chorus excellently, while the orchestral numbers were given with grace and precision under Mr. Manns's direction. The programme contained a novelty in the shape of a setting for chorus and orchestra of Browning's "Women and Roses," by Mr. C. A. Lidgely, a decidedly clever attempt to wed a not very intelligible poem to appropriate music. With a less obscure subject Mr. Lidgely might have achieved even more promising results. The orchestration is picturesque, but in view of the obvious influence of Wagner, it was a mistake to give the work in immediate juxtaposition to that master's "Waldweben."

On the 7th ult. Berlioz's "Symphonie Fantastique" was the principal feature of the programme, and drew a large audience. Of the familiar excellence of Mr. Manns's interpretation of this aptly named work it is not necessary to speak. The orchestra was also heard alone in the Romance in C from Mozart's Serenade in G, for strings, and in the "Leonora" Overture (No. 1). Mlle. Janotha played in very good style Mendelssohn's Concerto in D minor (No. 2), and Miss Macintyre sang *Senta's* ballad from the "Flying Dutchman," and a song by Mr. Goring Thomas. Both were given with spirit and power, but with that want of finish and smoothness which is the chief defect in Miss Macintyre's method.

At the Concert of the 14th ult. Miss Fanny Davies, fresh from her tour on the Continent, where she has made successful appearances at Basle, Hamburg, and Berlin, appeared as the instrumental soloist, playing Schumann's Concerto with great delicacy and thoughtfulness, and contributing as her minor solos Chopin's Nocturne in C minor, and Rubinstein's Staccato Etude in C, for which she gained an encore. The vocalist was Mr. Lloyd, who sang with great effect the exquisitely beautiful tenor air from Gluck's "Iphigénie en Tauride" and the "Preislied." The Symphony was Brahms's historic C minor (No. 1), and the *Vorspiel* to the "Meistersinger," and Méhul's Overture to "Le Jeune Henri" completed the programme.

Of all the compositions of Mr. Hamish MacCunn there is none more picturesque and genial than his beautiful "Land of the Mountain and the Flood" Overture, which was placed in the forefront of the programme of the seventh Concert. It is from start to close imbued with the true romantic spirit; the leading themes are admirably coined, and their treatment is characterised with unflinching spirit and ingenuity. The work, originally produced by Mr. Manns, gains greatly on further acquaintance, and altogether induces one to hope that, in spite of the subsequent falling off in the quality of Mr. MacCunn's work, he may achieve notable things. Beethoven's Symphony in A (No. 7) is one of the favourite pieces in Mr. Manns's extensive repertory, and was conducted and played *con amore* throughout: an excellent rendering was also given of Dvorák's richly orchestrated and brilliant Scherzo Capriccioso (Op. 66). Herr Stavenhagen played the solo in Beethoven's G major Concerto (No. 4) with great incisiveness and clearness, though not with perfect accuracy; but his touch was hard, his phrasing jerky, and his conception of the whole piece singularly lacking in

poetry. Later on he gave an Intermezzo of Brahms and Mendelssohn's Scherzo Capriccioso, acceding to the encore with one of his master's Hungarian Rhapsodies. The vocalist, Miss Charlotte Walker, who comes from the Metropolitan Opera House, New York, sang Weber's "Ocean, thou mighty monster," and a charming song entitled "Springtide," by Reinhold Becker. Her voice is a fine dramatic soprano of extensive range and adequate volume, but her style and phrasing leave something to be desired on the score of grace and finish.

SIR CHARLES HALLÉ'S CONCERTS.

THE efforts of the esteemed Manchester conductor and pianist to win the favour of metropolitan amateurs for the performances of his admirably trained orchestra are worthy of sympathy and encouragement, and it is said that he has obtained a much larger number of subscribers this season, thanks, in part, no doubt, to the patronage of royalty, which he has been sufficiently fortunate to win. At the same time, Sir Charles Hallé might, perhaps, bestow a little more thought on the special tastes and fancies of the London public. An Orchestral Concert, unrelieved by any vocal music is, rightly or wrongly, regarded as a somewhat dull entertainment, and half-past eight o'clock is unquestionably an inconvenient time of commencement for suburban residents, who are the most staunch supporters of high-class musical performances. Apart from these considerations, there was nothing at which to cavil at the first Concert of the new series, which took place in St. James's Hall on the 20th ult. The strength of the Manchester band lies chiefly in the vigour and precision which invariably mark the efforts of the string contingent, and these qualities were perhaps more noticeable than ever in the rendering of Weber's Overture to "Oberon," the *Andante* from Spohr's Symphony "Die Weihe der Töne," and Beethoven's "Eroica" Symphony. Borodin's orchestral sketch "In the Steppes of Central Asia," though clever and picturesque, would be more in place at promenade concerts than at a classical performance. Sir Charles Hallé, though not quite so firm and precise as usual in his rendering of Schumann's Pianoforte Concerto, played with much of his accustomed ease and fluency.

MR. SARASATE'S CONCERTS.

CONTRARY to the original announcement, the second of these performances, on the 13th ult., was an Orchestral and not a Chamber Concert. Mr. Sarasate deserves thanks for repeating Max Bruch's new Violin Concerto in D minor, for the merits of a work more certain to be more perceptible at the second than at a first hearing. This was the case in the present instance, and the first movements of the Concerto may now be pronounced worthy of the composer at his best. With regard to the *Finale*, however, we must repeat that it is scarcely worthy to associate with the rest of the work, being merely virtuoso music written for purposes of display, but having little intrinsic value. Mr. Sarasate also played Saint-Saëns's Concerto in B minor, as usual creating a wonderful effect in the middle movement, and his own extraordinary Fantasia on "Carmen." Encores and double encores were extracted from the obliging executant, whose friends are evidently as numerous and as enthusiastic as ever. Mr. Cusins's orchestra was heard in one of Bach's Suites, Grieg's "Peer Gynt" Suite, and Beethoven's Turkish March, from the "Ruins of Athens."

The last performance for the present took place on the afternoon of the 23rd ult., and St. James's Hall proved too small to accommodate all who wished to obtain admission. The programme consisted merely of duets and solos for pianoforte and violin. Mr. Sarasate's assistant being, as usual, Madame Berthe Marx. As on previous occasions, their rendering of Beethoven's "Kreutzer" Sonata was more noteworthy for extreme delicacy than for masculine breadth and energy; but in Goldmark's Suite in E (Op. 11) and Saint-Saëns's Sonata in D minor (Op. 75) there was nothing left to desire. Madame Marx selected as her solos Chopin's rarely-heard Polonaise Fantaisie in A flat (Op. 61) and a Study of Rubinstein, and the violinist endeavoured without success to bring the Concert to a close with a

selection from Dvorák's "Slavonic Dances," further contributions being demanded with an amount of vehemence which apparently admitted of no denial, for Mr. Sarasate gave two extra solos with good grace.

"THE MESSIAH" IN WESTMINSTER ABBEY.

THE performance of "The Messiah" on Wednesday evening, the 11th ult., in the Abbey, in aid of the funds of the Royal Society of Musicians of Great Britain, afforded proof of sustained interest in the welfare of that meritorious institution. Every part of the building available was fully occupied. The kindness of the Dean in granting the use of the nave for such a purpose is not to be lightly regarded, inasmuch as it allows of sums in the shape of subscriptions being forwarded to Mr. Stanley Lucas, the Secretary, ostensibly for seats, and of a collection from the entire assemblage in the course of the proceedings. What, in many cases, must be a double contribution, is cheerfully bestowed. Of late years the rapid growth of amateur musical societies has tended to reduce the number of performances of "The Messiah" at the larger concert halls of the West End, so that advantage is naturally taken of hearing the correctly designated "Sacred Oratorio" amid surroundings to which it is so eminently fitted, and with experienced artists for the moving solos. Leaving Mr. Winter as his deputy at the organ, Professor Bridge, of course, conducted. There was a band of about sixty performers, led by Mr. Ellis Roberts, and a large chorus. The only omissions beyond those prescribed by custom were the choruses "Let all the Angels of God worship Him," "The Lord gave the Word," and "Their sound is gone out," and the soprano air "How beautiful are the feet"—a leap being thus made from "Lift up your heads" to "Why do the nations," the latter sung by Mr. Santley with unvarying finish and all his old vigour. The other solo pieces were given by Miss Anna Williams, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Watkin Mills, all so competent and trustworthy that the mention of their names is sufficient guarantee of the excellence of services generously tendered for the occasion.

MONDAY AND SATURDAY POPULAR CONCERTS.

SELDOM in the history of these entertainments has St. James's Hall been so thronged at the first performance of the season as it was on the 2nd ult., but the engagement of Mr. Paderewski was of course a sufficient explanation of the unusually large assemblage. The gifted Polish pianist gave his striking performance of Chopin's Sonata in B flat minor with the Funeral March, and once more astonished his hearers by the extraordinary rapidity of his execution in the *Finale*. An encore was imperatively demanded, and eventually Mr. Paderewski complied by playing one of Liszt's most difficult Studies. Everyone will regret the cause of Madame Néruda's absence from her accustomed place, but Mr. Willy Hess, of Manchester, proved himself a highly competent leader in Beethoven's "Rasoumowsky" Quartet in F (Op. 59, No. 1). He also took part in Mr. Paderewski's clever but unequal Sonata in A minor (Op. 13), for pianoforte and violin, first introduced a year ago and noticed at the time, and he earned much applause for his tasteful rendering of Max Bruch's Romance for violin, in A minor and major (Op. 42). Mr. Norman Salmond was wholly acceptable as the vocalist in Handel's air "Tyrannic Love" from "Susanna," and a pleasing song "Ich sche dich in jeder Blume," by Goltermann.

The first of the Saturday performances was not so well attended as usual, the lack of an important pianoforte solo in the programme being the only cause that can be assigned. Madame Haas gave Schubert's Impromptu in B flat (Op. 142, No. 3) fairly well, but the piece is so hackneyed that there was little enthusiasm. The concerted works were Beethoven's Quartet in F minor (Op. 95) and Raff's Sonata in A for pianoforte and violin, the last-named being a novelty at these Concerts. It is the second of Raff's five Pianoforte and Violin Sonatas, and not by any means his best. As so frequently happens in Raff's works, the themes are frank and pleasing, but the development is more noteworthy for "padding" than sustained musical

interest. It is necessary to except from these remarks the air with variations which forms the slow movement, the theme itself having the character of a Volkslied, while the variations are clever and effective. Mr. Willy Hess certainly advanced his reputation with London audiences by his earnest and artistic rendering of the *Adagio* and *Fugue* from Bach's Violin Sonata in G minor, and Mr. Santley, who was in good voice, was of course enthusiastically applauded in Handel's "Revenge, Timotheus cries," and Sullivan's rather trivial ballad "Ever."

The second Monday Concert was noteworthy for the first performance of a Pianoforte Quartet in G minor, by M. Gabriel Fauré (Op. 45). The name of the French composer had not hitherto appeared in Mr. Chappell's programmes, and the present Quartet, which is the second of two such works from his pen, did not create a widespread desire to make acquaintance with more from the same source. Mr. Fauré is an industrious musician, and besides filling with distinction the office of choirmaster in several of the principal Parisian churches, he has found time to compose a number of works in various styles, including a Cantata "La Naisance de Venus," a Requiem, an Orchestral Suite, a Violin Concerto, and various smaller efforts. His songs and minor pianoforte pieces have gained him considerable reputation, but it cannot be said that even in his own land his weightier compositions have achieved much popularity. The Quartet in G minor, far more than the Pianoforte and Violin Sonata in A, introduced at one of Mr. Ysaÿe's Concerts last season, indicates Mr. Fauré's fondness for frequent and startling changes of key. In the first movement these transitions are introduced sparingly and with good effect, but in the *Adagio* they follow upon one another in a manner which is at once aimless and excruciating to the ear. Mr. Ysaÿe proved himself a brilliant leader both in this work and in Mendelssohn's Quartet in D (Op. 44, No. 2), and he played two movements from Bach's Sonata in D with splendid mastery over the technicalities of his instrument. Mr. Schönberger earned the favour of the audience by his delicate rendering of Schumann's Nocturnettes (Nos. 6 and 7), and Miss Fillunger sang "Elizabeth's Prayer," from "Tannhäuser," and Schubert's "Zuleika" with much feeling.

The remaining Concerts which can now be noticed do not need detailed criticism. On Saturday, the 14th ult., the concerted works were Beethoven's Quartet in E minor (Op. 59, No. 2) and Mendelssohn's Trio in D minor (Op. 49), Mr. Ysaÿe being again a vigorous if somewhat uncertain leader. He was very successful in two movements of Bach's Sonata in G minor, and Mrs. Helen Trust delighted the audience by her pure vocalization and piquant style of singing in airs by Giordani and Grieg. Miss Mathilde Wurm, the pianist of the afternoon, gave an artistic though somewhat tame rendering of Chopin's Ballade in F minor (Op. 52), and for once an encore was not demanded.

A quiet programme was offered on the following Monday, and the attendance was not large. Mozart's Quartet in D (No. 7), two numbers of Schumann's "Stücke im Volkston," for pianoforte and violoncello (Op. 102), and the same composer's Trio in G minor (Op. 110) were the concerted pieces. There was another change in the quartet, Mr. Whitehouse, who had proved himself thoroughly capable at the violoncello desk, being replaced by Mr. de Munk, also an excellent artist. The pianist (Mr. Leonard Borwick) brought forward for the first time Grieg's Ballade, or, more strictly speaking, Air with variations, in G minor (Op. 24), which he did not make very interesting in spite of his beautiful execution. Mr. Reginald Groom sang with much taste Handel's rather hackneyed air "Where'er you walk," and an interesting song, "Angels guard thee," by Godard.

Mr. David Popper made a wholly successful first appearance at the Saturday performance of the 21st ult. He at once obtained the favour of the large audience by his masterly playing in Schubert's Quartet in D minor, and he more than confirmed it by the beautiful tone and magnificent execution he displayed in his solos, an *Adagio* by Tartini, and a clever Minuet from his own pen. Equal success was won by Miss Fanny Davies in Beethoven's Sonata "Les Adieux," &c., her interpretation resembling in a marked degree that of Madame Schumann. Miss Fillunger sang

Schubert's very fine song "Die Allmacht" with much intelligence and feeling.

The Concert of the following Monday is the last we can notice this month and it does not need lengthy criticism. There were only two concerted works—namely, Beethoven's Quartet in F minor (Op. 95) and Chopin's Polonaise Brillante in C (Op. 3), for pianoforte and violoncello, Mr. Edward Howell proving himself fully equal to requirements in both works. Miss Fanny Davies gave a thoughtful and artistic, if not very brilliant, performance of Schumann's Fantasia in C (Op. 17), and M. Ysaÿe astonished even his warmest admirers by his masterly rendering of Paganini's Study in B flat. Mrs. Helen Trust repeated the songs she had sung nine days previously and was twice encored.

ROYAL COLLEGE OF MUSIC.

The first Concert of the new term took place on October 29, and opened with a very creditable performance of Mendelssohn's Octet for strings. Master W. Spencer, a very young but promising student, played Liszt's transcription of Schubert's "Auf dem Wasser zu singen" and Rubinstein's D minor Study with commendable fluency and accuracy, and Miss Jessie Grimson's violin solo, the *Adagio* from Spohr's sixth Concerto, was tuneful and refined, though somewhat cold. Miss Una Bruckshaw, who was heard in the trying air "Il est doux, il est bon," from Massenet's "Hérodiade," has evidently many of the qualifications of a dramatic singer. Miss Jeannie Rankin's singing of Beethoven's "Joy of tears" ("Wonne der Wehmuth"), impressive as it was, would have been improved by a clearer pronunciation of the words. The *ensemble* piece, Rossini's "La Carita," which concluded the Concert, was hardly a success, the intonation having been almost throughout a trifle below the pitch of the accompanying pianoforte.

At the Orchestral Concert on the 11th ult. the chief pieces were Beethoven's C minor Symphony and Spohr's Overture to "Jessonda." The performance of the Symphony, more especially of the last two movements, reached a very high level of excellence, and it was impossible to resist the enthusiasm of the young performers, who so obviously revelled in their task. Misses Jessie Grimson and Lilian Wright played Bach's Concerto for two violins, in D minor, carefully, and with considerable effect. Miss Pattie Hughes sang very sympathetically Verdi's "Ave Maria," and Mr. Jasper Knight was somewhat over zealous in the display of a powerful voice in an air from Sullivan's "Prodigal Son."

At the following Concert, on the afternoon of the 18th ult., the chief piece was Beethoven's Septet, the rendering of which, admirable on the whole, was particularly noticeable for the unusual excellence of the playing of the wind parts; the performers were all scholars of the College, and did justice alike to the work, to their teachers, and to themselves. Mr. A. Wall played four movements from one of Bach's Violin Sonatas with considerable fluency and spirit, and the Choral Class, conducted by Professor Parratt, sang a Romance by Schumann and a Serenade by Schubert with much effect.

CHAMBER CONCERTS.

PERFORMANCES of this nature have been frequent during the past month, one of the earliest to claim attention being that of Mr. Stewart Macpherson, which was given under the title of a Pianoforte Recital at the Princes' Hall, on the 3rd ult. Of Mr. Macpherson's ability as the Conductor of the Westminster Orchestral Society we have had frequent occasion to speak, but on the present occasion he proved himself likewise a pianist of considerable merit in Beethoven's "Moonlight" Sonata, some clever pieces from "The Months," by Mr. Erskine Allon, Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1), and other numbers. His own Sonata in E flat, for pianoforte and violin, in which he was assisted by Mr. Charles Griffiths, evinces taste as well as musicianship. Miss Helen Saunders rendered some songs by Mr. Walter Macfarren and Gounod in an agreeable manner.

Two days later, in the same hall, Miss Ethel Sharpe, whose promise as a pianist has obtained frequent recognition at the Concerts of the Royal College of Music, gave

a performance in which her ability was put to some severe tests. To say that she gave, on the whole, a highly intelligent rendering of Chopin's B flat minor, with the Funeral March, is awarding her no little praise; and there was little left to desire in her rendering of Brahms's two Rhapsodies in B minor and G minor (Op. 79). Excellent performances were secured of the last-named composer's Pianoforte Quartet in G minor (Op. 25) and Schumann's Sonata in D minor, for pianoforte and violin (Op. 121), Miss Sharpe being assisted by Mr. Ludwig A. Hobday and Mr. W. H. Squire. Miss Anna Williams sang Dr. Mackenzie's effective song "Lochinvar," a vocal piece deserving the attention of high-class vocalists; and Miss Florence Shee displayed a rich voice in Liszt's "Die Lorelei."

Messrs. Ludwig and Whitehouse commenced another series of their excellent performances at the Princes' Hall on the following evening. The programme opened with Cherubini's String Quintet in E minor, which, as it was only published last year and has only been performed two or three times in London, certainly cannot yet be regarded as hackneyed. A capital performance was secured, the Concert-givers being assisted by Messrs. G. W. Collins, A. Gibson, and Paul Gibson. Other pieces were violin solos by Gade and Schubert, Schumann's Adagio and Allegro for pianoforte and violoncello (Op. 70), and Beethoven's Quartet in F (Op. 18, No. 1). A careful, and in a general way commendable performance of Schubert's "Wanderer" Fantasia in C (Op. 15) was given by Mr. W. Richter, a very young pianist of decided ability. Mrs. Brereton was acceptable in songs by Dussek, Mendelssohn, and Gounod.

The Concerts given by the Messrs. Hann at the Brixton Hall are especially interesting as being carried out entirely, as to the instrumental music, by the members of one family. Thus, at the second of the current series, took place on the 10th ult., Messrs. W. H. Lewis, E. H. William Clement, and Sidney Hann took part in very praiseworthy performances of Haydn's Quartet in G (Op. 76, No. 1), Beethoven's "Kreutzer" Sonata, and Schumann's Quintet in E flat. Mrs. Helen Trust was warmly applauded in her songs, thanks to her pleasant voice and pure and artistic method of singing.

The first public Concert of the season in connection with the Royal Academy of Music took place at St. James's Hall on the 16th ult. The orchestra was occupied by the students who form the choir, but they took no concerted part in the performance. A very creditable performance was given of Beethoven's Quartet in C minor (Op. 18, No. 4), by Miss Ethel Barnes, Miss Reynolds, Mr. Revell, and Mr. Herbert Walenn, Miss Barnes proving herself a vigorous leader. Two movements from Brahms's Pianoforte Quintet in F minor (Op. 34) were also played with spirit by Miss Catherine Rodbard and Messrs. Hinton, Davies, A. Walenn, and H. Walenn. Three Gaelic melodies for voice, with accompaniment for strings and harp, by Mr. Charles Macpherson (student), deserve mention on account of the artistic infusion of national character in the music. Several, or indeed all the rest of the pupils showed promise in their various ways, but it is needless to further particularise.

A successful Concert was given by Miss Frances Ashton and Miss Annie Lea, at the Princes' Hall, on the 19th ult. Miss Lea is a pupil of Madame Schumann, and shows more than average promise as a pianist. She seemed a trifle nervous in commencing Schumann's Carnival, but speedily warmed to her work and gave an excellent performance, noteworthy for intelligence as well as good manipulation. Miss Ashton is a capable violinist, and full justice was done to Beethoven's Sonata in F (Op. 24) and Grieg's in the same key (Op. 8), as well as to Spohr's Concerto, No. 8 (Op. 47), which was given with pianoforte accompaniment. Songs were contributed by Miss Alice Ashton and Mr. Arthur Thompson.

PIANOFORTE RECITALS.

THE season promises to be as prolific as usual during the last few years in these entertainments, and a highly successful commencement was made on October 27, when Mr. Paderewski gave what was at the time styled a Farewell Recital at St. James's Hall. The growth in popularity of the gifted Polish artist has been steady and unfluctuating.

When he first came among us he played to empty benches; now he has a name to conjure with, and as often as he elects to come among us, so often will he be certain to obtain a crowded and enthusiastic auditory. There is no ground whatever for lamenting the esteem in which Mr. Paderewski is held by the English public, for he is now far more of an artist than a virtuoso, having to a large extent abandoned the exaggerations and eccentricities of manner in which he was prone to indulge two or three years ago. Indeed, his rendering of Beethoven's Thirty-two Variations in C minor and the "Waldstein" Sonata on the above-named occasion was, if anything, too refined and delicate, though the perfection of the technique gave an indefinable charm to the performance. Perhaps the greatest successes were won in three of Mendelssohn's "Songs without Words," Schumann's "Papillons," and a group of Chopin's pieces—that is to say, in a purely artistic sense; but the most prodigious execution was displayed in Rubinstein's Etude in C. Some confusion was caused by the extensive changes made in the programme as originally announced, but it is only fair to add that there was no cause for dissatisfaction of a similar nature at the next Recital, which was given a week later in consequence of the great success of the first performance. This was Mr. Paderewski's actual farewell for the present, and he certainly more than ever ingratiated himself in the favour of his London admirers by his interesting, unconventional, yet wholly legitimate rendering of such works as Mendelssohn's Variations Sérieuses and Beethoven's Sonata in F minor, Op. 57 ("Appassionata"), not to mention smaller pieces by Schumann, Chopin, and other composers. At the conclusion of the performance there was a scene of enthusiasm rarely equalled in St. James's Hall, and even after two encores the audience would not leave until Mr. Daniel Mayer came forward and assured them that Mr. Paderewski could not play any more.

It is needless to dwell on Master Max Hambourg's Recital at the Steinway Hall on the 20th ult. The juvenile performer has made excellent progress, but, unfortunately, he was set to perform tasks utterly beyond his means. For example, while he was quite at home in the first movement of Beethoven's Concerto in C minor, it was a mistake to permit him to attempt an enormously difficult Cadenza of Rubinstein. Again, his playing of two of Chopin's Studies was mere schoolboy exercise, but he was acceptable in a Toccata and Fugue of Bach. Master Max Hambourg has a great deal of natural ability, and, properly nurtured, he should develop into a pianist of the first calibre.

Mr. Stavenhagen's first performance this season in St. James's Hall, on the 24th ult., was fairly well attended, and the programme was interesting, although but three pianoforte composers were represented. It cannot be said that the young German performer was heard to advantage in Beethoven's Sonata in A flat, with the Funeral March, for his rendering was jerky and lacking in the breadth and dignity required by the music. Some of Chopin's pieces, including two of the Studies and two of the Waltzes, were far better played, and the audience showed more than the necessary amount of appreciation by exacting three encores. Mr. Stavenhagen, however, was heard to the greatest advantage in two pieces by Liszt, which, according to the programme, were performed for the first time. These were a charming piece in Mazurka time, founded, we believe, on a genuine Polish melody, and the other an extraordinary composition, entitled "Hexameron," being a series of variations on the duet "Suoni la Tromba," from "I Puritani." In these Mr. Stavenhagen was at his best, and the audience would not disperse until he had granted another piece. Madame Stavenhagen sang some airs by Mozart and other composers with delightful purity of style and method.

THURSDAY SUBSCRIPTION CONCERTS.

MESSRS. WILLIAM NICHOLL, Septimus Webbe, and Hans Adolf Brouil have united their respective talents as tenor vocalist, pianist, and violoncellist for a series of four Chamber Concerts at Princes' Hall, the first of which was held on the 12th ult. Laudably resolving to give the highest possible tone to their enterprise, they have assigned the first part of each programme in turn to Beethoven, Brahms, Grieg, and Schumann. Naturally the greatest and most distinctive member of this quartet led the way

at the opening Concert, which passed off with a success auguring well for the future. The Sonata in G minor (Op. 5, No. 2), for pianoforte and violoncello, was so satisfactorily executed by Messrs. Webbe and Broussil as to secure the utmost confidence in their subsequent essays. Spirit was tempered by discretion, and it was obvious from the outset that each perfectly comprehended the task before him. The other instrumental piece in this section was the beautiful Theme and Variations in F (Op. 34), for pianoforte alone, interpreted by Mr. Webbe with a command of expression that evoked unanimous commendation. To Mr. Nicholl's share fell the once neglected, but now highly prized, "Adelaide," into his rendering of which he infused all the fervour and tenderness due to this matchless love song. The second part was of a miscellaneous order—employing the term in no derogatory sense—and therein Miss Louise Phillips and Madame Isabel Fassett sang some duets with artistic feeling and perfect blending of voice.

GRESHAM COLLEGE.

PROFESSOR BRIDGE chose for the opening Lecture of his winter series of musical discourses at the above College, on the 3rd ult., the well-worn subject of Handel's "Messiah," which, however, in spite of having to refer to familiar facts, he invested with considerable freshness and interest. After briefly tracing the events which led up to the composition of the work, the Professor adduced some interesting facts concerning its early performances, amongst them that the chorus, "Glory to God," was originally commenced *pianissimo*, followed by a gradual *crescendo*, instead of the *forte* entrance now adopted. The greater point given by the substitution of the word "this" in place of "the" in the phrase "Who is the King of Glory?" was also favourably commented on, and an interesting comparison was made between the word book of the first performance of "The Messiah," recently found by Professor Dowden, and an original word book, published in 1748, of an early performance of "Samson," in the possession of Professor Bridge, both books omitting any mention of the Overture to either work. Some of the finely engraved tickets for the performance of "The Messiah" in Westminster Abbey in 1784 were exhibited, together with an old and remarkably expressive cast, by an unknown artist, of Handel's face, recently presented to Dr. J. C. Bridge, of Chester. The musical illustrations, which excited considerable interest, consisted of an early setting of "But who may abide," sung by Mr. Bell; another of "Their sound is gone out," very effectively rendered by Mr. Avalon Collard; a version of "And lo! the angel," sung by Master Roper; and a setting of "How beautiful are the feet," now published by Messrs. Novello as an anthem, and excellently performed by some of the Westminster choristers.

At the second Lecture, delivered the following evening, Professor Bridge traced in a lucid and masterly manner the origin and development of the Symphony, which, in its present form, he defined as a Sonata for orchestra. After referring to the important influence exerted on form by Lulli, Scarlatti, John Christian and Philip Emmanuel Bach, the Professor reviewed the work of Haydn, observing that "If he were not chronologically the father of the Symphony, he was at least a very good nurse, which in those early days was perhaps something better." A very interesting portion of this Lecture was the way in which the artistic lives of Haydn and Mozart were shown to entwine, and the comparisons made between the Symphonies of these masters. The subsequent developments effected by Beethoven were also commented on, and a number of examples, illustrative of the various stages of the development of the Symphony, were admirably played by the Misses Annie and Amie Grimson.

The two final Lectures were devoted to a sketch of the lives and works of William and Henry Lawes, both of whom, the Professor said, appeared to have studied music under Copernario—i.e., John Cooper, at the expense of the Earl of Hertford. Comparatively little was known of the life of William Lawes, beyond that he became a member of Chichester Cathedral and Chapel Royal Choirs, and one of the private musicians to Charles I., in whose cause he died fighting at the siege of Chester in 1645. He devoted himself chiefly to the composition of instrumental music,

concerning his abilities for which his brother Henry had written that "there was no instrument of the time but he composed as aptly for it as if he had only studied that." In conjunction with Simon Ives he set to music Shirley's Masque, entitled "The Triumphs of Peace," one of the earliest works in which "bar lines" were used, an invention attributed to his brother Henry.

Henry Lawes was born in 1595, and became a gentleman of the Chapel Royal and of Charles I.'s private band. He was a great friend of Milton, to whom, it was said, he suggested the story of "Comus," and for which he wrote the music. This was first performed at Ludlow Castle, the official residence, as President of Wales, of Lord Bridgewater, on Michaelmas night, 1634, when Lawes took the part of the attendant spirit and delivered the opening address. It was through Lawes that the poem was published in 1637, in the preface to which he remarked: "Although not openly acknowledged by the author, yet it is a legitimate offspring so lovely, and so much to be desired, that the often copying it hath tired my hand, and brought me to the necessity of producing it to the public view." Five numbers of Lawes' music to "Comus" were to be found at the British Museum, bound up with Dr. Arne's setting of the same poem. Henry Lawes was an excellent critic, an accomplished writer, and a patriotic musician, boldly ridiculing the fashion of his day for Italian music, and stoutly maintaining the merits of his countrymen's compositions. He died October 21, 1662, and was buried in the cloisters of Westminster Abbey, probably near the grave of Dr. Wilson.

The interest of the two last Lectures was greatly enhanced by a number of vocal and instrumental illustrations of the compositions of these brothers, the former sung by Messrs. Branscombe and Bell and Westminster chorists, and the latter played by Mr. and Miss Dolmetsch, Mr. Milne, and Professor Bridge on exceptionally fine specimens of the instruments in use at the period of the music performed. Mr. John A. Foster exhibited a fine portrait of Henry Lawes and his large oil painting of the scene of Milton's "Comus." The attendance at the four Lectures was 2,002.

MUSICAL GUILD.

THE young artists of the above Association gave two of a series of four Concerts at the Kensington Town Hall on the 3rd and 17th ult. The performances have so far shown a noticeable and commendable improvement on those of former seasons, especially as regards finish, warmth, and what the Germans call *Schwung*, and if the improvement be continued, these enjoyable Concerts should soon be second only to the very best of their kind. At present two very important matters are occasionally somewhat neglected—viz., uniformity of phrasing and balance of tone. A striking instance in which the former was wanting occurred in the slow movement of Rheinberger's Nonet, given at the second Concert, in which the oft-repeated "turn" in the second subject was not played exactly alike by any two of the performers. This may read like hypercriticism, but we are applying a high standard. A commendable feature is the artistic character of the programmes. Thus, the first Concert opened with Brahms's Pianoforte Quartet in C minor (Op. 60), one of his most characteristic works, which contains a slow movement of transcendent beauty and wonderful depth of expression. The performance by Miss Ethel Sharpe, Messrs. Jasper Sutcliffe, Hobday, and Squire was painstaking and appreciative, the *Andante* being especially well given. Miss Sharpe and Mr. Hobday played Schumann's Märchenbilder for pianoforte and viola charmingly, and Mr. Edward Branscombe sang two artistic and taking songs by Mr. Gerard Cobb with great finish and refinement. The second Concert began with Rheinberger's Nonet for strings and wind, a melodious and interesting work in four movements, of which the *Adagio molto* is the richest in interest and deepest in expression. The performance was, on the whole, good, although the unequal balance of tone interfered occasionally with the clear exposition of the composer's polyphony. Mr. Arthur Bent played Bruch's Romance for violin (Op. 42) very well, and Miss Annie Fry, Messrs. Bent, Stephenson, Kreuz, and Squire gave an appropriately fiery and rugged rendering of Dvořák's fine Pianoforte Quintet in A (Op. 81.) Madame Emily Squire was an efficient vocalist.

MR. CHARLES FRY'S RECITALS.

DRAMATIC Recitals do not ordinarily come within the range of a musical journal, but attention is due in our columns to Mr. Charles Fry's rendering of the chief scenes of "Hamlet," on Saturday evening, the 7th ult., at the Hampstead Conservatoire, owing to Mr. Berthold Tours having specially composed incidental music for the occasion. The latter's contribution consisted of an Introduction, three *entr'actes*, a King's March, and a Funeral March. The first-named and the *entr'actes* are felicitously typical of the following action, while the Funeral March was peculiarly appropriate to the situation and the play. The details of every section of the music betray the hand of the cultivated musician. For the first performance of his work, Mr. Tours presided over a small but efficient stringed orchestra, led by Mr. T. E. Gatehouse, and towards the close Mrs. Helen Trust sympathetically gave the "Ophelia's Song" of Maude V. White. Mr. Fry's arduous labour was gone through with a persuasive force evincing not only accurate perception of the subtleties of the text, but the skill to communicate his knowledge to the large audience in the most effective manner.

LADIES' ORCHESTRAL CONCERTS AT SALISBURY.

Two exceptionally fine performances were given on the 20th ult., at Salisbury, by a string orchestra, consisting of sixty-five ladies. The Rev. E. H. Moberly, who has done, and is doing good work in the cause of vocal and instrumental music in Salisbury and neighbouring towns and districts, brought the ladies, nearly all amateurs, from various parts of the country. They proved to be experienced and cultured executants, and gave a highly intelligent interpretation of the works in the programme. They were Julius O. Grimm's Suite, in canon form, for string orchestra (Op. 10); Liszt's "Angelus"; the "Traumeri," from Schumann's "Kinderszenen"; J. S. Bach's Piano-forte Fugue in A minor (arranged for string orchestra by Josef Hellmesberger); and the Walzer, *Élégie*, and *Finale*, from Tschaiikowsky's Serenade (Op. 48). These were all played in a manner deserving of the highest praise. The tone was full and resonant, the intonation remarkably pure, the attack firm and certain, the release sharp, the marking of light and shade excellent, and the phrasing clear. The performance, as a whole, would have done credit to a band of professional players. There was not a suspicion of amateurishness throughout the performances, the graceful style and finish with which every piece was performed indicating that the executants were experienced players. Miss Winifred Holiday, the leader of the band, gave an admirable rendering of the *Andante* and *Finale* from Handel's Sonata in A, and Mrs. Hutchinson and Mrs. Henseltine Owen contributed songs. Mr. Moberly (who may bring his orchestra of ladies to London at no distant date) and the performers are to be congratulated on the great success they achieved.

MASCAGNI'S OPERA "L'AMICO FRITZ."

It may with truth be said that the death of Ponchielli, Verdi's advanced age, and Boito's self-effacement have been Signor Mascagni's opportunity. The genuine and universal success of his "Cavalleria Rusticana," reviewed in THE MUSICAL TIMES soon after its first production in Rome, was undoubtedly, and in a great measure, due to the musical merits of this, the young composer's first opera, which revealed considerable facility in effectively treating dramatic contrasts; an easy flow of pathetic, if not always original melody; and, above all, an elastic and attractive style which, although evidently inspired by his own master, Ponchielli, by Verdi's later style, and by Bizet's works, was, at all events, not an imitation, pure and simple, of Wagner. On the other hand, however, the success of the opera was, by common consent, in no small degree due to the vigorous dramatic foundation supplied by Signor Verga's admirable little play, effectually condensed into one act, and portraying a Sicilian village scene at once novel, touching, and picturesque. Moreover, the Fates decreed that Signor Verga's

large share in the success of "Cavalleria Rusticana" should be not only recognised by the public, but established by court of law; for the publisher, Signor Sonzogno, of Milan, being unwilling to admit Signor Verga's claim, the latter instituted legal proceedings and obtained his full share in the large profits which the performances of the opera had already yielded to both publisher and composer. It appears that Signor Mascagni, writhing under the public and legal verdict that he owed his new-born fame in a great measure to the dramatic merits of the libretto adapted from Signor Verga's play, was determined that his next opera should stand entirely on its own musical merits; and for this purpose he chose for his subject, not another stirring and hot-blooded story of the South, but a simple, idyllic, and purely domestic play, the scene of which is laid in Alsace, and which is derived from a French novel by Erckmann and Chatrian, the libretto, in three acts, being from the pen of a Neapolitan writer, Signor Nicola Dapporto, known in Italy by the *nom de plume* of P. Suardon. Whether in his resolve, and in his choice of the libretto, Signor Mascagni has been judicious remains to be seen.

The principal characters of the opera "L'Amico Fritz," which was performed for the first time at the Costanzi Theatre, in Rome, at the end of October, are as follows: *Suzel*, an Alsatian village beauty (soprano); *Fritz Kobus*, a young bachelor and country squire (tenor); *Beppo*, a young gipsy (mezzo-soprano); *David*, a Rabbi (baritone); *Hunzo* and *Federico* (second bass and second tenor), friends of *Fritz*; and *Caterina* (alto), *Fritz's* old governess.

The scene of the first act is laid in the dining-room of *Fritz's* villa, and finds the young squire surrounded by his friends, among whom *David*, a Rabbi learned in Holy Scripture, and a strenuous advocate of matrimony as conducive to true happiness, urges *Fritz* to take unto himself a wife. *Fritz*, however, declares his resolve to help others to marry, but, for the rest, to enjoy himself free from domestic care, and to remain a bachelor himself to the end of his life. After dinner, *Suzel*, the pretty daughter of *Fritz's* bailiff or overseer, comes on an errand, and at the same time presents the Squire with a bunch of violets; while *David*, seeing the two together, makes up his mind that they would be, and shall become, a happy pair. On suggesting this to *Fritz*, the latter scorns the idea of marriage; but *David* persists on the ground that *Fritz* will be conquered some day, and that this pretty village girl will make him a better wife than some great lady.

The second act takes place at the bailiff's farm. While the villagers are singing a pastoral chorus, *Suzel* is gathering cherries for her master, who presently appears, at first unnoticed by her, and listening to her ballad of a "bel cavalier," is lost in admiration of this pretty girl, the more so when she, having seen him, offers him a bunch of cherries, which, fascinated by the fair donor, he eagerly accepts. *David*, who from behind a tree has witnessed this flirtation fast budding into love, engages *Suzel* in conversation after *Fritz* has left, and asks her whether she knows the Bible story of Rebecca; whereupon she tells it, and by her way of telling it convinces him that she is in love with *Fritz*, and that his plan of bringing about a match between the two is sure to succeed. In order to test *Fritz*, he, after the interview with *Suzel*, tells him that the fair one is shortly to be married; this announcement of course completely upsets the young Squire, who now confesses to *David* that he is in love with the girl, and leaves the farm enraged by jealousy; whereupon *Suzel* rushes to *David* in despair over the sudden departure of her "bel cavalier."

The third act finds *Fritz* again in his dining-room, brooding over the love song he heard *Suzel* sing, and which he fondly imagined was intended for him. Presently, *David* comes to announce that all is ready for *Suzel's* marriage; but *Fritz* refuses his consent, and upon the fair one herself appearing, asks her whether it is really true that she is about to marry. Her answer clearly shows him on whom she has set her affections, and having exchanged their vows of love they are joined by *David* and the whole company, all rejoicing over the inveterate bachelor who, conquered by the village beauty, is now to enter upon matrimonial bliss.

Assuredly a more unpretending, not to say commonplace and colourless story has never been set to music, although

it may, of course, be said that every opera, from Gluck's "Orfeo" to Gounod's "Faust" and Wagner's "Lohengrin," is the same love story over again, only told and treated in a different form. But, on the other hand, the difference and degree of merit lies precisely in the mode of treating that every story, and that is why "Cavalleria Rusticana" makes an excellent and attractive, and "L'Amico Fritz" an extremely poor and uninteresting subject for an opera.

The short Prelude which precedes the first act does not call for special notice; but attention is riveted by the refreshing and lively *parlante* of the banquet of *Fritz* and his friends in the opening scene. The *Adagio* air by which *Suzel* afterwards offers the bunch of violets to *Fritz*, "Son pochi fiori," is very pathetic, and is in the style of Gounod, Bizet, and Thomas, although the treatment, and particularly the final phrase played by the stringed instruments, are all Signor Mascagni's own, and confirm his ability as a dramatic composer. This air of *Suzel* is followed by a violin solo, played behind the scenes as a sort of serenade, by *Beffe*, the gipsy, who has no *raison d'être* at all in the whole opera, except that of singing the praises of *Fritz* behind or on the stage. The violin solo, which is somewhat long, is suggestive of *Carmen*, or is probably taken from some Neapolitan air; in no sense is it characteristically Alsatian. The first act closes, curiously enough, with a bugle *fanfare*, as played by the Italian *bersaglieri*, in the style of a *tarantella*; and although the libretto states that this march is derived from a popular Alsatian air, it is essentially Italian in character. The second act, undoubtedly the best of the opera, is conspicuous by *Suzel's* ballad, "Bel cavalier per la foresta," and notably by the duet which follows, entitled the "cherry" duet, between *Suzel* and *Fritz*, which in itself is enough to stamp Signor Mascagni as a highly gifted and most effective lyric writer. This duet is followed by a brisk and lively *Scherzo*, called "L'arrivo del birroccino," and then by *Suzel's* recital of the story of Rebecca and her duet with *David*. This latter, although a clever and finished piece of writing, falls somewhat flat after the first duet and the *Scherzo*, which certainly constitute the culminating point of the opera. *Fritz's* air "Uno strano turbamento" is not on a par with the preceding numbers, and the same may be said of the whole of the third act, in which the gipsy's love ballad "Oh amore, bella luce del cuore," *Suzel's* air "Non mi resta che il pianto ed il dolore," and another love duet between her and *Fritz* are all too much in the same style and harp too much on the same subject to keep up the interest. An exception to this, however, is the Prelude to this last act, which, taking up the subject of the violin solo in the first act, is almost equal to the *Intermezzo* in "Cavalleria Rusticana," and reveals the same power of instrumental treatment. On the whole, it may be said that this new opera is distinguished by more careful workmanship than its predecessor, and that in it Signor Mascagni has given fresh proof of his peculiar skill of effectively treating dramatic contrasts, even to excess, as for instance in *Suzel's* Biblical, and therefore solemn, recital, which is thrown into the shade, because it is made to follow immediately, by way of contrast, upon an extremely lively *Scherzo*. In his anxiety to show his ability to write good music to a poor libretto—in itself a contradiction—he has produced a score which, in many respects and in many places, is too elaborate and out of keeping with the domestic simplicity of the subject; and this want of co-relation between the libretto and the music is necessarily detrimental to the effect of the opera as a whole. The music is too ambitious, indeed, too good for a play so destitute of dramatic or even comic incident; and, except for the purpose of proving his versatility as a composer, Signor Mascagni was ill-advised in bestowing his time and talents on an all but worthless libretto, spun out, moreover, to three acts. The secret of the success of "Cavalleria Rusticana" lies in the conciseness and adequacy of music and dramatic action, and "L'Amico Fritz" must be pronounced inferior to it, because, in the latter, those essential requisites are wanting.

The reception of the opera at the Costanzi, thanks also to the capital orchestra, the good staff of artists, and the tasteful *mise en scène*, albeit it is simple enough and Italian much more than Alsatian in character, was very flattering on the whole, though without any great enthusiasm. It remains

to be seen whether the opera will run the gauntlet of public opinion at other leading theatres in and out of Italy. C. P. S.

OBITUARY.

On October 31, at Coblenz, FRAU NADALSKA, leading soprano at the Stadt-Theater.

On the 2nd ult., at Dresden, CARL NEISE, musical critic, aged seventy-two.

On the 8th ult., at Guben (Prussia), EDUARD KOELLNER, Musik-Director, Cantor, and Organist of the Stadtkirche, aged fifty.

On the 11th ult., at Bologna, RAFFAELE FERLOTTI, once a celebrated operatic baritone, professor of singing at Bologna, aged eighty-one.

On the 11th ult., at Paris, COUNT D'OSMOND, wealthy musical amateur, composer of an opera, "Le Partisan," aged sixty-five.

The death is also announced recently, at Hermersdorf (Austria), of PETER SULZINGER, organist, aged 100 years.

At Pau, of CHARLES CONSTANTIN, sometime Conductor of the Paris Opéra Comique, composer of a comic opera "Dans la forêt," aged fifty-six.

At Parma, of GIULIO CESARE FERRARINI, orchestral director, and professor of the violin at the Parma Conservatorio, aged ninety-one.

At Naples, of MICHEL ANGELO RUSSO, pianist of European reputation, at an advanced age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Midland Musical Society, Conductor Mr. H. M. Stevenson, gave a performance of "Judas Maccabæus" in the Town Hall on Thursday, October 29. The band and chorus numbered 500, and with local principals gave a fairly good rendering of the Oratorio. Mr. C. W. Perkins was of great service at the organ.

Mr. Paderewski gave a Pianoforte Recital in the Town Hall the next evening, and was afterwards entertained by the members of the Clef Club.

On Monday, the 2nd ult., the Aston Choral Society gave a very creditable performance of "Elijah" at the Victoria Hall. Mr. J. H. Adams conducted.

The same evening Mr. Arthur Rousebey's Opera Company began a short season of six nights at the Prince of Wales Theatre, the works given including Balfe's "Rose of Castile" and "Bohemian Girl," "Maritana," "Il Trovatore," "Rigoletto," and "Martha."

A fortnight later Mr. D'Oyly Carte's Company was at the same Theatre with the Gilbert and Sullivan operas, the revival of "Iolanthe" attracting enormous audiences.

Of the Saturday Popular Concerts, one on the 7th ult., given by the Birmingham Amateur Orchestral Society, introduced Mr. Percy Stranders here as a pianist. He played, with orchestra, Mendelssohn's Serenade and Allegro gioioso in B minor (Op. 43) and Liszt's transcription of the Valse from Gounod's "Faust," doing exceedingly well in both. The orchestral pieces included Mozart's Symphony in E flat, Ambrose Thomas's Overture "Le Caid," the Prelude to Mackenzie's "Colomba," and Mendelssohn's "Wedding March." The vocalists were Miss Florence Howle and Mr. Walter Crosbee. Mr. W. Astley Langston conducted. The next Saturday the Association, conducted by Mr. G. Halford, gave a performance of Beethoven's Mass in C and Macfarren's "May Day." Large audiences attended both Concerts.

On Thursday, the 19th ult., the Festival Choral Society commenced its thirty-second series of Subscription Concerts with Mendelssohn's "St. Paul," which had not been heard in Birmingham for eight years. The Town Hall was filled with an appreciative audience. The principal vocalists were Miss Thudichum, Miss Sarah Berry, Mr. H. Piercy, and Mr. Bantock Pierpoint. Miss Macintyre was announced, but a bad cold prevented her appearance. Her substitute, Miss Thudichum, was not able to arrive in time for the commencement of the performance, and the services of Mrs. Mason were called for. That lady sang the air "Jerusalem, thou that killest," very tastefully,

and Miss Thudichum did full justice to the other soprano music. Miss Sarah Berry made a very successful first appearance, and will doubtless be heard here again before long. Mr. Piercy made a great hit in "Be thou faithful," and Mr. Pierpoint was very successful with the bass solos. The singing of the chorus was magnificent, and Mr. Stockley's work was done in an admirable manner. Mr. Perkins, at the organ, gave judicious assistance. The subscription is a full one, and the Society starts its season with the best prospects.

On Monday evening, the 23rd ult., Miss Elsie A. Baugh gave the first of a series of Concerts (the fourth) at the Masonic Hall, introducing a number of pupils, and thus successfully illustrating her ability as a teacher of singing.

Mr. Sarasate, assisted by Madame Berthe Marx, gave a Concert in the Town Hall on Thursday, the 26th ult., notice of which must be reserved.

Although high class Concerts have not yet been very numerous, our season bids fair to be a busy one; and the idea that the alteration in the date of the Festival would be detrimental to local enterprise may be dismissed as delusive.

Mr. Hartland resumed his Sunday Evening Free Organ Recitals at the Town Hall, West Bromwich, on the 15th ult. The success of these Recitals, given fortnightly, is something phenomenal, the hall being crowded long before the time of the performance, and hundreds of persons are unavoidably turned from the doors.

MUSIC IN BRADFORD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Bradford Subscription Concert season opened auspiciously on the 30th October, with a performance of "Paradise and the Peri" and "Loreley." The members of the Bradford Festival Choral Society were retained for the choruses. Miss Macintyre sang the music of the *Peri*, and the other vocalists were Miss Damian, Miss Monteith, Mr. Andrew Black, Mr. Iver McKay, and Mr. Charles Blagbro. Sir Charles Hallé was at the Conductor's desk, and the instrumental portion of the programme was supplied by his band.

The Manningham Musical Union's Annual Concert on the 17th ult., failed to attract a very large audience; but there was an excellent programme, which was efficiently carried out by the members of the Union, with the assistance of Miss Emily Rhodes, Miss Annie Docksey, Mr. Holdsworth, Mr. Connolly, Mr. Sutcliffe, Mr. W. Golden, and Mr. T. Knowles. Miss Edith Sumner gave performances on the mandolin. Several part-songs were effectively rendered by the Milton Quartet party, and the singing members of the Union rendered glees, with Mr. B. Watson as Conductor.

The members of the Bradford Festival Choral Society were again able to present an attraction sufficiently potent to fill St. George's Hall on the 13th ult. Last winter the Society found it necessary, on pecuniary grounds, to drop their usual performance of "The Messiah"; but the production of "Judas Maccabeus" last month afforded no reasonable ground for the suggestion that public interest in the great works of Handel has evaporated. At any rate, the audience entered into the enjoyment of the hour with as much zest as ever, and with as keen an appreciation of the Handelian music as if the Oratorio had been an absolute novelty. The chorus came through the difficulties with spirit and judgment, and under the guidance of the Society's Conductor, Mr. R. H. Wilson, a really creditable performance was heard. The principals were Miss Mabel Berrey, who proved a most capable soprano; Mr. Iver McKay, and Mr. W. Thornton; and assistance was rendered by Mrs. Howson and Miss Mary Tetley, members of the Society. Mr. J. H. Clough was at the organ.

The second Subscription Concert of the series, given on the 20th ult., was well attended. It was remarkable for the combination of novelty and efficiency which it brought together in the talents of M. Ysaye, Master Gérardy, Herr Schönberger, Madame Amy Sherwin, Miss Marian Mackenzie, Mr. Barton McGuckin, and Mr. Eugène Oudin. The performances of the Belgian violinist made a strong

impression on the audience, whose admiration was also exercised in lively measure by the executive ability of the younger. The encores were so frequent and so vehemently persistent that it was extremely late before the Concert concluded.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

VERY little choral music has been heard in Bristol during the month, and even that little has been of an unpretentious character, being confined to part-songs and choruses given by the choir of the Saturday Popular Concerts on October 31 and the 21st ult. Vocal and instrumental solos were the other pieces included in the programmes. Madame Alice Gomez was the attraction at the latter Concert.

The Bristol Musical Association, which carries on the Saturday Popular Concerts, has just issued its report, which states that during the ten years of the Society's existence the musical gatherings have met with ever increasing appreciation on the part of the artisan classes, for whose especial benefit they were established. There is but a slight financial deficit.

Two Monday Popular Concerts took place on the 2nd and 23rd ult. respectively. At the second Concert the band was joined by the members of the Bristol Society of Instrumentalists to the number of 200. This large executive force performed, under the direction of Mr. Riseley, several familiar compositions, including the lovely "Benedictus" of Dr. Mackenzie, which is a favourite piece with the Society. Mendelssohn's Pianoforte Concerto in G minor was also brought forward. Miss Wurm, who was at the solo instrument, accomplished her part with every satisfaction. Miss Florence Cromeey and Mr. Bovett contributed songs.

Miss Mary Lock gave her first Popular Chamber Concert of the seventh season on October 26. Rheinberger's Quartet in E flat (Op. 38), for pianoforte and strings, was the chief work in the programme, and it received a highly commendable interpretation at the hands of Miss Lock, Messrs. A. Hudson, Gardner, and Pavey. Miss Purvis was the vocalist.

The Classical Chamber Concert of Miss Florence Eyn on the 12th ult. was an artistic success. Mendelssohn's Quartet in E flat (Op. 12), for strings; Rubinstein's Sonata in A minor (Op. 19), for violin and pianoforte; and Rheinberger's Quartet in E flat, for pianoforte and strings, were played with a high degree of technical and interpretive skill. Messrs. Darmaro, Duijs, Wetten, and Van Gelder were the other executants.

The Bristol Operatic Society performed Sullivan's "Trial by Jury" on the 16th ult. The same evening Señor Sarasate, assisted by Madame Marx, gave a Recital to a crowded and delighted assemblage.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event of the season hitherto has been the first appearance in Edinburgh of the world-renowned violoncellist, Herr David Popper. It was most discreditable on the part of the musical public that, on the 2nd ult., there were so many empty seats in the Music Hall; but what the audience lacked in numbers it more than made up in enthusiasm. The perfect execution and deep feeling so consistently shown in the great artist's playing won him enthusiastic encores for each of his solos. He naturally drew largely on his own compositions, and his "Spanish Song" seemed to be best appreciated. In Señor Albeniz we heard (also for the first time) a pianist of the first rank—of wide reading and original interpretation. The reception of Chopin's A flat Polonaise and the transcription of Scarlatti's Caprice made it evident that if on this occasion Señor Albeniz travelled North in advance of his reputation he will find a warm welcome next time he visits Edinburgh. Señor Arbos is a violinist quite worthy to be associated with these artists, and his performance of Bach's difficult Chaconne left little to be desired.

The same party, assisted by Madame Valleria, Signor Foli, and other vocalists, gave Concerts in Dundee, Aberdeen, and St. Andrew's.

Señor Sarasate gave his annual Concert in the Music Hall on October 31. He was again assisted by Madame Berthe Marx. The programme included the "Kreutzer" Sonata, a Raff Suite, and "Le Chant du Rossignol," by Sarasate. Madame Marx played compositions by Chopin, Liszt, Rubinstein, &c., and a large audience repeatedly testified to its enjoyment and appreciation. The same artists were accorded a hearty reception in the Kinraid Hall, Dundee, when the programme was slightly varied. Sarasate's "Faust" Fantasia was brilliantly performed.

A very interesting and important undertaking, which is worthy of all praise, was Mr. Della Torre's Liszt Recital, given in the Masonic Hall before a fair audience. The compositions included a Liebestraum, Sonnettes de Petrarca, Légendes, and Rhapsodie (No. 12); and in these the pianist excelled—the Légendes being most brilliantly played. The transcriptions from Bach, Paganini, Schubert, Chopin, and Wagner were more unequally interpreted; but, on the whole, it must be said that the performance was on the same high level as the intention, and the audience gave Mr. Della Torre an enthusiastic reception.

The Edinburgh Quartet gave a Chamber Concert before the members of the Philosophical Institution on the 10th ult. Madame Annie Grey was the vocalist. A great improvement is noticeable in the *ensemble* of this Concert party, and in Quartets by Mozart and Haydn, and Quintets by Brahms and Dvorák (Messrs. Dace and Gibson at the pianoforte) promise was given of other enjoyable Concerts this season. Madame Annie Grey was warmly eulogised for Beethoven's "My faithful Johnnie," and was even more successful in "The Three Ravens."

One of the "famous" Heckmann Quartets gave a Concert, on the 18th ult., in the Queen Street Hall, before a small audience. Previous Quartets under Herr Heckmann have been much better, as on this occasion the playing was characterised neither by correct intonation nor by steady tempo. Mr. Alberto B. Bach was the vocalist, and in ballads by Löwe and Plüddemann showed his magnificent voice and dramatic taste to advantage. The tenor song from the "Valkyrie" was less happily chosen. Herr Smitt won an encore for a violoncello solo.

On the 10th ult. Mr. Franklin Peterson delivered the first of a course of Lectures, in Charlotte Square Institution, on "Sacred Music," and on the 16th, in the Violin School and School of Music, the first of a course on the "Development of Musical Forms."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE various Choral Societies in and around Glasgow are now busily engaged rehearsing, and the following are some of the works that have been placed under contribution—viz., Grimm's "The Soul's Aspiration," to be given by both the Queen's Park United Presbyterian Church Choir and by the Kyrle Society; "Acis and Galatea," by the Crosshill Musical Association; and Haydn's Mass, No. 1, by the Ibrox Musical Society. The Bridgeton Choral Society take up Mr. F. H. Coven's "St. John's Eve," and the Cathcart Musical Association is studying Pattison's "Ancient Mariner." The choral features in the prospectus of the Glasgow Choral Union have already been noted in these columns, and it may be taken that although one or two Societies have ceased to exist, there is yet no small amount of vigour in our midst; notwithstanding this, new absolute novelties are to be heard during the season, now in its active course. The activity has, indeed, been unusually great, many miscellaneous Concerts having followed with each other, and, as often happens, to the advantage of nobody. On the 12th ult. Haydn's "Creation" was very creditably performed by the Glasgow Southside Choral Society, with Mrs. Smith, Mr. J. T. Murray, and Mr. Charles Manners—who sang most artistically—as soloists. Mr. Berry was at the organ, and Mr. Petermart conducted. The past month's Concerts have also included the fourth of the series by the Glasgow Quartet, at which Madame Haas assisted, and to excellent purpose. Her programme was unusually fine, and comprised Brahms's Quartet in G minor (Op. 25), as also Beethoven's Trio in E flat (Op. 70, No. 2). At the Theatre Royal the Carl Rosa Opera Company played a fortnight's engagement, and with

a repertoire of works familiar to almost everybody, if we except Auber's "Domino Noir," which utterly failed to draw.

On the evening of the 17th ult. the Glasgow Glee and Catch Club gave its first Ladies' Night. The innovation can only be regarded as a complete success, and no one would have welcomed the occasion more than the late Dr. W. A. Barrett, who was the Honorary President, and practically the founder of the Club. He took a remarkable interest in its operations, and was present at one of the pleasant gatherings of the "Gleemen" only a very short time before his lamented death. The programme devised for the Ladies' Night was prefaced by an "In Memoriam" page, and was again full of good things culled from Hatton, Callcott, Webbe, Kinkel, and Horsley. Generally speaking, the singing revealed an artistic perception of light and shade not often to be met with, the tone was excellent, and Mr. Allan Young, the Conductor, and indeed the whole of the "brotherhood," must be heartily encouraged to persevere in their delightful undertaking.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been chiefly noteworthy because of the number of Concerts given on the "star" system. To go into details of each would be of but little interest to the general reader, and it will suffice to state that Liverpool has been visited by Paderewski, Stavenhagen, Gérady, Ysaÿe, Patti, Valleria, and a host of other well-known soloists, vocal and instrumental. To each effort there has been accorded so large a measure of support as must prove encouraging to local Concert-givers who had not till of late made their presence felt to any great extent for a long time past.

For the first important effort of the Liverpool Philharmonic Society Schumann's "Paradise and the Peri" was laid under contribution, this somewhat unfamiliar Cantata being given on the 10th ult. The performance was a good one, the chorus singing particularly well. The whole was, however, too long for the first part of a Concert, and would have sufficed, indeed, for an entire evening. As it was the programme was drawn out to inordinate length. At the following Concert, on the 24th ult., Beethoven's Symphony, No. 4, was given, and in regard to works of the higher instrumental order music lovers are still crying out for something in the way of novelty, or at least for something every note of which is not familiar as a household word.

The last day of October was devoted to a Concert by the members of the Liverpool Orchestral Society, under Mr. A. E. Rodewald, and another was announced for the 28th ult. At the latter the programme was entirely Mozartean, headed "In Memoriam." The Societa Armonica also gave an Instrumental Concert during the month, and, under Mr. C. Caferata, essayed a Beethoven Symphony.

The committee of the Birkenhead Subscription Concerts have been so far adopting ballad programmes, or at least such as consist almost entirely of vocal and instrumental solos. At the first of the Wallasey and Wirral series, the sisters Eisler and Mr. John Bridson appeared.

At Chester a miscellaneous Concert comes first in the present scheme of the local musical society, and in the same city a new cycle of popular evenings, which up to date has proved successful, has been undertaken by Miss Louise Cestria. At Port Sunlight a new Concert-room was announced to be opened by Mr. W. E. Gladstone on the 28th ult., and Sunday evening performances are to be a feature of the coming months in this pretty model village.

The music of the Liverpool Sunday Society is being kept in the foremost place by the promoters of these now long-established gatherings. String quartets were the order of the day on the 1st ult. Mendelssohn's Overture, Nocturne, Scherzo, and March from "A Midsummer Night's Dream" followed on the 15th ult., and for the 29th ult. Beethoven's Septuor was announced.

At the monthly meeting of the National Society of Professional Musicians, held in Liverpool on the 14th ult., Mr. W. I. Argent gave a description of, and exhibited fac-similes of the Egyptian flutes found in the Fayoum, a discovery for which thanks are due in the first instance to

Mr. J. Martyn Kennard, who found the money for the excavations of Mr. Flinders Petrie. The copies in question and a large number of others almost equally interesting were sent to Liverpool by Mr. T. L. Southgate.

A week later Mr. Carl Courvoisier read an admirable paper on "Intonation," before the members of the Liverpool Musical Club, opening up the theory of root, as governed by the employment of a perfect scale, with delightful lucidity.

The Schiever Quartet Concerts are again before the public, and a large audience enjoyed a good performance at the Art Club on the 14th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We have now, certainly, no cause to complain of an indiffering supply of music. October is our spring, but with November comes our early summer, when all the songsters are vigorous and the artistic world full of life and activity. Toward the close of the year will come "The Messiah" carnival as a lull, an uneventful period; after the comparative torpor of which energies will revive, and the ripe autumnal fertility of our maturer season will be shown.

After the opening Concert of October 29, when Sir Charles Hallé played the Schumann Concerto with undiminished force and all the old grace and neatness, Berlioz's "Faust" was, on the 5th ult., given for the fourteenth time; a fact testifying to the immense popularity of the work here, in spite of its weak ending. The choral portions were admirably rendered, and the best qualities of the band were exhibited in the delicate shading of its exacting orchestration. That we have, even yet, had an ideal presentation of the solo parts need not be said: but both choir and orchestra have grown so familiar with their duties that no finer rendering of "Faust" could be looked for than Sir Charles Hallé's forces are prepared to give. And the perseverance with which the *chef* has popularised the Legend proves his prescience and judgment, as well as his unwavering confidence. The following Concert was not lively, although we had an unsurpassable performance of Weber's "Oberon" Overture. The Sinfonietta in D of Theodore Gowry is not a great work; and there could not be the shadow of an excuse for its repetition under the plea that a second hearing might lead to the discovery of previously undetected beauties. Nor could all the skilful playing of the capital leader of the orchestra, Herr Willy Hess, recommend the Op. 25 of Vieuxtemps (the Concerto in A), except as a vehicle for the display of executive readiness. In the G minor Fugue of Bach, the artist who has infused so much more vigour of attack into the first violins had a far worthier opportunity of proving his ability. That evening Gallic music was to the fore; but the vocal efforts of M. Eugène Oudin failed to enliven a decidedly wearisome programme. It is to be hoped that we are not going to be committed to a serious and prolonged study of the ambitious efforts of the French school of composition, for the so-called Violoncello Concerto in A minor (Op. 23) of Saint-Saëns is even weaker than the Vieuxtemps Concerto just mentioned. Between a long preludial treatment of a feeble theme and its *Da capo*, an episode of trivial character interposes as a relief, but scarcely raises the whole to the dignity of a work of classical form and real value. In his own shorter pieces (as in those which he played at Mr. de Jong's second Concert) Herr Popper showed delicacy of tone combined with some amount of fancy and considerable executive ability. Reserving for last mention the two great favours for which we are especially grateful to Sir Charles, it may at once be said that a finer rendering of the immortal C minor Symphony than that at the opening Concert would be almost impossible; and that, taken altogether, a more satisfactory interpretation of the "Eroica" than that of the fourth meeting need not be expected. The perfect crispness of the bass strings in the *Scherzo* of the former certainly caused a regret that, during the demisemiquaver accompaniment to the theme in the *Andante*, the brass was allowed to blare so powerfully and to detract from the otherwise almost unimpeachable rendering. Evidently the "Eroica" had been carefully rehearsed; and the result

was such as may be attained only under a master mind having absolute control over its forces.

Turning to our Saturday evening entertainments, it is pleasant to be able to note that Mr. de Jong's efforts are finding increasing reward. His band is vastly improved in the string section; and the young players he has brought together give a good account of themselves. The encore of the first piece—the "Freischütz" Overture—although injudicious, like all repetitions, was an evidence of the pleasure and even surprise of the large audience. Mr. de Jong is generally liberal in his supply of soloists, and has so far, brought down the Boosey Ballad party, the Valeria Touring Company, and the Queen Vocal Quartet of ladies, as well as several unattached artists of celebrity, including Señor Albeniz and (as before-mentioned) Her Popper.

At Mr. Barrett's Concerts the Schönberger party has re-appeared, with the ever-welcome young Gérardy, and the popular young soprano called Nikita, whose beautiful voice deserves greater care from her guardians than it appears to be getting.

On Wednesday evenings Mr. Lane still attracts crowds. During the month Mr. Santley has been here, with a considerable number of lesser lights; and at the sixth Concert more complete and equal party than usual was provided.

Far more interesting than all the record of the brief glimpses we have of bright stars is the fact that our Concert-givers seem to be awakening to a sense of our choral deficiencies. On the 26th ult.—too late to be reported this time—Sir Charles Hallé will show how his able chorus-master, Mr. P. H. Wilson, has been preparing the third acts of "Lobengrin" and "Tannhäuser"; and we are promised Parsifal's "Judith," and perhaps Dvorák's "Requiem." But in other quarters also new life is being displayed. Both Mr. de Jong and Mr. Lane have essayed "Elijah"; and though we should like to get away from the so well known Oratorios, still we welcome the new departure, and excuse a little caution in starting. Further, Mr. Fred. Blacow, with his Pendleton Choral Union, is giving sacred works with a band which, of course, must not be measured by the standard of a professional orchestra, but is all the more an evidence of progress because it shows the widening spread of a taste for instrumental music. Mr. Cross, at the Association Hall, has revived "Samson"; and at the Athenæum, where the Musical Society which Dr. Hiles so long sustained became defunct with his withdrawal, Dr. Watson is preparing the "Creation." All this is hopeful, because surely our younger conductors will not be satisfied to repeat, with obvious disadvantage of comparison, the works with which all concert-goers are so entirely familiar; but will, when they get their position well established, go farther afield, and carry on, with more complete presentation by choir and orchestra, the good work so long and persistently attempted by the smaller suburban Choral Societies utterly unable to grapple with a heavy expenditure.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir opened their season with a Concert at the Albert Hall on October 28. It is to be regretted that this fine choir, having engaged a large touring party of vocalists and instrumentalists, thus put themselves in the background to such an extent as to only sing three part-songs, occupying fifteen minutes out of nearly three hours consumed by the programme. They sang Fanning's "Moonlight" and Macfarren's "It was a lover and his lass" in highly finished style; and Calceoli's "In the lonely vale," though last in the programme, was listened to with rapt attention. The choir made its first appearance increased in numbers and efficiency since last season.

The Sacred Harmonic Society gave its first Concert on the 12th ult. The first part consisted of Sullivan's "Martyr of Antioch," which was rendered with most complete success. The principals were Miss Margaret Macintyre, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Ffrangcon Davies, and Mr. Waring. Miss Macintyre as *Margaritha* aroused intense feeling for her dramatic delivery of the well-known scene at the close of the work, and it is not too much to say that the chorus and orchestra

ANTHEM FOR CHRISTMAS.

St. Luke ii. 8-11; i. 33.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Allegretto pastorale.*ORGAN.
No. 63.

The musical score is written for Organ, Tenor, and Bass. The Organ part is in the upper system, marked with a piano (p) dynamic. The Tenor and Bass parts are in the lower systems, also marked with a piano (p) dynamic. The lyrics are written below the vocal staves.

There were shep - herds a - bid - ing in the
 There were shep - herds a - bid - ing in the
 field, keep - ing watch . . .
 field, keep - ing watch . . .
 o - ver their flocks by night . . .
 o - ver their flocks by night . . .

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SOPRANO. *p* And lo! . . . the an - gel of the Lord came up - on them .

ALTO. *p* And lo! . . . the an - gel of the Lord came up - on them .

p And lo! . . . the an - gel of the Lord came up - on them .

p And lo! . . . the an - gel of the Lord came up - on them .

And lo! . . . the an - gel of the Lord came up - on them .

... and the glo - ry of the Lord shone round about

... and the glo - ry of the Lord shone round about

... and the glo - ry of the Lord shone round about

... and the glo - ry of the Lord shone round about

... and the glo - ry of the Lord shone round about

them, . . . and they . . were sore a - fraid.

them, . . . and they . . were sore a - fraid.

them, . . . and they . . were sore a - fraid.

them, . . . and they . . were sore a - fraid.

them, . . . and they . . were sore a - fraid.

pp And the an - gel . . said un - to them, . . . *Solo, p* Fear not: for, be

pp And the an - gel . . said un - to them, . . .

pp And the an - gel . . said un - to them, . . .

pp And the an - gel . . said un - to them, . . .

pp And the an - gel . . said un - to them, . . .

pp *p*

hold, . . I bring you . . good ti - dings of great . .

joy, . . which shall . . be to all peo - - ple, which shall be

to . . all peo - - ple. For un - to you is

The Kingdom of Heaven be

born . . this day, in the ci - - ty . . of Da - - vid, . .

Sa - - viour, which is Christ . . the Lord. . .

cres.

FULL.
Allegro marcato.

And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His
And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His
And He shall reign o - ver the house of Ja - cob for ev - er, . . and of His
And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His

Allegro marcato. ♩ = 120.

f

king - dom there shall be no end, and He shall reign, and He shall

king - dom there shall be no end, and He shall reign

king - dom there shall be no end, and He shall reign

king - dom there shall be no end,

reign . . . o - ver the house of Ja - cob for ev -

. . o - ver the house . . . of Ja - cob for ev -

. . o - ver the house . . . of Ja - cob for ev -

o - ver the house of Ja - cob for ev -

- er, for ev - er, for ev - er, and of His king - dom there

- er, for ev - er, for ev - er, and of His king - dom there

- er, for ev - er, for ev - er, there

- er, for ev - er, for ev - er, and of His king - dom there shall

shall be no end, there shall be no end, there shall be no
 shall be no end, there shall be no
 shall be no end. there shall be no...
 be no end, there shall be no... end, there shall be no...
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom then
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom then
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom then
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom then
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .

combined with her to render this a triumph. Mr. Edward Lloyd as *Olympus* and Mr. Davies as *Callias* deserve equally high praise. The second part of the Concert was miscellaneous. The Conductor, Mr. John Adcock, must be congratulated upon the success of the Concert, and specially on the great excellence of the chorus-singing.

The popular Organ Recitals at the Mechanics' Institution will be resumed on the 12th inst. and continued until late in the spring. Mr. E. H. Lemare being engaged for the whole series.

A local Nonconformist Choir Union is being formed on the lines of those in existence in London, Oldham, and elsewhere, with the object of developing or assisting the use of music in Nonconformist places of worship, and keeping up the work done by the Crystal Palace Festivals organised by the London executive.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE musical season opened in Leeds on October 28, with Mr. Christensen's Chamber Concert in the Philosophical Hall. The occasion was noteworthy as having served to introduce a new violinist to Leeds in the person of Mr. Müller (late Hof-Concertmeister at Cassel), who, we believe, intends to join the ranks of the resident professors. Mr. Müller displayed masterly technique in Paganini's Concerto and excellent leadership in the quartets. Mr. Christensen's programme included Rheinberger's picturesque Pianoforte Quintet in C.

Mr. Sarasate, undaunted by his failure to draw an audience in the Leeds Town Hall some time ago, announced a Concert in the smaller *salle* of the Albert Hall on the 9th ult., but, unfortunately, with moderate success only.

Mr. Gutfield gave a Violin Recital on the 11th ult., when the chief attraction was Bach's Concerto in D minor for two violins, excellently played by the Concert-giver and Mr. Müller.

The Carl Rosa Opera Company has again been successful in drawing crowded houses at the Grand Theatre. Meyerbeer's "Huguenots" and Balfe's "Talisman" have been revived, and Gounod's "Romeo and Juliet" has gained fresh favour.

Messrs. Oglesby and Grimshaw's one-act opera, "El Escrivano," produced with such success last season, has again been repeated twice (Albert Hall, October 22 and 5th ult.) to full houses, and is announced again for the 14th inst.

The Halifax Choral Society opened the season on the 6th ult. with a successful performance in the Drill Hall of Dvorák's popular Cantata "The Spectre's Bride." The chorus was beyond reproach, bearing witness to Mr. Garland's careful training. Sir Charles Hallé's band shared the honours of the evening, giving a spirited reading of the Bohemian composer's graphically descriptive score. Mrs. Clara Leighton, Mr. Gordon Fletcher, and Mr. Andrew Black undertook the trying solo work, and their efforts were deservedly recognised by the large audience present. The Concert concluded with a miscellaneous selection, vocal and instrumental, when the chorus again displayed fine tone and phrasing in Mendelssohn's Psalm "Judge me, O God." Handel's "Messiah" is announced for the 17th inst.

A series of Subscription Concerts was inaugurated in Wakefield on the 11th ult., when an excellent programme of Chamber Music was keenly enjoyed by a large and attentive audience. The instrumentalists were Mr. Arthur Bent, violin; Mr. Percy Kearne, viola; Mr. W. H. Squire, violoncello; Miss Annie Fry, pianoforte; and Miss Charlotte Russell was the vocalist.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14, 1891.

AFTER it had been almost settled to abandon the 51st annual Musical Festival of Cincinnati, which is due in May, 1892, it seems that all difficulties have been overcome the principal one was the selection of a chorus-master, and it has been decided to give another Festival, making a special feature of the second performance in this country of Dvorák's great work, the new "Requiem" Mass.

Other choral attractions will probably be Mendelssohn's "Elijah" and Bach's "Christmas" Oratorio. Further particulars of the scheme of the Festival are not yet announced.

The first performance in this country of Dvorák's "Requiem" has been secured by the energetic Conductor of the New York Church Choral Society, Mr. Richard Henry Warren, and will take place at the second Concert of this Society during the month of February. Since the memorable occasion on which Theodore Thomas introduced Gounod's masterwork "The Redemption" to the public, our city—Metropolis in every other respect—has not had the honour of giving the first performance in this country of any important choral work. The programme of the other two Concerts to be given by the Church Choral Society will be, at the first Concert, Schubert's "Song of Miriam" and Saint-Saëns's "The Heavens Declare"; and at the last Concert a new sacred Cantata, composed especially for the Society by Mr. H. W. Parker, called "Hora Novissima."

Amongst other announcements of work to be done during the coming season by important choral societies of this country, we are at present in a position to mention Sullivan's "Golden Legend" and Mendelssohn's "St. Paul" at Hartford and other cities of Connecticut, Becker's "Reformation" Cantata at Chicago, Verdi's "Requiem" at Providence (R.I.), Dvorák's "Patriotic Hymn" by the Metropolitan Musical Society of New York, and Brahms's "Requiem" by the Oratorio Society of New York. This list does not include the annual performances of "The Messiah," which it is still the habit of every important choral society to put down for Christmas time. Mr. Wiske, the Conductor of the Brooklyn Choral Society, is going to use, for the first time, Costa's orchestration, which has been only once before employed in this country, when a few years ago Mr. Tomlins introduced it with the Apollo Club in Chicago.

The Pianoforte Recitals of more or less important artists promise to be as numerous and varied as at any previous season: from the greatest cosmopolitan artist down to the latest Conservatory fledgling, all strive for the patronage of the musical amateur. At the head of the list of this season we have the renowned Paderewski, who will commence operations in a few days. The Grünfeld Bros. (pianist and violoncellist) have already enjoyed their share of popularity, and many greater or lesser lights are to follow, not considering our standard stool of resident talent.

Our Orchestral Concerts our Metropolis is again about to enjoy the usual enormous number, though Theodore Thomas has gone to educate the inhabitants of the World's Fair City up to the point where he left us New Yorkers last year. The Philharmonic Society, under the guidance of Mr. Anton Seidl; the Symphony Society, under Mr. Walter Damrosch; the six Concerts to be given by the Boston Symphony Orchestra, under Mr. Nikisch; the Sunday evening Orchestra Concerts by the two first-named Conductors, and many others too numerous to mention, will offer all that the most insatiable musical appetite can desire.

The annual Festival of the Long Island Choir Guild took place last night, and was again eminently successful. The principal feature of the programme was a new Magnificat and Nunc dimittis, by Dr. Garrett, especially composed for the occasion. The same composer has honoured another American Church Choral Festival with a contribution from his fertile pen. St. James's Church, New York, will perform, on the occasion of its November Festival, Dr. Garrett's new Cantata the "Two Advents," which is also specially written for the occasion.

THE following have satisfied the examiners for the degree of Bachelor in Music of the University of Oxford: David Bradford, New College, and Marylebone Road, S.W.; Frederick W. Bussell, M.A., Fellow of Brasenose College; Percy C. Buck, Organist of Worcester College; Arthur C. Edwards, St. Edmund Hall, and Harlow; Albert Jowett, Queen's College, and Pudsey; Clement C. Palmer, non-Collegiate, and Barton-under-Needwood; Franklin S. Peterson, New College, and Edinburgh; Geoffrey C. E. Ryley, B.A., Trinity College, and Rickmansworth; Ferris

Tozer, Queen's College, and Eaton Place, Exeter; Albert Williams, New College, Bandmaster, 10th Hussars; Archibald W. Wilson, Organist of Keble College; Francis C. Woods, M.A., Organist of Exeter College. For the Degree of Doctor in Music: Frank O. Carr, New College, and Wyncote, Cambridge; Frederick J. Read, New College, and Organist of Chichester Cathedral. Examiners: Sir J. Stainer, M.A., Mus. Doc., Professor of Music; C. H. H. Parry, M.A., Mus. Doc., Choragus; J. H. Mee, M.A., Mus. Doc., Corypheus. In a Congregation holden on Thursday, the 12th ult., the following gentlemen were admitted to their respective degrees in Music, being presented by Sir John Stainer, Professor of Music; the Vice-Chancellor, Dr. H. Boyd, Principal of Hertford, presiding:—Mus. Doc.: F. O. Carr (New College). Mus. Bac.: F. C. Woods, M.A. (Exeter College), A. Jowett (Queen's College), F. Tozer (Queen's College), D. Bradfield (New College), A. Williams (New College), G. C. E. Ryley, B.A. (Trinity College), A. C. Edwards (St. Edmund Hall), A. W. Wilson (Keble College).

MR. J. T. HUTCHINSON gave his annual Concert at Princes' Hall on the 18th ult., when he was assisted by several professional pupils and by the Holborn Choral Society. It is always interesting on hearing such pieces as "There in myrtle shades reclined" (Handel's "Hercules"), to compare them with essentially modern compositions. The air named was in the present instance excellently interpreted by Miss Mildred Harwood, who, later, gave Goring Thomas's "A Song of Sunshine." Mr. Hutchinson's contributions included a new song, "The Two Cities," by Mr. Arthur J. Greenish, and Gounod's "Le Nom de Marie," each rendered with unexceptionable taste. Miss Kate Cove made a decided hit in the scena from "Der Freischütz," and the other solo vocalists were Miss Lillian Redfern and Mr. Herbert Sims Reeves. Mr. Charles Fry's elocutionary abilities were manifested in the Courtship scene from "Henry V." and "The Village Choir," for the latter of which an encore was demanded by the audience. The choralists gave a highly satisfactory account of themselves in Purcell's "In these delightful pleasant groves"—a gem of its kind—and Harvey Löhr's spirited chorus "A Border Raid."

MIDDLE. THEKLA NATHAN, a Norwegian pianist, gave a Concert at the Portman Rooms on the 24th ult., at which she introduced a musical instrument in the form of the pianoforte, and described as the greatest musical invention of the century. No detailed description of the instrument was given, but it appears to have several keyboards which, acting upon one set of strings only, are so arranged as to permit of the stretching of large intervals, by using only a few notes. The instrument is highly popular in America, but the mechanism appears to be of too complicated a nature to allow the use of the instrument to become general in this country. Middle Nathan performed several pieces in good style upon the instrument, and assistance was also rendered by Miss Otta Bröny, M. René Ortmann's (violin), and M. Van den Straeten (violoncello).

MR. WILLIAM IRVINE is to be congratulated upon the success which attended his Concert at the Brixton Hall on the 19th ult. The programme, which was excellent, was done full justice to by the following well-known performers: Madame Adeline Paget, Miss Jessie Hotine, Miss Marie Groehl (of the Royal English Opera), Mr. Iver McKay, Mr. Edward Branscombe, and Mr. Irvine. The violoncello was played by Mr. Leo Stern in place of M. Tivadar Nachez (violin), who was absent. The honours of the evening were carried off by Miss Marie Groehl. Miss J. Hotine also gave great satisfaction. Mr. Edward Branscombe did the fullest justice to his songs, and Mr. William Irvine contributed in no small degree to the success of the evening by his singing.

THE opening Services in connection with the re-construction of the organ at St. Michael's, Cornhill, took place on Sunday, the 15th ult. The Service in the morning was Stainer in B flat, and the Anthem "Blessed be the God and Father," Wesley. In the evening the Service was Ouseley in B flat, the Anthem being "O praise the Lord, ye angels" (12th Chandos Anthem), Handel.

At the conclusion of Evensong a selection of music was played by the Organist, Dr. W. John Reynolds. It may interest musicians to know that the organ was originally built by Renuart Harris in 1684. A few years ago the electric action was applied to the instrument, but this was found to be a failure, and Messrs. Hill and Son have now applied their patent tubular pneumatic action throughout.

THE third series of operatic and dramatic performances given by Mr. Henry Baker, at the Kilburn Town Hall, was inaugurated on the 17th ult., when a very excellent representation of Planquette's "Rip Van Winkle" was given before a crowded audience. The title rôle was again played by Mr. Henry Body with conspicuous success; he was supported by an efficient company, among whom the representative of Nick Vedder merited special commendation, nor should the excellent singing of Mr. W. Dellar, as one of Hudson's phantom crew, pass without recognition. Mr. Baker's capabilities as director, both of the orchestra and stage, are well-known, and the bustle and animation infused into the singing and stage business of the chorus were excellent. There was a small but efficient orchestra, and Mr. Clement Locknane officiated at the pianoforte.

THE first Choral and Orchestral Concert of the present season in connection with the Hampstead Conservatoire of Music, took place on the 23rd ult., when a very admirable performance was given of Berlioz's "Faust," under the direction of Mr. Geaussen. Full justice was rendered to the principal parts by Miss Zippora Monteith, Mr. Edward Lloyd, Mr. Pyatt, and Mr. Watkin Mills, and the orchestra and choir performed their arduous duties entirely to the satisfaction of the crowded audience. Mr. Geaussen has again assumed the entire responsibility of these Concerts, which, during last season, was in the hands of a Committee, and he may be congratulated on the success of the inaugural Concert.

THE Dedication Festival at Christ Church, Brondesbury, was marked by a Special Service on Saturday, the 21st ult., when the Anthem consisted of Stainer's "Daughter of Jairus." The choir numbered over seventy voices, being assisted by members of the Cecilian Choral Society, and the solo parts were taken by Masters Breendon and Broblecombe, and Messrs. Stanley Machin, A. Johnson, and Mr. F. Leeds. Dr. J. A. Smith, M.D., accompanied the work, in addition to playing the Overture to the opening voluntaries, and Mr. F. Leeds, the Organist of the Church, conducted and accompanied the Service. The Offertory was devoted to the Choir Fund.

A SUCCESSFUL Concert, under the direction of Mr. J. Wicking Neal, Organist of St. Jude's, Mildmay Park, was given in the Iron Room, King Henry Street, on the 19th ult. The vocalists were Misses Phyllis Hope and Laura Pearson, Messrs. Eustace Jay and Donald King. Mr. Henry Lewis played two violin solos and Mr. Arthur Foley gave a musical sketch. The Chandos Orchestra played several selections, and Messrs. F. Hugh Rowell and Dean, in addition to playing a pianoforte duet, shared the duties of accompanist.

ON Tuesday evening, the 10th ult., an Organ Recital was given in the Parish Church of St. Paul, Deptford, by Mr. John B. Lott, the Organist of Lichfield Cathedral, to celebrate the completion of the instrument, which has been rebuilt by Mr. Browne, of the Kent Organ Factory. This organ was originally constructed in 1730 by Richard Bridge, and his magnificent case still remains, with the gilt pipes forming the front. The old tracker action has been replaced by tubular pneumatic, all the pipes have been re-voiced, and a harmonic flute added to the great organ.

MISS BELL MACDONALD gave a Concert on October 26 at Brondesbury Hall, when she was assisted by Miss Jessie Dixon, Miss Mueller, Mr. Waller Grey, Mr. Colin Macdonald, and Mr. J. T. Hutchinson (vocalists), Miss D. Lindsay and Miss B. Bruckshaw (violins), Miss Kate Bruckshaw (pianoforte), and Mr. Charles Bruckshaw (Conductor). Besides contributing several compositions (one of which, "Sweet days of old," sung by Miss Dixon, was encored) the Concert-giver was heartily applauded for her rendering of "When love is kind."

THE first of the series of the Forest Hill Concerts of Chamber Music took place on the 2nd ult. at St. John's

all, Forest Hill, and attracted an appreciative audience. P. V. Sharman, Mr. C. Jacoby, Mr. E. Schratzenholz, and Mr. H. Bast made up the quartet. The programme included the Second Quartet of Schumann (Op. 47), which received a spirited and artistic reading, and Rheinberger's tartet (Op. 38). Violoncello and violin solos were also given, and Mr. M. Schratzenholz presided at the pianoforte. Miss K. Grant was the vocalist.

MISS FLORENCE SMART, an able pianist, gave her annual concert at the Steinway Hall on the 17th ult., when she assisted in carrying out an interesting programme by Madame Alice Gomez, Mr. Henry Horscroft, Mr. H. Robinson, Herr J. Koopman, Herr M. Koopman, Mr. W. Richardson, and Mr. G. B. Mallett. Mr. F. H. Macey gave some recitations, and Miss Smart performed some pianoforte solos by Schubert, Bizet, and Chopin with much taste, and also played the pianoforte parts in several inserted pieces with stringed instruments with great effect.

MADAME WORRELL gave her annual concert at Brixton Hall on the 3rd ult., assisted by Madlle. Trevellyn, Madame Hope Glenn, Miss Susetta Fenn, and Miss Emma Buer; Mr. Sinclair Dunn, Mr. W. Llewellyn, and Mr. James Budd. Madame Worrell sang Taubert's "In a distant land," and Ah! well-a-day," by Mrs. Arthur Goodeve, being heartily applauded in both songs. Humorous songs were given by Mr. H. P. Matthews and Mr. F. C. Everill, and recitations were contributed by Mr. Charles Fry.

A PERFORMANCE of Part I. of Mendelssohn's "Elijah" was given at the People's Palace on Sunday, the 15th ult. in place of the Sunday afternoon Organ Recital, by the People's Palace Choral and Orchestral Societies, under the direction of Mr. Orton Bradley. Over 3,000 people assembled in the fine spacious Queen's Hall to hear the work. Two Organ Recitals are given every Sunday (afternoon and evening) at this Institution by the Organist, Mr. J. Jackson, admission free.

MENDELSSOHN'S "Hymn of Praise" was sung at St. James's Church, West Hampstead, at a special Festival Service held on the 4th ult., during the Octave of the Dedication Festival. The solos were sung by Mr. W. Bennett and Masters Durlay, Barker, and E. and F. Wrottesley. Mr. F. A. W. Docker conducted, and Mr. Edward G. Croager, the lately-appointed Organist and Choirmaster, presided at the organ.

THE Surbiton Choral Society, which is under the joint-conductorship of Mr. R. S. Hart and Mr. Basil H. Philpott, gave a very successful performance of Haydn's "Creation," on the 23rd ult., at the Assembly Rooms, Surbiton, before a large and appreciative audience. The soloists were Miss Florence Monk, Mr. Iver McKay, and Mr. Charles Tinney. Mr. J. W. Rendle led the orchestra, which with the chorus numbered 150. Mr. Basil H. Philpott presided at the organ, and Mr. R. S. Hart conducted in an able manner.

MISS ROSE DAFFORNE gave her annual Concert at Morley Hall, Hackney, on the 3rd ult. The artists were Madame Isabel George, Miss Beatrice Stanley-Lucas, Messrs. H. W. Schartau, Edward Dalzell, Fell, Charles Ackerman, the Montague Mandolinists, and Miss Rose Dafforne, who was encored in Gounod's "Oh! that we two were Maying" and "The Boatman" (from "Songs of the North"). Messrs. Fountain Meen and Alfred E. Izard presided at the pianoforte.

ON Sunday evening, the 22nd ult., after the evening Service at Hanover Chapel, Peckham, Schubert's "Song of Miriam" and Mendelssohn's "Hear my prayer" were given by the choir, assisted by Miss Alice Warr, principal soprano, St. Nicolas Cole Abbey, who sang the solos with great expression and fitness. Mr. J. Day Talbot officiated at the organ.

THE first Analytical Lecture in connection with the Beckenham School of Music will be delivered by the Principal, Mr. Ridley Prentice, in the Public Hall on the 1st inst. The Lecture will deal historically and analytically with Beethoven's String Quartet in C minor (Op. 18, No. 4), with slighter reference to the compositions by Bach, Mozart, Chopin, &c.

AT the Meeting of the National Society of Professional Musicians at Burlington Hall, on the 14th ult., Mr. John

Francis Barnett gave a Lecture on "Ancient and modern styles of music for the pianoforte and kindred instruments," which he illustrated by playing a selection of pieces by ancient and modern composers.

MISS MINNIE KIRTON'S Annual Concert was held at the Holloway Hall on October 28. The "garden scene," from "Faust," given in costume, proved an agreeable second part and helped to complete an excellent programme. There was a large and appreciative audience.

THE choir of St. Saviour's, Brixton Hill, gave a performance of the "Daughter of Jairus" (Stainer) on the 20th ult.; the soloists were Mrs. Greenwood, Mr. H. A. Valentine, and Mr. Arthur Selby. The Cantata was followed by an Organ Recital by Mr. J. H. Olding, the Organist and Choirmaster.

MR. E. H. THORNE gave Organ Recitals at St. Anne's Church, Soho, on the afternoons of the 23rd and the 30th ult., when he played selections from the organ compositions of J. S. Bach.

MR. WALTER FITTON gave an Organ Recital at Emmanuel Church, Harrow Road, on the 12th ult., when he played selections from Batiste, Chopin, Guilman, Wely, and Meyerbeer.

THE Archbishop of Canterbury has conferred upon Mr. H. E. Ford, Organist of Carlisle Cathedral, the Degree of Doctor of Music.

REVIEWS.

The Music and Musical Instruments of Southern India and the Deccan. By C. R. Day, Captain, Oxfordshire Light Infantry. With an Introduction by A. J. Hipkins, F.S.A. The plates drawn by William Gibb [Novello, Ewer and Co., and Adam and Charles Black, 1891.]

THE author of this fascinating work, which should be welcomed by the entire English-speaking world, reminds us that while music is, of all Indian arts, the least known to Europeans, it is also the one which British influence has least encouraged. Let us hope that the publication of this volume will lead to the removal of a reproach which should never have been incurred. If not, it is, at any rate, certain that the difficulties which surround the subject can no longer be pleaded in excuse. Captain Day has removed them all. The reader who after an attentive perusal of these pages fails to understand the Indian musical system must indeed be dull. He may not, perhaps, remember all the names of the modes—there are seventy-two; or of the time-groups—there are thirty-five; or of the *rāgas*—there are over three hundred and fifty; or even of the *srutis* or quarter-tones, which are limited to twenty-two; but names are not everything—nay, to many a simple European mind it will seem that Indian music, with a simpler equipment in this direction, might have fared better. The system itself, though complex, is by no means difficult to grasp. As with us, the octave is divided into twelve semitones; from these, scales or modes are derived, consisting of eight notes divided into two groups of four. Two such systems of grouping are used: one in which the extreme notes of each group form a perfect fourth; the other in which the extreme notes of the *upper group* only form this interval, while those of the lower form an augmented fourth or tritone. Within these intervals the semitones are arranged in every possible way, the "grand total" of the result being, as already indicated, seventy-two different scales or modes. In each mode certain melodic progressions, called "*Rāgas*," have been composed, those in use in Southern India numbering 353. These "*rāgas*" are practically the thematic material of Indian music, and upon them the Indian musician bases his "extemporisations," in accordance with an elaborate system of rules, which not only regulates the rhythm, the tonal embellishments, and the speed and character of his songs or pieces, but even indicates the hour at which certain *rāgas*, and not others, are to be played. Captain Day has given, in ordinary musical notation, a large number of melodies in the various *rāgas*. Many of these will be appreciated at once, others will need frequent hearing before the relationships of their tonal successions

are perceived, though no doubt a greater familiarity with the modes in which they are written would serve the same purpose. It is worthy of note that all the scales of the ancient Greeks, besides those of the Middle Ages and the modern major and minor, are found in the Indian series. On this similarity Captain Day remarks: "Whether the ancient Greeks made any employment of *rāga* is not known, but it seems extremely probable, since they attributed the greater part of their science of music to India (*vide* Strabo X. iii.), and that most of the Eastern nations still employ *rāga* or its equivalent." And again, speaking of modern Greek airs: "The resemblance between Indian songs and the examples of melodies from the Levant (given in a book by M. Bourgault Ducoudray) is so striking that, in many cases, it is difficult to believe that their origin is not identical." Add to this that the Hindus have scales precisely similar to those of Turkey and Hungary, and that the influence of their music is traceable in Spain and Scotland, and it will be seen that the importance of India as a factor in the development of musical art is greater than musicians, generally, have supposed. Modern musical historians have been very remiss in the matter. Fétis, it is true, devotes 137 pages of his "*Histoire Générale*" to Indian music, and clearly points to it as the probable source of much that is found further West; but Mr. Rowbotham, who devotes 630 pages of his "*History*" to the Greeks, accords but 15 to the Hindus; Mr. Chappell contents himself with the cautious remark that "there is no longer room to doubt that the entire Greek system was mainly derived from Egypt, Phœnicia, Babylon, and other countries of more ancient civilization than Greece" (the italics are ours); and Emil Naumann not only groups the Hindoos with the Chinese and Japanese, but explains that he does so because these nations "are alike in that their music had no influence on the total art of the people of Europe" (!) Yet the classification which exhibits the affinities of the Indo-European languages might, one thinks, have suggested the existence of analogous relationships among the various tone systems. Music, however, yet awaits her Grimm, her Bopp, her Max Müller, even as she awaits her Ruskin. Whistlers she has in plenty.

Captain Day divides his book into no more than eight chapters, in the course of which he manages to deal, not only with the technical side of his subject, but with its legendary lore, its bibliography, its social and religious aspects, its history, and, to some extent, its biography. Students will be grateful for the guidance thus afforded through pathways which are not entirely devoid of thorns. The great feature of the work, however—that which will induce every collector of taste to become its possessor—is connected with the manufacturing aspects of the subject. The musical instruments of the Hindus are depicted in a series of coloured plates of such exquisite finish and delicacy that their concealment under the covers of a book (even of an *édition de luxe* such as this) seems little less than criminal. On the principle that a thing of beauty should be a joy, not only for ever, but for everybody, these plates should be hung on the wall of every music-room. Each is accompanied by a description of the tuning and peculiarities of the instruments depicted, and of course a special chapter has been devoted to Hindu musical instruments in general. A few lines from this may be quoted: "Many of our own instruments, such as are in use at the present day, have their prototypes still in existence in the East. The ancient Pāli and Sanskrit treatises would appear to contain the earliest reliable description of any musical instruments, and from these it seems clear that those of most Asiatic nations were derived from the same source. The Persians still use an instrument called *qānūn*—much like that of the same name found now in India—a kind of dulcimer strung with gut or wire strings. . . . This Persian *qānūn*, the prototype of the mediæval psaltery, afterwards became the *santir*, which has strings of wire in place of gut, and is played with two strings, and in the West it eventually took the form of the dulcimer. Hence the origin of the complicated pianoforte of the present day can thus be traced to the Aryans. And so with many others. The violin, the flute, the oboe, the guitar, all have an Eastern origin. The violin bow is claimed by the Hindus to have been invented by Rābana, King of Ceylon, who,

according to tradition, lived 5,000 years ago. . . . Instruments with double reeds appear to have been originally brought from India. . . . The Jew's harp (*murchang*) is mentioned in most of the Sanskrit works upon musical instruments, and its use is common all over India."

Of the bagpipe Captain Day says: "Although its use in Southern India and the Deccan is confined to a drone-bass, yet in the Punjab and Afghanistan pipes are sometimes found containing both drone and chanter, and I have heard them played with a dexterity that would do credit to a Highland piper."

India, which is a continent rather than a country, and as such is complete in itself, has, of course, its own history of music. "The modern theory of Indian music," says Captain Day, "differs widely from that described in the ancient Sanskrit treatises. . . and, in fact, the whole system has undergone a complete change and gradual refinement, until between the ancient and modern music there exists a difference as clearly marked and perceivable, even to the most casual observer, as between the modern Anglican chant and the ancient Gregorian tones." He explains that "the theory, modes, and notation in present use throughout the whole of India are derived from that taught by the earlier Sanskrit musicians; but owing to the South of India being less disturbed by internal commotions, and having been more subject to Hindu rule than either the Deccan or Northern Provinces, the science of music would seem to have been cultivated long after the original art had been lost in the North. Hence Southern Indian music—or, as it is more usually called, *Karnātic*—bears, as far as we can judge, a very close resemblance to what the Sanskrit must have been." The Southern music itself has, however, become divided into two schools, the *Karnātic* and the *Hindustani*, the latter being similar in many respects to the music of Northern India and Bengal. The peculiarities of the three schools are described in detail, and specimens of their music given to the number of nearly fifty. "Under Captain Day's guidance," says Mr. Hopkins, in an admirably written Introduction, the brevity of which is its only fault, "we find that in India an ancient quarter-tone system has become in modern times a half-tone one, substantially our equal temperament, but permitting an expressive or ornamental use of smaller intervals than the half-tone, according to the player's feeling or fancy. . . . What Indian music offers to mood will be found in Captain Day's pages, and studied from this point of view the information he offers cannot but be of the highest value. He shows us the existence of a really intimate, expressive, melodic music, capable of the greatest refinement of treatment, and altogether outside the experience of the Western musician. What we learn from such enquiries is that the debated opinions of modern theorists, the cherished beliefs of those who devote themselves to the practice of the art, the deductions we evolve from historic studies—all have to be submitted to larger conceptions, based upon a recognition of humanity as evolved from the teachings of ethnology." Let us hope the hint will be taken.

Die italienische Gesangs-Methode des XVII. Jahrhunderts und ihre Bedeutung für die Gegenwart. Von Dr. H. Goldschmidt.

[Breslau: Schlesische Kunst und Verlags Anstalt.]

In compiling the present volume it has been the praiseworthy aim of Dr. Goldschmidt to explain what is really meant by the "Italian method" of singing—a subject upon which some confusion prevails in the minds of not a few even amongst those who profess to teach it—and to demonstrate its perfect adaptability, with certain modifications, to the requirements of musical art of the present day. The method in question, it may not be altogether unnecessary to add, comprises not only a system of voice-production, vocalisation, and enunciation, but likewise declamatory phrasing, style, and general artistic delivery. We may say at once that the author's endeavours have been entirely successful, and that he has produced a book which will well repay a perusal on the part of all those who are interested in the subject. The Italian method of singing, properly so called, has indeed been adopted long since by the most eminent and successful teachers of all musical nations as the only sound and rational basis for the training of the human voice. There is, however, a

distinction to be made, which is not generally understood. It is the *old Italian method* which is here referred to, and not its florid and superficial excrescences of the last century. The old Italian method began to flourish at the period of and in connection with the birth of Italian opera, when Caccini, the composer of the "tragedia per musica" "Euridice," published (in 1602) his "Nuove musiche," a series of madrigals, with a preface stating the author's views concerning vocalisation and the artistic task to be accomplished by the vocalist. The most prominent representatives of the old Italian method—Ottavio Durante, Claudio Monteverde, Francesco Moncini, Pistocchi, and his greater pupil, Bernacchi di Bologna—all flourished during the seventeenth, or the earlier part of the eighteenth century. Their method, from the purely technical point of view, was by no means based upon physiological research; it was merely the result of practical experience, and of an intuitive sense of accuracy and purity of tone-production peculiar to a people specially gifted in this direction. Modern science has fully endorsed the teachings of the seventeenth century masters, and quite recently their method has found an advocate in Sir Morell Mackenzie in his excellent practical treatise on "The hygiene of the vocal organs." As regards the artistic aims, on the other hand, of the old Italian School, these may be summed up in the advice given to singers by Caccini: "Try to enter as fully as may be into the spirit of the poetry you wish to interpret; make yourself master of the idea pervading the poem, and you will then render it in accordance with the intentions of both poet and musician." It is the object of the present most ably written and well-timed volume to set forth the merits of the old Italian method, both in its technical and artistic aspects, and to trace its history from its origin, through its various phases of development and subsequent partial corruption, to the present day. In the course of his exposition the author quotes extensively from the original and not generally accessible works of the old masters of the art, while there is also appended to the volume a number of exercises and *solfeggi* taken from the same sources, which cannot fail to prove of great service to both teachers and students of the art. In conclusion, it need scarcely be said that Dr. Goldschmidt's work is not a "Gesang-Schule," or vocal instruction book, but a careful historical survey and analysis, from which, nevertheless, many a practical lesson also may be gathered by the intelligent reader.

The Orpheus. New Series. Nos. 213 to 227.

[Novello, Ewer and Co.]

THE high standard of excellence reached by former numbers of this popular series is in no danger of being lowered by the fifteen pieces now before us. No. 213 is a setting by W. A. C. Cruickshank, of "O mistress mine," from Shakespeare's "Twelfth Night," the voice parts of which flow with an easy grace that is very pleasant to hear. No. 214 is an arrangement for male voices of Oliver King's "Soldier, rest" (Sir Walter Scott's words), already published for S.A.T.B. in THE MUSICAL TIMES, and in that form so well known that comment upon its merit is unnecessary; a remark that applies with even greater force to No. 215, Pearsall's "Hardy Norseman." No. 216, "The Ladies," and No. 218, "To a brother artist," are "toasts" written by S. S. Stratton and set to thoroughly genial music by Dr. A. C. Mackenzie. The last-named contains some particularly effective rhythmic contrasts. No. 217, a rightly written "Bacchanalian" by Theodore Distin, has a jovial Old English ring about it that is very refreshing. The next number, "Sunset," possesses a melancholy interest, both words and music being from the pen of the late editor of this journal, the much-lamented W. A. Barrett. It is, moreover, a charming composition, full of feeling and admirably laid out for the voices. No. 220, a musically setting of Beaumont and Fletcher's "Shepherds, be," by H. Lahee, obtained the ten guinea prize offered by the Apollo Griffin Glee Club in 1889. No. 221 is an appropriately tender setting by Claude Barton of Shelley's "Good Night." Dr. C. H. Lloyd contributes No. 222, "Like apple blossom," in which Mr. W. Besant's words from "Dorothy Foster" are set to music graceful as themselves. J. Lee Williams is the composer of the two numbers

which follow, "Peace," a five-part setting of words translated from Goethe by Lord Houghton, and "The Song of the Pedlar," in which the words by Shakespeare are wedded to music of a particularly taking kind. In No. 225, "There is a garden in her face," A. Herbert Brewer has happily caught the flavour of the words, which date from 1606. The next two numbers, Haydn's humorous Serenade for T.T.B., "Maiden fair, O deign to tell," and A. J. Caldicott's "Cab" Catch, for four voices in canon, are likely to be responsible for much hilarity during the coming season.

Schubert's Musikalisches Conversations Lexikon. Herausgegeben von Professor Emil Breslaur.

[Leipzig: Y. Schubert and Co.]

THIS is the eleventh edition of a very handy and useful dictionary of music and musicians, which has stood its ground well for a number of years, and that notwithstanding the publication, in recent times, of several more or less meritorious new German compilations of a similar character and scope. In its present edition the Lexikon has been entirely remodelled, under the able editorship of Professor Breslaur, of Berlin; special care having apparently been bestowed upon the scientific and historical sections of the work. The biographical articles, too, are, on the whole, distinguished by accuracy and relative completeness. We may, however, point out here a few of the errors which we have noticed, with a view to their rectification in a future issue. Thus the late Sir W. Sterndale Bennett, though, doubtless, not uninfluenced in his earlier career by the style and artistic personality of Mendelssohn, was never a "pupil" of that master. Neither is Sir Arthur Sullivan "the principal of the Royal Academy of Music"; the notice devoted to this leading English composer being in other respects also most unsatisfactory. Again, the operatic stage with which the brilliant career of the tenor Nachbaur is associated is not that of Stuttgart, but of Munich. Louis Elert is not the author of a work entitled "Briefe aus der Tonwelt," but has published a popular volume of "Briefe über Musik," and another of very charming essays entitled "Aus der Tonwelt." The date of Czerny's death (July 15, 1857), we may also add, is here omitted. It is scarcely necessary to state that the above and a few other minor shortcomings do not, however, seriously detract from the general usefulness as a book of reference of a work in the compilation of which absolute reliability, though it should certainly be aimed at, cannot justly be looked for in every instance. The general get-up of the volume is in every respect a highly creditable one to the publishers.

Exercices Préparatoires pour Piano. Par J. Philipp.

[Paris: J. Hamelle.]

THIS is one of the most ingeniously devised sets of exercises for developing the strength and independence of the hands and fingers that we have yet seen. Each exercise is based on the same succession of chords—a series of "diminished sevenths" built on each note of the chromatic scale. With this simple material—and brains—M. Philipp has constructed no less than three hundred different forms of exercise for the fingers and wrists, and has so varied these that it is difficult to believe that any possible position of the hand remains unprovided for. But the intelligence as well as the fingers would be developed by the use of this thoughtfully designed work. Only the first harmonic form of each exercise is given, the remaining eleven transpositions having to be thought out by the player, who is by this means prevented from practising in that dull, mechanical way which so often acts disastrously on the musical instincts of even the most gifted. We cordially recommend these exercises to the attention of teachers.

Sixième Sonate "Capricieuse" and Septième Sonate "Héroïque" (Op. 52). By Eugen Woyck.

[Edinburgh and London: Paterson and Sons.]

THESE Sonatas are modelled on the usual lines—that is to say, each one has a principal movement, with first and second subjects, development and recapitulation, followed by three other movements, one of which is an *Adagio*. The "Héroïque" Sonata has, in addition, an introduction formed of a stately hymn-like theme, which is afterwards

used in the second half of the first movement. Though well within the means of pianists of average ability, these works are very ambitious, not to say pretentious in style, and though we cannot affirm that the result is always in proportion to the means employed, there is still much left to praise. The passages are well suited to the genius of the instrument; the harmonies, while free and modern, are always intelligible; and each movement is kept within such reasonable limits that thirty-five pages suffice to contain both Sonatas, title-page included. Would that all composers were equally merciful! Had Mr. Woycke exercised more care in the selection of his thematic material there would have been no fault to find; as it is, the "decorative" element appears in greater prominence than should be the case with works written in the most important of all instrumental forms.

Novello, Ewer and Co.'s Albums for Violoncello and Piano-forte. No. 20. Ten pieces composed by Arnold Dolmetsch. [Novello, Ewer and Co.]

AMATEURS—those especially whose taste is higher than their executive power—will welcome this little album. The ten numbers of which it consists are respectively named "Expectation," "Tenderness," "Joy," "Brightness," "Anxiety," "Humour," "Dreaminess," "Stateness," "Mirth," and "Happiness"; and as in most cases music and title go well together it will be obvious that the important element of variety is abundantly provided for. The pieces, however, it need hardly be said, rely far more on their intrinsic musical merits than upon their connection with attractive titles, however appropriate; which is but another way of saying that their melodies are well defined and rhythmical and that the pianoforte accompaniments are—as will be imagined by those acquainted with Mr. Dolmetsch's skill in this direction—full of interest and charm.

Novello's Part-Song Book (Second Series). Nos. 596 to 599. [Novello, Ewer and Co.]

THE first of these four recent additions to an already enormous collection is Cooke's well-known "Strike the Lyre," which, originally written for A.T.T.B., is here arranged for S.A.T.B. The three following numbers, "Water-Lilies," "Resting," and "Rowing Homewards," are Nos. 2, 3, and 4 of "Songs of the River," by Fred. H. Coven, words by Edward Oxenford. No. 1 of these Boat Songs appeared in THE MUSICAL TIMES for January last. As it was to be expected that Mr. Coven's graceful fancy would find itself at home among such subjects, it is not in the least surprising that these part-songs are distinguished in an exceptional degree by refinement and poetic charm. Where all is so good it may be unwise to establish distinctions; but, if called upon to select, our choice would fall upon "Resting," which is a little gem. Its companions, however, are very well able to hold their own.

Three Lieder ohne Worte for the pianoforte. Composed by Ricardo Mählig. [Novello, Ewer and Co.]

THESE graceful and unpretentious compositions derive their interest not, as is too often the case with pieces so named, from their resemblance to the style of the famous set first associated with this attractive title, but from merits of their own, among which the moderate demands they make on technical resources will assuredly not be least appreciated. The three "songs" are well contrasted, and there is a healthy sentiment about them which should bring them into favour as teaching pieces. No. 1 is well calculated to develop the art of "singing on the pianoforte," and No. 3 to facilitate the acquirement of a light touch in the performance of *arpeggi*.

FOREIGN NOTES.

THE house at Zelazowa Wola, near Warsaw, where Frédéric Chopin first saw the light, and which is now in a dilapidated condition, is to be renovated, and a commemorative tablet to be placed against it. The idea is due to the initiative of the Russian composer, M. Balakirev, a warm admirer of Chopin, and a committee is being formed for the purpose of realising the scheme, with the Polish poet, Jankowski, at its head.

Among the more important Concert undertakings at Berlin this season is that under the direction of Capellmeister Meyder, who proposes to perform, in the course of the winter, the entire series of Joachim Raff's Symphonies, as well as the symphonic poems of Franz Liszt.

Signor Franchetti's opera "Asrael," recently produced with good success both at Dresden and at Magdeburg, is now also in course of being mounted at the National Theatre of Budapest.

A symphonic poem, entitled "The Last Days of Pompeii," by Herr Ernst Heuser, lately a pupil of the Cologne Conservatorium, was performed at that town last month, producing a highly favourable impression. The new work is spoken of by competent critics as one possessing exceptional merit.

Richard Genée has completed the libretto of a new opera with the curious title of "The Triple Alliance," which is to be shortly brought out at the Theater an der Wien, Vienna.

A series of Lectures on musical subjects will be delivered during the winter at the Viennese University, viz.: on "The History of Opera in Italy and France," by Herr Hanslick; on "The influence of antique art upon the development of music," by Herr Max Dietrich; and on "Harmony," by Herr Anton Bruckner.

Herr Ernst Pasqué, the veteran German tenor and able *litterateur*, has just published a new German version of Cherubini's charming opera "Les deux journées," with an introductory act, intended to render the plot more intelligible, and which he has adapted to the music of an older work by Cherubini, entitled "Elisa, ou le voyage au Mont Bernard," produced in Paris in 1794, but entirely neglected since.

A very successful revival of Méhul's seldom-heard one-act opera "Uthal," took place recently at the Carlshof Hof-Theater, under the direction of Herr Felix Mottl, with Herr Plank in the titular part, and Frau Meilach in the only female character. This very interesting opera, founded upon a subject from "Ossian," is scored throughout without violins, in order to impart to it a weird and sombre colouring. It was first performed in Paris in 1806.

M. Bruneau's "Le Rêve" was performed for the first time at the Théâtre de la Monnaie, Brussels, on the 12th ult. in the presence of the composer and the author of the libretto, and met with a most favourable reception. The leading parts were given by Mesdames Chretien and De Beridez, MM. Séguin, Leprestre, and Dinard. The performance is described as an excellent one.

Madame Amalie Joachim commenced a series of four Recitals illustrative of the history and development of the German *Lied* at Berlin last month, the first of the series comprising no less than thirty-five of the *Volkslied* order, ranging from the fifteenth century to Mendelssohn and Brahms. The entire series has been carefully and judiciously selected by Dr. Reimann, with historical notes added, and is published at Berlin in two volumes. The Recitals, which are to be repeated in other towns, attract very considerable attention amongst German amateurs.

A Stradivarius violin, dated 1715, has lately been acquired at Munich, by Herr Sinsheimer, for the moderate sum of some £630. The instrument has been restored by Herr Feraud, the well known violin manufacturer of Berlin.

Professor Kling, of Geneva, delivered some interesting Lectures last month at the aula of the University of that town, on the works of two Genevese composers.

The Mozart centenary is to be commemorated this month at the Stuttgart Hof-Theater by the performance of the following of the master's operas—viz., "Don Giovanni," "Le Nozze di Figaro," "Zauberflöte," "Così fan tutte," and "Die Entführung aus dem Serail."

Herr Helmesberger, the director of the Vienna Conservatorium, celebrated, on the 1st ult., the fortieth anniversary of his association with that Institution.

The German Opera at Amsterdam is again in difficulties, owing to the bankruptcy of its director, Herr Schwartz. The members of the company are for the present continuing the performances on their own account.

Some interesting letters by Richard Wagner were recently placed under the hammer by the firm of Liepmannsohn, of Berlin, including one, dated March, 1847, directed to Josef Kittl, the Prague Capellmeister, who set to music Wagner's

ibretto "Die Franzosen vor Nizza," and another addressed to Herr Ambros, the eminent music-historian, wherein he regrets his inability to produce at the Dresden Hof-Theater in opera "Zamora," by Stephen Heller.

The annual prize for composition of the Berlin Mendelssohn Fund has been awarded this year to Herr Eduard Behm, of Stettin, a pupil of the Leipzig Conservatorium and of the Berlin Hochschule. The prize for pianoforte playing of the same Institution has been awarded jointly to two ladies, Fräulein Kirchdorffer, of the Hochschule Conservatorium at Frankfurt, and Fräulein Schwab, of the Berlin Hochschule.

The prize of two hundred dollars for the best German Cantata, to be sung at the inauguration of the Columbus celebration at New York, has been awarded to Mr. Wilhelm Keilmann, of Evansville. The Cantata bears the motto "Mein herrlich Lieb ist Columbia; meine herzige Mutter Germania."

On the 20th ult. a Sacred Concert took place at St. John's Church, Dresden, at which a "Requiem" in C minor, by Johann Michael Haydn, was performed. Conductor, Herr Franz Fahrmann; soloists: Frau Otto-Alvsleben (soprano), Frau Bächli-Fahrmann (alto), Herr Mann (tenor), Herr Schrauff (bass), the latter of the Royal Opera House. This "Requiem," composed in 1780, comprises part of a most valuable collection of written and printed scores by the same author, now in the possession of the well-known writer on musical matter, Otto Schmid, of Dresden. Michael Haydn (1737-1806) was the younger brother of Joseph Haydn. The beauty of this work consists principally in its strictly pure ecclesiastical character and its masterly underpoint. The performance was completely successful.

A new operatic work by M. Peter Benoit, the gifted director of the Antwerp Conservatoire, entitled "Pacification," has just been brought out with great success at the Flemish Theatre of that town.

A new operetta by the Maestro Francesco Palmieri, entitled "Il nuovo Don Giovanni," was produced last month at the Teatro Mercadante, of Naples, and well received.

An interesting and important work, entitled "Della musica sacra in Italia," from the pen of Signor Giovanni Gasutto, the author of several works on the subject of Italian musical history, has just been published (Venice: Visentini).

The genre Gayarré has, according to Spanish journals, left behind him some highly interesting memoirs, which are to be shortly published at Madrid.

The first volume has just been published in Italy of what promises to become a standard work, entitled "Il padre Martini, musicista-latterato del secolo XVIII," the author being Signor Leonida Busi.

In evidence of the popularity already enjoyed by the young Maestro Signor Mascagni, a theatrical journal has just been started at Milan with the title of "L'Amico Fritz," in emulation of the "Trovatore," "Rigoletto," and "Fra Diavolo" which Italian journalistic enterprise has from time to time called into existence.

The Mozart centenary is to be commemorated at Florence by Concert performances extending over two days, which will include several of the master's symphonies, some of his chamber works, and some choral works, including portions of the "Requiem."

The season of opera at the Teatro Carcano of Milan will include the first performance of a new opera "Nerone," by the Maestro Riccardo Rasori, and a revival of Rossini's "Otello."

A series of performances of Signor Mascagni's new opera "L'Amico Fritz" is to be given this month at the San Carlo Theatre of Naples, with the entire personnel and orchestral force of the Costanzi Theatre of Rome; even the scenery, simple as it is, being included in the transfer. The principal interpreters are to be Signorina Bellincioni, and Signori Stagno and Kaschmann.

Edvard Grieg is just now at Christiania, where he is to conduct some Concert performances specially devoted to compositions from his pen.

The Italian composer, Signor Antonio Smareglia, has completed the score of a lyrical drama, "Corcil Schut," the libretto by Luigi Illica, which has been accepted for performance at the Imperial Opera of Vienna.

M. Camille Gurickx has been appointed to a professorship

of the pianoforte at the Brussels Conservatoire in the room of the late Auguste Dupont, whose pupil he had been. The vocal professorship vacated by Madame Lemmens-Sherrington, at the same Institution, has been filled by Mlle. Elly Warnots.

The Royal Opera at Madrid inaugurated its winter season with "I Puritani," followed by a very successful performance of Verdi's "Otello," with Signora Tetrizzini and M. Durot in the principal parts. There are also four theatres profitably employed in the Spanish capital with the performance of the native zarzuela and operettas.

Notwithstanding the announcement made in the European press to the effect that the San Carlos Theatre of Lisbon would be closed during the present season, in consequence of the prevailing financial depression in Portugal, the royal institution in question re-opened its doors, on October 29, with a brilliant performance of Verdi's "Aida," under the conductorship of Signor Marino Mancinelli.

M. Edmond Missa has completed the score of an opera in three acts, founded upon Shakespeare's "Cymbeline." M. Missa, it may be added, is also endeavouring to bring out, at one of the leading French operatic stages, the posthumous opera "Le roi Lear," by the late Henry Litolf, left in a complete state by that gifted if somewhat erratic composer.

"Lohengrin" continues its progress in the French provinces, and will be produced this season, with the aid of some leading artists from the capital, at Marseilles, Nice, and Montpellier.

A new opera by the Spanish composer, Señor Santamaria, entitled "Raguel," is shortly to be brought out at the Royal Theatre of Barcelona.

Signor Sonzogno is already occupied with the bringing out shortly of a new work at the Costanzi of Rome—viz., the opera "Pier Luigi Farnese," by the Maestro Costantino Palumbo.

Most successful revivals took place last month at the Russian Opera of St. Petersburg, of Tschaiakowsky's "La Dame de Pique" and "Eugene Onéguine," the performances invariably taking place before crowded audiences.

It is stated that the Committee of the forthcoming "World's Fair" at Chicago are in treaty with Herr Angelo Neumann for a series of performances of Wagner's operas, from "Die Feen" to the "Nibelungen" tetralogy, to be given under the direction of that experienced impresario and at a theatre constructed after the model of the Bayreuth Festspielhaus.

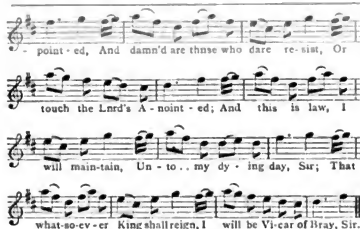
CORRESPONDENCE.

"THE VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a MS. volume of songs lately given me by my friend Mr. A. M. Littlehales, of Christ Church, Oxford, who obtained it in Berkshire, I find the subjoined air given as the tune for "The Vicar of Bray." It is described as "Set for the German flute," which probably explains the pitch, and the date is given with curious preciseness:—"I wrote it down Wednesday, September 4th, 1752, being the last day of the Old Style or Julian account." The words are those usually sung at the present time, with the exception of such slight variations as may be found in the verse subjoined:—

The musical notation is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staves, the lyrics are written in a mix of old and modern English, with some words in italics. The lyrics are: "In good King Charles's gold-en days, When / loy-al-ty no harm meant; A fu-rious High Church / man I was, And so.. I gain'd pre-fer-ment. / Un-to my flocks gl-dai-ly preach'd Kings are by God ap-".



Chappell, in his "Popular Music," quotes Nicholls to the effect that the words of the Ballad were "written by a soldier in Colonel Fuller's troop of Dragoons, in the reign of George I." The original name of the ordinary air was "The Country Garden," according to the same authority.

I cannot myself recollect that I have ever seen the above air before, and the question suggests itself whether this may not have been the original tune of the Ballad, supplanted in course of time by the better air now so familiar. But perhaps some of your readers, more learned or fortunate than I, may be able to identify the tune. In the hope that some light may be thus thrown on the matter, I have ventured to trouble you with this letter.

Your obedient Servant,

Kettel Hall, Oxford, JOHN H. MEE.
November 12, 1891.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—G. T. S., in his letter in your current issue (page 681), throws doubt upon the statement that the audience were ignorant of Mendelssohn's having composed the recitative preluding the chorus from "Zadok the Priest." I have since written to the veteran Mr. Charles Lockey, the original tenor in "Elijah" and the singer of the said recitative, asking him for his recollection of the circumstance. Mr. Lockey, who is living in retirement on the South coast, replies in a kind letter penned by his daughter, in which occurs the following:—"With regard to any announcement to the audience of Mendelssohn having composed the recitative, it is the first I have heard of it; had there been any announcement of the kind, I think the representatives of the press would certainly have noticed it." On searching the London newspapers of the time, I find that they agree with those of Birmingham in saying that the audience were quite ignorant of the origin of the impromptu recitative. According to the *Morning Chronicle*, Mr. Munden did make an apology at that particular Concert, but it was for the indisposition of one of the vocalists and the absence of Mr. Hobbs, who was set down for the recitative; there is no mention of Munden's having included the new music in his apology. You have shown that G. T. S.'s memory of forty-five years has failed him in one particular, may it not have played him false in another?—Yours faithfully,

F. G. EDWARDS.

Hampstead, November 14, 1891.

THE LATE DR. BARRETT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the very interesting article in your last number's *MUSICAL TIMES* re my old friend William Alexander Barrett, the eloquent writer states that his "first appointment was as Choirmaster at St. Andrew's, Wells Street." This not being quite accurate, permit me to amend the article as to that particular. In those days, now some thirty years since, Mr. Philip Armes, the present accomplished Organist of Durham Cathedral, now Dr. Armes, was the Choirmaster and Organist of that Church, remarkable alike for its admirable services as for its being the first Parish

Church in which Cathedral Service "pure and simple" was rendered. In those days there were but three men-singers who received annual stipends: our late friend was the *alto*, Mr. John Morgan was the tenor, and the present writer was the bass. Often at the wish of the Precentor, the Rev. C. A. Wickes (long since dead), whose name is associated with some effective Benedicites, published by Novello, Ewer and Co., Mr. Barrett would read the lessons at the week-day services, and from that period to the day of his death I counted myself happy at having been reckoned among the friends of that estimable man.

Faithfully yours,
FREDERIC PENNA.

TO CORRESPONDENTS.

**Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

FIDDLER.—The final "a" in Senor Sarasate's name should be rounded.

J. H. MURRE.—We do not know of any collection of chants as a source of compilation.

STUDENT.—The "Sydenham" Touch Regulator sold by Werkes and Co.

TRUQUAY.—The Clavi-harp is on sale at Ramsden's, 103, New Bond Street, and is a very admirable substitute for the harp.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBURNER.—An interesting Orchestral Concert was given, under the conductorship of Mr. W. H. Tuttle, on the 10th ult. The programme included the *Magie Flute* Overture and the Wedding March, by Mendelssohn, among other selections; but by far the most interesting number was Mozart's Concerto for flute and harp, which work, written in 1778, has only been heard in England three times previously, the orchestral parts (still in MS.) being lent on this occasion by Mr. John Thomas. The Concerto, which, in addition to the solo instruments, is scored for strings, two oboes, and two horns, is full of beauty, and the second movement is one of the faintest Mozart ever wrote. The soloists, Mr. R. H. Tomkins and Miss Gertrude Wesley, gave a highly satisfactory performance of their respective parts.

BACUP.—Under the auspices of the St. Mary's Church Institute, a Military Concert was held in St. Mary's Schools on the 7th ult., at which the band of the 12th (Prince of Wales's Royal) Lancers made their first appearance in Rosendale. The following also appeared: Miss Beattie Holt, Mr. J. W. Boys, and Mr. C. J. Hunt.

BASINGSTOKE.—Mr. H. E. Powell gave his annual Chamber Concert in the Town Hall, on October 27. The programme comprised Schumann's Pianoforte Quintet in E flat, Rheinberger's Pianoforte Quartet in E flat, Beethoven's Sonata for pianoforte and violin, in D, and violoncello and vocal solos. The performers were Miss Mary Hay, Mr. J. Rosilyn Howell, Mr. Charles Griffiths, Mr. R. B. Creak, Mr. W. W. Ward, Mr. James Griffiths, and Mr. H. E. Powell (pianoforte), and Mr. F. Sewell-Southgate (accompanist).

BREESTON HILL.—Mr. J. E. Newell's Cantata *The Christian Pilgrim* formed the chief feature of a Concert of unusual excellence, given on October 27, in the Congregational Schoolroom. The solo parts were taken by Miss Alderson, Miss Marie Rhodes, Mr. Walter Parker, and Mr. D. Fernie, and the choruses were sung by a choir of fifty voices, under the leadership of Mr. Herbert Halliday. Mr. W. E. Billbrugh presided at the American organ and Mr. J. Broadhurst at the pianoforte.

BRIGHOUSE.—An Organ Recital was given by Mr. S. E. Worten, of Eiland, on the large three-manual organ in Park Church, on the 7th ult. The programme comprised excerpts from the writings of Handel, Bach, Guilmant, Morandi, Lemmens, and Salomé, besides an Impromptu, which was so loudly applauded that a second was given. Vocal music was contributed by Miss Worten and Messrs. White and Moore. This was Mr. Worten's fourth Recital in Brighouse during the last twelve months.

CHICHESTER.—On the 16th ult. Mr. E. H. Thorne, Organist of St. Anne's, Sohn, and his daughter, Miss Beatrice Thorne, gave a *Pianoforte* Recital at the Assembly Rooms. The programme contained extracts from the works of Mozart, Handel, Beethoven, Chopin, Dr. Arne, &c. Algerens, Ashton, together with a couple of Mr. Thorne's own compositions, which evoked much applause from the audience.

ILFORD.—The Ilford Vocal Union (chorus and orchestra) gave an excellent performance in the Reading Room, on the 18th ult., of Mendelssohn's *Athalie* Overture, Fanning's "Song of the Vikings," and Jarrett's *Ancient Mariner*, the solo parts in the last-named work being artistically and effectively sustained by Madame Minnie Gwynne, Miss Jessie Dore, Mr. T. T. S. de Jastrzebski, and Mr. J. W. Josey respectively. Conductor, Mr. A. Storr.

LINCOLN.—Mrs. Barraclough's fifty-second Concert took place in the Masonic Hall on October 29, and was one of the most successful of the series. The artists were Mesdames Mary Davies, Alice Gomez, Moinette Sterling, Nettie Carpenter (violin), and Zoe Caryl (pianist), and Messrs. Henry Piercy, Chilly, and Maybrick; accompanist, Mr. Sydney Taylor.

MACCLESFIELD.—The Macclesfield Philharmonic Society, commenced their season on the 11th ult., when a performance was given of Mendelssohn's *Walpurgis Night*. Mr. J. W. Jackson conducted.

MANCHESTER.—The fifth Concert of Mr. G. W. Lane's Wednesday evening series was given on the 13th ult. The vocalists were Miss Jessie Holt, Mrs. Creser, Madame Ashworth-Hughes, Mr. Seymour Jackson, and Mr. Stanley Cookson. The Todmorden Handbell ringers performed several selections in the course of the evening, viz. *Beattie's Hokey*, *Wood Nymph's Call*, and *William's*. The efforts of Madame Ashworth-Hughes and Mrs. Creser were also very successful. Mr. Herbert Walker was the accompanist.

PORTSMOUTH.—A Recital was given on the fine Organ in the Town Hall, on the 7th ult., by Mr. B. Jackson, Organist of the People's Place, London, before a large audience. The programme contained orks by Bach, Meyerbeer, Ambrose Thomas, Smart, Delbruck, and a "Variation on a well-known hymn tune," by the performer, which were enthusiastically received and encored.

READING.—Two free Concerts were given in the Town Hall on the 11th ult., on the occasion of the opening of the Palmer Park. The evening Philharmonic Society, assisted by Madame Agnes Laikom, in Florence Hoakings, Mr. John Probert, and Mr. Muscovy, gave a programme of songs and choruses, the orchestra contributing *March, Athalia*, and two Overtures, *Mirilla* and *ampa*. Mr. J. C. B. Tibbitt presided at the organ, and Mr. F. H. Strickland conducted. The other Concert was carried out by a Reading Orpheus Society, with the assistance of Miss Cecil Wilson (violin), Miss Zippora Monteith, and Mr. Edwin Houghton. Art-songs were given by the Society. Mr. A. W. Moss presided the pianoforte, and Mr. F. J. Read conducted. On the 18th ult. two Concerts—morning and evening—were given in the Large Town Hall by Mr. Charles Phillips, assisted by Mdlle. Douilly, Miss Grace Smith, Mr. Henry Piercy, Miss Ethel Barnes (solo violin), and Miss Ish (solo pianoforte). The accompanist was Mr. Cyril Miller.

SHEFFIELD.—The visit of Madame Patti and party on the 4th ult. was attended with considerable success, the playing of Madame Pachmann being one of the most delightful features of the Concert. Mr. E. E. Norris gave the first of a series of Subscription Chamber Concerts in Rotherham on the 12th ult. Mr. Norris was assisted by Mr. Carl ichs (violin) and Mr. Bromley Booth (violin). Mr. Henry sumont was the vocalist. A new suburban Association, named the *libro* and District Choral Society, came into existence last month, and on the 16th ult. the members gave their first Concert in the Music ill, Surrey Street. The choir, which was only half a part-songs, evidenced a careful preparation while the quality and volume of voices were alike excellent. Mr. J. W. Renshaw is the Conductor the Society. The visit of the Carl Rosa Opera Company, with Madame Marie Rose as *Carmen*, and an Orchestral Concert given by Charles Hallé's band on the 17th ult. were both attended with ample success, and the series of Organ Recitals given by Mr. H. J. Lander at the Albert Hall has attracted large audiences. A capital performance of *Israel in Egypt* was given on the 21st ult., the Albert Hall, by the St. Cecilia Musical Society, under Mr. W. own. The singing of the chorus marked a distinct advance on the city's previous efforts, the sopranos and basses being especially od. The popular choruses were encored, and the band accompanists were admirably played. A Concert performance of Gounod's *ut* was given on the 24th ult. by the Choral Union, under the ection of Mr. S. Suckley. Coward's *Story of Bethany* was permed on the 25th ult. by the Healey Harmonic Society, under Mr. Chapman; and on the following night by the Musical Union, latter performance being conducted by the composer. Miss Hoare, Mrs. Dewar, and Mr. D. Bullen were the principal artists. Messrs. W. H. Peasegood and J. H. Parkes gave their second uest Piano-forte and Violin Recital in the Montgomery Hall on the 19th ult., when they were assisted by Madame Annie Marriott. 's Sonata in A (Op. 78) was given with a considerable measure of cess, the difficulties of the violin part being cleverly surmounted by the executant, whilst Mr. Peasegood was quite at home with the piano-forte part. Mr. Parkes played Ravi's violin solo, a Hungarian Caprice, solos by Vieuxtemps and Wieniawski; but his most important performance was Dr. Mackenzie's "Pibroch" (Op. 42), comprising apodie, Caprice, and Dance. Mr. Parkes displayed uncommon lity in his interpretation of this intricate work, and had evidently oughly mastered its details. It was greeted with great spirit and at, and at the conclusion of the performance the audience were ish in their applause. Mr. Peasegood ably seconded the violinist, showed undoubted skill as an accompanist, besides distinguishing self as a soloist.

INGLETON, NEW SOUTH WALES.—The opening of the new organ All Saints' Church took place on August 20. Mr. G. King, of St. ry's, West Maitland, gave a Recital after the special service. The ous numbers performed gave great satisfaction, and testified to the ellent tone and capabilities of the instrument, which has been built Messrs. Nicholson and Co., of Worcester, England.

TONEHAVEN, N.B.—The annual Harvest Festival was held in the tithal Church of St. James's on October 25. The services were fully

choral, Tallis's Ferial Responses being used. The Te Deum was Jackson in F; the Magnificat and Nunc dimittis were set to music by R. H. Turner. The Anthem was "Praise, O praise our God and King," Rev. E. V. Hall. The solos and quartet were sung by Masters Balneaves and Blair, and Messrs. Glas, Grant, and Keith. Mr. J. Wardle, Organist and Choirmaster, played as voluntaries Barcarolle (Bennett), a movement from Handel's Second Organ Concerto, and Festival March (Sir G. Elvey).

TENBURY.—At the second Concert of the present season, given on the 19th ult., Handel's *Messiah* was performed with considerable success. The soloists were Miss Florence Monk, Miss Fatham, Mr. C. Frederick, and Mr. D. Harrison. The Rev. J. Hampton conducted.

ORGAN APPOINTMENTS.—Mr. Henry Baker, Organist and Choirmaster to All Saints', Sutton, Surrey.—Mr. Henry Bowles, Organist and Choirmaster to St. Giles's Church, Northampton.—Mr. E. Hulton Middleton, Organist and Choirmaster to Park Parish Church, Glasgow.—Mr. Arthur George, Organist and Choirmaster to All Saints', Woodford, Wells.—Mr. Phil Macdonald, Organist and Choirmaster to St. Paul's, Covent Garden.—Mr. George Kett, Organist and Choirmaster to the Parish Church of St. Paul, Deptford.—Miss Louisa A. M. Thomson, to Christchurch, Lucknow.

CHOIR APPOINTMENTS.—Mr. W. A. Frost (Vicar-Choral), St. Paul's Cathedral.—Mr. Entwistle (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. May (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. Marriott (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. H. Griffith (Alto), St. Pancras Parish Church.—Mr. Frank Harvey (Bass), Holy Trinity, Upper Chelsea.

DEATH.

On the 13th ult., at St. John's, New Brunswick, THOMAS MORLEY, Organist and Composer, aged 46. Mr. Morley was formerly at St. Alban's, Holborn.

MR. CHARLES FRY'S RECITALS.—Hampstead Conservatoire.—MERCHANT OF VENICE (SULLIVAN'S Music), Dec. 19; AS YOU LIKE IT (Music by ARNE, BISHOP, TOURS, and H. GADSBY), Jan. 30. Tickets, 5s., 2s. 6d., 1s., at the Hampstead Conservatoire; or, Basil Tree's Ticket Office, St. James's Hall.

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WALKERD ORCHESTRAL SOCIETY.—Miss Ada Lee has a most pleasing voice of good range and power, over which she has complete command. Her songs were finely rendered.—*Farnworth Journal*, November 14, 1891.

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Extract from *Daily Telegraph*, Thursday, July 26, 1888.

CHESTER TRIENNIAL MUSICAL FESTIVAL.—"GOLDEN LEGEND."—"Great praise was also deserved by Mr. Grice, a young baritone, whose appearance in the part of *Lucifer* marked him out as one before whom, in all probability, there is a considerable future. Speaking for myself, I do not wish to hear *Lucifer's* music better sung than by this artist. Mr. Grice's method and intelligence, as displayed this evening, frankly encourage sanguine hopes of the service he will render in time to come."

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